

# TE KARAKA



TĀ TIPENE O'REGAN | FROM TECH HERO TO XERO  
UNsung HEROES OF THE CLAIM  
CROSSING CULTURES | WHEN CREDIT CHECKS FAIL  
MANGAMAUNU KAI MASTERS



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## A VIEW FROM THE TOP

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NGĀ HAU  
E WHĀ  
FROM THE  
EDITOR

A 2009 cover of *TE KARAKA* has always stuck in my mind. It is the Makariri/Winter issue which featured the story “Wind of Your Homeland”, about the passion of those iwi members who are reinstating ancient place names back on the landscape of Te Waipounamu.

For this issue of *TE KARAKA*, I sat down with Tā Tipene O'Regan to talk about his 28 years on the New Zealand Geographic Board Ngā Pou Taunaha o Aotearoa, and his passion for ancient place names or *The Survey Pegs of The Past*, as a booklet he co-authored for the board refers to them.

Take a drive with Tā Tipene and he will have ready a story and a name literally around every corner. He stepped down from the board this year but his legacy lives on, not least in the 88 names included in the Ngāi Tahu Settlement Act which helped restore the tribe's connection to Te Waipounamu, or the booklets and online information he helped create, much of it with Te Aue Davis.

One story in a magazine can't do justice to the body of work created over 28 years, but I hope it gives you a flavour of his time on the board and his enthusiasm for place names that reach back into tribal history.

In this issue we introduce a young Ngāi Tahu writer, Sampson Karst. You can also find his work on the Ngāi Tahu website and our YouTube channel, as he has been filming a series of videos for the Ngāi Tahu Fund.

And speaking of the website, if you haven't been online lately, take a look at [www.ngaitahu.iwi.nz](http://www.ngaitahu.iwi.nz). It has undergone a transformation and looks fantastic. From now on, you will find stories from *TE KARAKA* on the Ngāi Tahu website, plus the web-only stories we are increasingly generating, and videos like the ones Sampson has produced.

nā MARK REVINGTON

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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.

## A SENSE OF PURPOSE

A conversation with historian Ann Parsonson about her life and work makes it clear that she was always destined to work on the Ngāi Tahu Claim.

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## DO THE WRITE THING

Congratulations to the eight Ngāi Tahu writers who featured among the finalists at the Pikihiua Awards for Māori Writers 2013.

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## A SENSE OF PURPOSE

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CHIEF EXECUTIVE OFFICER,  
TE RŪNANGA O NGĀI TAHU,  
ARIHIA BENNETT

### A pathway to a home

Recently the rates quarterly installment arrived in the mail, and to my horror I discovered yet another increase. Rather than stew over the new costs, I quickly put it into perspective by thinking what a privilege it is to be a homeowner. When I weigh this up against the challenges that many whānau face to find a suitable affordable rental property, then I have nothing to complain about.

Owning your home was a Kiwi institution when I was growing up. It was right up there alongside hokey pokey ice cream, long summer days at the beach and the Christmas hāngī. Today whānau attempting to buy homes are faced with tough criteria, especially when it comes to securing a mortgage. Aside from rising house prices, there are a number of other hurdles to jump, such as being able to save for the deposit, job security, paying a student loan, rising living costs... and the list goes on.

If you think that sounds hard, spare a thought for Cantabrians who lost their homes during the September 2010 and February 2011 earthquakes. While these homeowners continue to negotiate a fair settlement with insurers, they also face finding a new home at higher market rates. Meanwhile, whānau who were in rental properties and displaced from their accommodation are forced into emergency settings at higher costs.

So what has been the role of Ngāi Tahu in the Canterbury rebuild with regard to housing?

We can celebrate the commercial success of Ngāi Tahu Property with nearly 5000 sections being developed in the Canterbury market. We realise, however, many of our whānau are not in a position to purchase these sections, and we are investigating what type of role we can play in affordable housing. We think creating a model that engages partners who share our values and goal of enabling whānau to access affordable homes is a good place to begin. Much better than going it alone.

But wait – there is more. The point of difference with this model should be the ability to create housing options – from ownership to rental – while providing wrap-around support, financial literacy, social connectedness, and most of all, affordability. While we get on with the community development project, we can draw on the advice of Ngāi Tahu Property. If we get this right then the model should be easily transferrable throughout the Ngāi Tahu takiwā.

Is this just talk? Well, we thought a mini start-up project would move us forward. We are working on establishing the first three homes in a cluster in Christchurch, so watch this space.

### Ekeo kā taero o Tūtekoropaka

Overcome the obstacles and challenges that lie ahead.

# TE KARAKA

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MANAGING EDITOR  
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#### CONTRIBUTORS

Tremaine Barr  
Tom Bennion  
Diana Clement  
Brett Ellison  
Sampson Karst  
Adrienne Rewi  
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Fern Whitau

Arihia Bennett  
Tony Bridge  
Gerry Coates  
Keri Hulme  
Tahu Pōtiki  
Rob Tipa  
Kahu Te Whaiti

#### DESIGN

La Fábrica Design Studio

#### ADVERTISING

Pam Graham  
pgraham@tekaraka.co.nz

#### PRINTING

Spectrum Print – Blue Star Business

#### PUBLISHER

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

Send contributions and letters to the editor to:

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

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# Hymn to southern blue cod

You, rāwaru, have survived our predations. We have sought and slaughtered you since we arrived in the south. We love you!

Or, rather, we love your taste and excellent food values...

There is this raruraru going on about schnapper (I've read so many different spellings that I've accrued them all in that version).

It entirely bypasses the woeful commercial fishery history in the North Island and – in a truly cynical political move – attempts to wind up the amateur fishers.

I've eaten really fresh snapper – they are a gorgeous-looking fish, and they make equivalently wonderful ika ota, and even better fresh-smoked snacks.

But – I am a Southern fisher –

I learned all the essential matters about fishing, being a fisher, from my uncle Bill Miller at Moeraki.

He and his mate, Tui McNeill, had built a crib round at the kaik' bay and from the time I clearly remember things – about from when I was 10 – the beach and the crib was soul=home...

I learned how to row a wooden (beautifully made) 12-foot dinghy out through the reef entrance; how to haul up an anchor-line, which could seem endless to 12-year-old arms, and to always watch the waves. I had spent hundreds of hours on Moeraki reefs and beaches and taught myself some basic ecology long before it was a topic in the common sense.

And I had learned a kind of hierarchy of desirable food.

We knew there were toheroa around. (I was told where, after I had started to menstruate. I've never used that knowledge.) We collected the usual – especially mussels,

kina and pāua. But what we targeted was BLUE COD –

It is not a cod.  
It is not blue.

Fresh-caught on a line, it is a wonderful greenly blue. As it dies, it fades, eventually to grey, with pinkish areas –

We were catching fish before refrigerators – let alone deep freezers – were available.

What you did with those vibrant wonderful fish was

+ eat them fresh or  
+ smoke them –

Eating fresh then was easy: then, you made a batter with flour and your own hens' eggs and thinly coated the whole fillets and fried them in beef fat...

Smoking them – the blue cod – was a highly competitive game. Brine? Brown sugar? Rum? Exotic spices? How long to marinate? How long to air-dry? Mānuka or tōtara sawdust?

All I remember was that it tasted wonderful, especially with my Nana's white sauce.

It wasn't until my late 20s that I learned about ika ota (it was basically lemon juice, very finely-chopped spring onion and red pepper and coconut cream then) and learned, ten years later, that fish tasted better batterless...\*\*

Batterless blue cod – it's so simple: Lightly salt fillet pieces: flour them: coat with beaten egg and cook in medium-hot light oil (olive or bran.)



Dear blue cod: you have taught me so much! I've learned your touch, your movements, that you shoal in age groups, that you are more than beautiful and much more than just tasty to humans – for me, you are the mark of the southern seas and I love you dearly – long may you range and long may you thrive! ■■

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.

## He Kupu Kāi Tahu

### He whakataukī mō te mahuru

*Some proverbs relating to spring*

**Te whā o mahuru Āe! Kā rā o toru whitu.**

*The sun from the third to seventh months.*

*An expression for a warm spring day.*

**Ka tangi te pīpīwharau ko te karere a mahuru.**

*When the cuckoo cries it is the herald of spring.*

### He whakataukī mō te mahi me te mahuru

*The following proverbs are rebukes of idleness  
and also identify the agricultural work season*

**I hea koe i te ao o te kōwhai?**

*Where were you at the time of the kōwhai (when it was flowering;  
that is, springtime/planting time)?*

**Takē kōanga, whakapiri ngahuru.**

*Absent at spring, close by at harvest.*

**I whea koe i te putanga o te rau o te kōtukutuku?**

*Where were you when the leaves of the kotukutuku (fuchsia)  
began to appear?*

**Kōanga, tangata tahi; ngahuru, puta noa.**

*At planting a single person, at harvest a multitude. People are more  
eager to share the fruits of labour than the labour itself.*

## Kuihi

My Great Great Grandmother wove

her korowai with clouds,  
and braided bull kelp lines  
to hold the tide.

When I stand to speak  
I see the fire in her eyes,  
and choose my words  
most carefully.

She knew no fear,  
reaching beyond the blue  
she daily  
tidied up  
the sky.

*Teoti Jardine*

## Blue cod

“Among fish, there are no friends in the sea:

rest easy places? – all fishes find them  
and the southern blue cod right among  
themselves –

their dragon-crest dorsals erect but not  
hard –

their fins ready but not fighting stiff –  
in those dense

wonderful shoals I trust they are at  
temporary ease...

those places we targeted:

I still have aged notebooks with cryptic  
scribbles –

from my uncle Bill & his mate Tui

“south of the light-house 10 by 40” and

“Puketapu – line up to the outermost reef” –

we were hunting you –

we loved you –

you were the vomiter of bait

the tug fighter

you were the best

your skin colours I dream in

revere your clean pinkish flesh –

you fed me & mine all through our  
childhoods

and, o so carefully smoked –

through the dire times –

utterly lovely southern blue cod!

If I should die in Moeraki seas

I would be happy you nibble on my flesh  
& bones –

Rawaru – kia kaha! Kia mau!

Kia manawanui!

Kia ora tātau katoa...

greenblue glory

fish alive

and tender pink fillets –

o blue cod – thrive!

*Keri Hulme*

## Cool ruler

Amiria Rule debuted in national teams in rugby with the Black Ferns and cricket's White Ferns as a teenager. Born and raised in Arowhenua – Temuka, the Ngāi Tahu athlete moved to Christchurch when she was 12 and the following year went to St Andrews College on a sports scholarship, for netball. She later focused on rugby and has played top level rugby for the past 12 years, including 20 tests for the Black Ferns. Earlier this year she starred in a 3-0 test series win against England.

Amiria is a school teacher at Avonside Primary and a proud mother of two young children Kupa and Melia. She spoke to kaituhituhi Kahu Te Whaiti.

*"For me rugby is a real expression of myself – I enjoy the competition, out thinking the opposition, out smarting them and being able to utilise all the strengths of our team. It's the competition that really drives me."*

*Black Ferns v. England, Waikato Stadium, Hamilton, July 16, 2013.*

PHOTOGRAPH PHIL WALTER/GETTY IMAGES

### Who got you into rugby?

I started playing rugby in Temuka. All my friends were boys and they played rugby on the weekends and I played hockey and netball. When I was nine I decided to give hockey a miss and go play rugby with my mates. Mum was all for me playing any sport as long as I was running around – that's all she wanted. I played with the boys through to U12s and represented South Canterbury at second-five/center, from U10s through to U12s.

### Who were some of your early influences in rugby?

I was really fortunate my first coach in the U9s was Brendan Laney. He was only 18 at the time. He coached us for a couple of years before he moved to Dunedin and went to Otago University and made a bit of a name for himself. He was phenomenal, so we were really lucky to have him as a coach.

### When did you make your breakthrough?

I actually stopped playing rugby when I moved to Christchurch. I went to Avonside Girls for my third-form year and was fortunate enough to get a sports scholarship through netball to go to St Andrews College. In the fifth form, St Andrews asked me to fill in for their rugby team. From that one game I ended up making Canterbury School Girls. I started playing for Prebbleton Rugby Club and also made the Canterbury Women's Team and got a Black Ferns trial that year. Unfortunately in my last game for Canterbury I got knocked out and couldn't trial. The next year I made the Black Ferns.

### You have also represented New Zealand at cricket.

#### Why did you choose rugby?

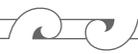
Rugby just came naturally to me. The only thing I had to do was go for a run during the week and turn up to my three trainings a week. For cricket I would have to travel out to Lincoln and do hours of batting and hours of bowling. Cricket is a real disciplined sport and I just didn't have the time.

#### Most memorable moment?

The kick-off of the 2002 World Cup final in Barcelona. It was my first world cup, I was only 18, the kick went to our forwards and then the ball moved to the midfield, I was playing wing at that time, I came in and got an inside ball and made a 50m break. As I was running I remember having 100 things going through my head; I should link up with somebody, I am going to step, I am going to kick and chase ... I ended up falling over my feet and just face-planting. I still retained the ball, but I remember thinking I just made a complete hash of that, but it was just so amazing given that was the first play of the Rugby World Cup final.

#### How has your sports career impacted on your everyday life?

I have always been a competitive person and I always make sure that whatever I do reflects who I am and what I believe in. Everything I take on, I do it at 100 per cent, and I guess that work ethic goes into my professional career as a teacher and with my kids.



PHOTOGRAPH SAMIPSON KAIRST

Front row from left: Rakoa Edwards, Kea-Moana Rahiti, Peace Ashworth, Bobbylee Marsden, Claudia Aupouri.  
Middle row from left: Rubyjane Davis-Casey, Amanda Bull, Destiny Henry, Rose Winders, Tania Bull.  
Back row from left: Aaron Davis, Matai Thomas.

## Haka kids

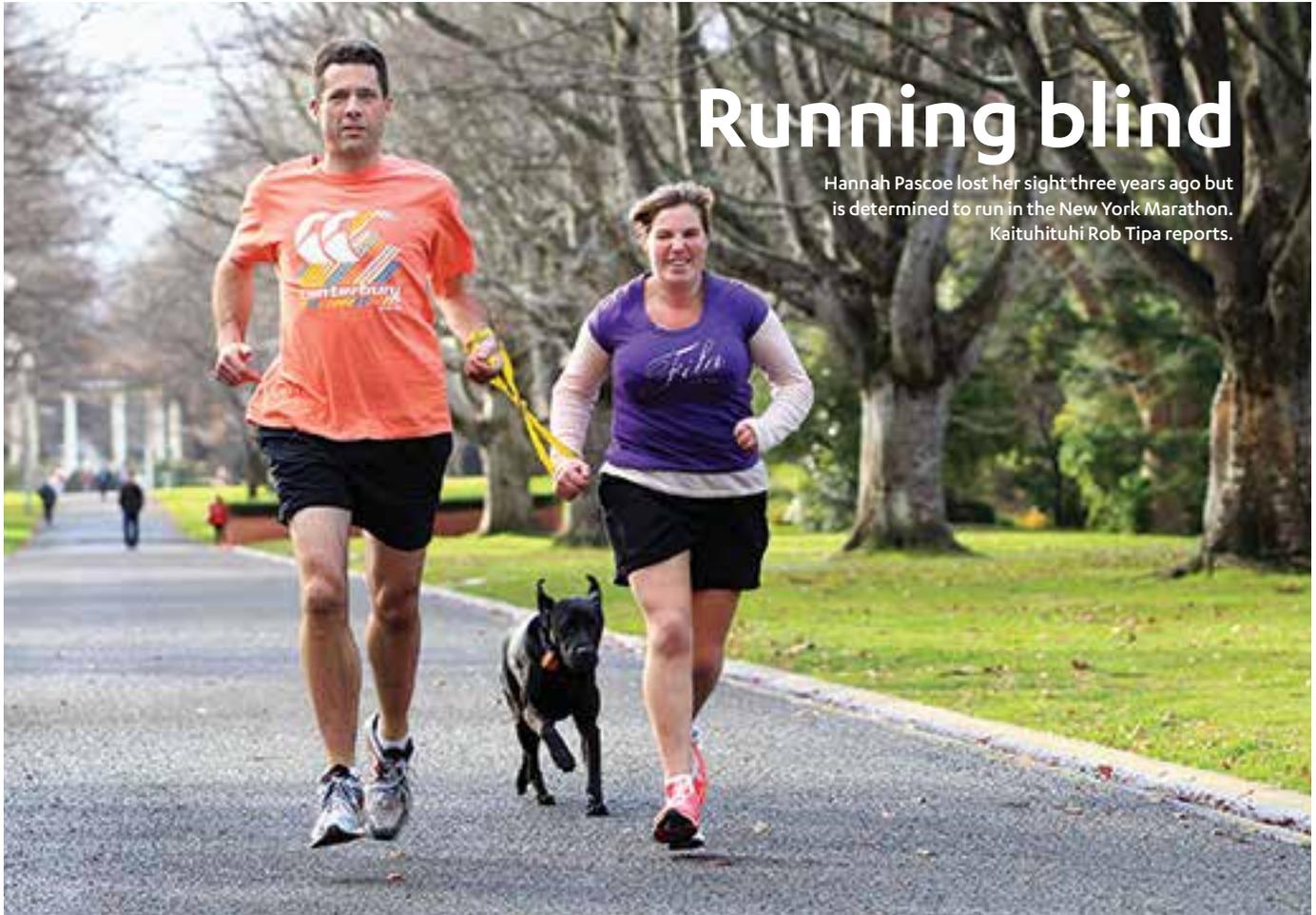
**Ōraka-Aparima kapa haka practising for the upcoming Te Atakura Festival in October at Takutai o te Titi Marae, Colac Bay.**

They won people’s hearts and the People’s Choice Award at last year’s Te Atakura. And Ōraka-Aparima kapa haka will be back this year, continuing their journey of cultural revitalisation and travelling to Christchurch for Te Atakura.

Last year’s announcement that Te Waipounamu would host Te Matatini 2015 was the motivation Ōraka-Aparima needed to start kapa haka. Their journey has also taught them about their whakapapa and language.

Te Atakura is the non-competitive Ngāi Tahu kapa haka festival, set up six years ago with the vision of replenishing marae with waiata and haka. The festival gives whānau the opportunity to take part in kapa haka in a supportive environment, wrapped in Ngāi Tahu reo and tikanga.

Date:  
**12 October 2013**  
Venue:  
**Aurora Centre**  
Burnside High School  
Cnr Greers Rd  
and Memorial Ave  
Christchurch  
Start Time:  
**9:30am**



# Running blind

Hannah Pascoe lost her sight three years ago but is determined to run in the New York Marathon. Kaituhituhi Rob Tipa reports.

PHOTOGRAPH SOUTHLAND TIMES

For Southland distance runner Hannah Pascoe, a training run on the hard sand and wide open space of Oreti Beach is about as far removed as she could possibly get from her goal of running the next New York marathon in November.

Running on the beach with guide dog Cora and running guide Andrew Moreton is a liberating experience for this 29-year-old, who was born with a visual impairment and completely lost her sight three years ago.

“Sometimes I forget I’m blind, because my senses kick in automatically,” she says.

“We’ve done two runs on the beach now, which is an awesome experience because there’s no obstacles in the way and I can just run by myself without support,” she says. “I guess you’d have to be blind to appreciate the sense of freedom.”

Hannah (Ngāi Tahu/Ngāti Mamoe/Waitaha) has an invincible spirit, loves a challenge and likes to constantly push herself beyond her comfort zone, a trait she says runs in her family.

She had little interest in sport until she started running about ten years ago to keep fit and keep up with two athletic brothers.

Most of her training is on a treadmill and once a week, with her 24/7 companion Cora and Andrew as her guides, she pounds the streets of Invercargill early in the morning before city traffic reclaims the roads.

Hannah and Andrew have successfully completed a Surf-to-City event and a half marathon, after which Hannah casually mentioned in a newspaper interview that her ultimate goal was to run the New York marathon.

“It has always been something I wanted to do,” she says. “And once you say something out loud you kind of have to do it.”

Now she is training to run the race of her life in November, along with seven other disabled athletes from New Zealand, organised through Achilles International.

The pair need to raise \$10,000 through a music quiz and 5 km fun run, and will contribute their own savings to compete.

Hannah has a “huge support network” of people behind her, including her employers Ngāti Kāpo O Aotearoa, the Invercargill community, extended whānau, and friends. She has also received a \$2000 Ngā Kete Mātauranga Pounamu Charitable Trust grant from Ngāi Tahu to compete in New York.

For Hannah, endurance running is as much a mental challenge as a physical one.

“It’s all in the head really,” she says. “You always wonder if your legs are going to give out or your mind is going to give up with 20 kilometres to go.

“Because I’ve had vision and I’m used to running in places I know visually, it will be quite scary running in a new place I don’t know.”

And that’s where her other senses, her absolute trust in her guide Andrew, and those early morning training runs really kick in.

“That’s the trick,” Hannah says. “I’m quite trusting. I don’t have a problem with being blind at all.”

PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.





Serenity Thurlow has been making music for so long she can't imagine doing anything else.

The 30-year-old musician (Ngāi Tahu – Ngāi Tūāhuriri) first picked up a violin at the age of five. Today her instrument of choice is the viola; her career has taken her all over the world and she is currently lead viola for the Christchurch Symphony Orchestra.

Music is in Serenity's genes – her mother Bronwyn (Ngāi Tahu) sang and played musical instruments. Bronwyn's grandmother, Hariata Nihoniho, composed well-known Ngāi Tahu waiata that are still sung today.

Serenity's two sisters Karuna and Harikoa are both musical and performers, as is her brother Kahurangi.

"When we were young we used to busk down Cashel Street to pay for our lessons."

It's taken a little luck, a lot of support from different people and a heap of talent and dedication for Serenity to forge her career. She also teaches music and plays with other classical musicians and ensembles.

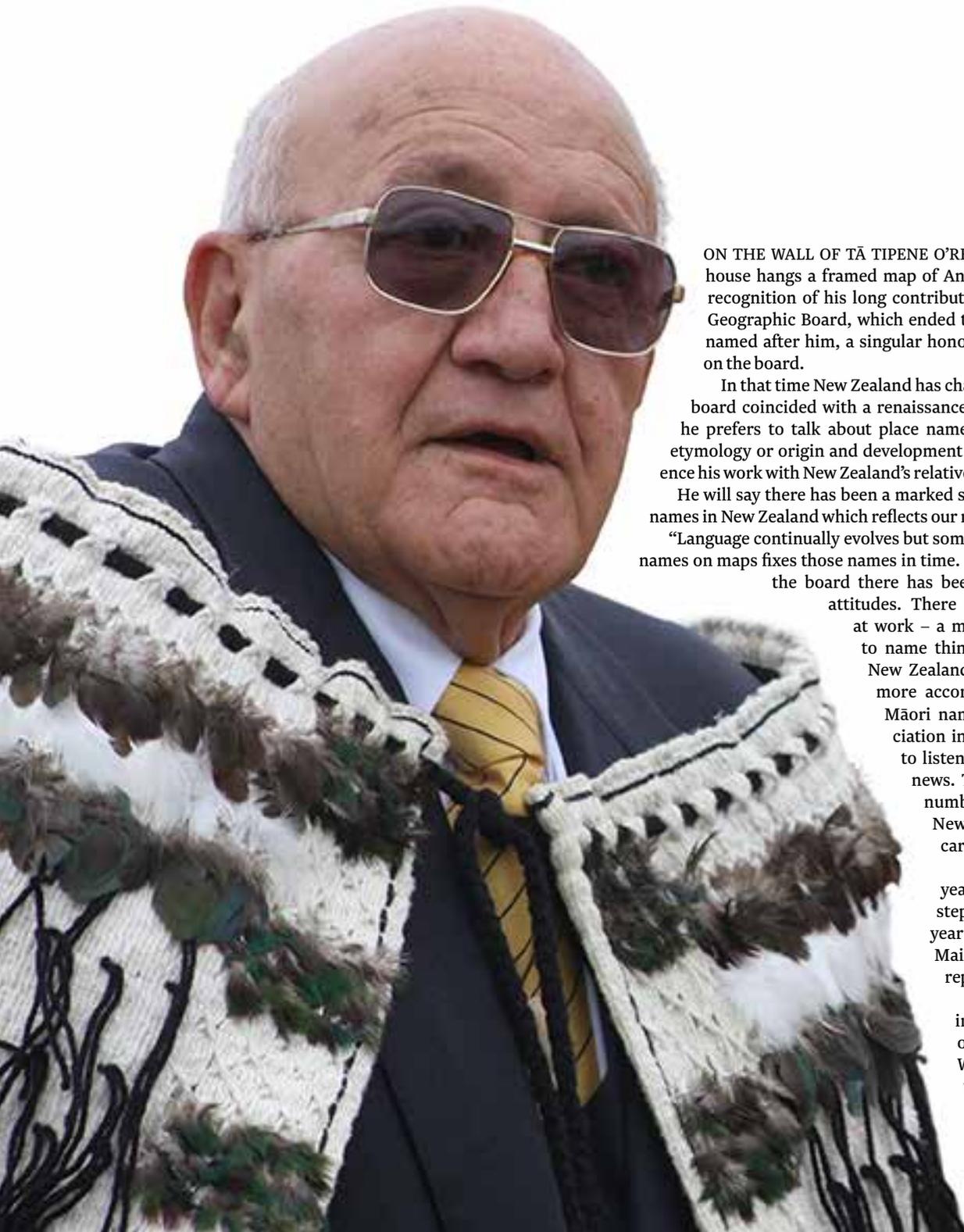
She is passing her talent on to her two nieces Te Manaaki (7) and Te Miringa (6) by regularly helping them with their violin practice.

"I love making music and playing my instrument and finding ways to do that and make a living is pretty cool. It is my whānau that gives me the strength to do the things I do." 



# A view from THE TOP

After 28 years on the New Zealand Geographic Board, Tā Tipene O'Regan hands over his role to Dr Te Maire Tau and passes on his observations of how New Zealand has changed when it comes to attitudes about place names. Kaituhituhi Mark Revington reports.



ON THE WALL OF TĀ TIPENE O'REGAN'S NEW BRIGHTON house hangs a framed map of Antarctica given to him in recognition of his long contribution to the New Zealand Geographic Board, which ended this year. On it is a peak named after him, a singular honour saluting his 28 years on the board.

In that time New Zealand has changed. His tenure on the board coincided with a renaissance in Māoridom although he prefers to talk about place names themselves and their etymology or origin and development rather than cross reference his work with New Zealand's relatively recent cultural shifts.

He will say there has been a marked shift in attitudes to place names in New Zealand which reflects our maturing as a nation.

“Language continually evolves but some remains stuck. Putting names on maps fixes those names in time. From when I first joined the board there has been a massive change in

attitudes. There have been two factors at work – a much greater willingness to name things which are distinctly New Zealand and secondly, a much more accommodating welcome to Māori names and Māori pronunciation in general. You only have to listen to the weather and the news. There are an increasing number of people around New Zealand who don't carry linguistic baggage.”

Tā Tipene had spent 28 years on the board when he stepped down earlier this year and was replaced by Te Maire Tau as the Ngāi Tahu representative.

He was first appointed in 1985 by then Minister of Māori Affairs Koro Wetere and remained on the board while others



**“There is a huge challenge provided by the Māori experience when places began to be named on maps and names started to be written down.”**

came and went, amassing vast knowledge, not only of the board’s deliberations but of the importance of place names in New Zealand.

Place names in traditional Māori society played a much different role, as Tā Tipene points out. To many people these days they are often little more than sign posts on a journey. While plenty of Māori names do use a geographical description, place names in a society that depended on oral tradition would convey far more.

A book produced by the New Zealand Geographic Board and co-written written by Tā Tipene, calls them *Ngā Tohu Pūmahara – The Survey Pegs of the Past*. A paragraph in the book explains:

“The most important role of place names in a society in which traditions and history were transmitted orally was to serve as triggers for memory. They reminded those who spoke or heard them of events or episodes important in the history of the tribe. They were the means by which the tribe’s traditions and knowledge of its tūpuna were handed on. To understand a great number of New Zealand’s place names you need to know the tribal histories of the district in which the names occur.”

Names then have power and significance, Tā Tipene says, a point that has not always been understood by Pākehā. Ultimately they are about identity and connectivity, sign posts to the past, recording the stories of the people who lived there, what they did and where they came from.

Take a drive with Tā Tipene and his passion for place names soon becomes obvious. Every place has a name, and every name has a story. They roll off his tongue with remarkable fluency.

It perhaps helps explain why he committed so many years to the New Zealand Geographic Board when sometimes, as he says, he was “pretty lonely at times in cultural terms”.

What’s in a name and why has there sometimes been so much resistance to changing a name on the map of New Zealand? People are naturally resistant to change, says Tā Tipene.

Māori covered New Zealand in names. Some referred to distinctive geographic outlines. Others spoke of tūpuna and stories that referred to the history of a hapū or tribe, generally a memory held by a group, rather than an individual.

Still others came here on the waka of the first Māori settlers just as in later centuries, Pākehā explorers, missionaries and settlers imported names familiar to them.

Complicating matters in New Zealand was the way early Pākehā approached the spelling of Māori names. “There is a huge challenge provided by the Māori experience when places began to be named on maps and names started to be written down,” says Tā Tipene.

“Te Huruwharu draws his remarkable 1842 map describing the route to Te Tai Poutini through what was to become known as the Haast Pass, to the Protector of Aborigines, Edward Shortland. Shortland writes down what he thinks he hears and so Wanaka appears as Oanaka. These simple orthographic errors appear all the time and it was to be many years before te reo became more standardised in its written form.”

“The river through Ashburton was pronounced as Whakaterē but is spelt today as Hakaterē. Akaroa was Whakaroa. Otago is what they thought they heard Māori say. This wasn’t a symbol of nasty racism or ‘whaler Māori’ as some scholars have said. It was the way people wrote down what they thought they heard. Cook wrote Te Vaipoenamu on his charts because he is used to Tahitian words and hears a ‘w’ and is used to it being pronounced as a ‘v’. So with a lot of our Māori words, there is a question of orthographic evolution. The Kāi Tahu ‘k’ for instance is a southern phenomenon.

“Other instances are just plain mistakes. Take Manapouri for instance. All the signs will tell you it was originally called Moturau. Manapouri refers to one bay and was transcribed incorrectly in a cartographer’s office in Wellington but after the Save Manapouri campaign in the 1970s it was almost impossible to change back. And it wasn’t a fight Ngāi Tahu were looking for.”

The New Zealand Geographic Board Ngā Pou Taunaha o Aotearoa to give the board its full name, “assigns, approves, alters or discontinues the use of names for geographic features, undersea features and Crown protected areas in New Zealand, its offshore islands and its continental shelf and the Ross Sea region of Antarctica”.

The board has nine members, nominated or recommended by the Minister of Māori Affairs, the Minister for Land Information, Local Government New Zealand. The New Zealand Geographical Society, Federated Mountain Clubs and Te Rūnanga o Ngāi Tahu who are appointed or reappointed in three-year periods. Ngāi Tahu has a permanent seat on the board, enshrined under the Ngāi Tahu Claim Settlement Act. The board is required under the Treaty of Waitangi to have a responsibility to tangata whenua and has a comprehensive



***“There are some big issues ahead in Māori names if you follow the principle that where New Zealand goes, the Treaty of Waitangi goes. There is the expansion of the continental shelf and New Zealand naming rights in Antarctica...”***

list of guidelines regarding dialogue with Māori and consideration of Māori names, a legacy Tā Tipene is particularly proud of.

“The Māori members on the board have to deal with a whole number of non-Māori questions and it could get pretty lonely at times in cultural terms. Even though you are a member of the board and have a particular interest in the South Island, that is a minor part of the total work of the board.

“I had the great privilege to work with Professor Wharehuia Milroy and also for a shorter time with Apirana Mahuika. In 1990 Ngāi Tahu asked the then Surveyor General Bill Robinson (Murihiku Kāi Tahu) to hire Te Aue Davis of Maniapoto to drive publication on Māori names. That was how *Ngā Tohu Pūmahara – The Survey Pegs of The Past* came about. At the same time the board published the *Māori Oral History Atlas* and the *Maps of Māori Place Names*, which adorn so many of our marae. These were all edited by Te Aue and illustrated by Cliff Whiting,” Ta Tipene says. “They were all put together on Bill Robertson’s watch – it helped to shift the whole climate.

“Wharehuia and I were able to work with Te Aue post-1990 to develop an inventory of Māori geographic descriptors. It is quite important to understand that a lot of Māori names are actually geographical terms – or descriptors. For example rae is the word for forehead or brow. It is also a word for a particular shape of cliff. And then you get all sorts of different words that go to describe different types of cliffs or hills or peaks. But what is the distinction between peak and a mauka and how did our old people categorise these things?

“There are all these descriptors for rocks, different kinds of water and the shapes of hills. They are all part and parcel of place names in Māori. It is quite complex and we did a lot of work on that which is available online on the board’s website. It was a huge job.”

As more Treaty of Waitangi settlements were passed, iwi called for names important to them to be included in settlements. Ngāi Tahu ensured changes to 88 place names, helping restore its connection to the landscape of Te Waipounamu. But this produced yet more complexities in ensuring names were correct. It has meant a major body of work for Tā Tipene and others.

“Ngāi Tahu had this big list of place names and there were mistakes made in the attached notes which became part of the schedule of the Settlement Act. When we realised, we also realised that these and other corrections could only be made by an Act of Parliament. Ngāi Tahu had created a huge problem both for itself

and for the Geographic Board, which then became snowed under as demand grew all over the country for place names in settlements. It’s taken quite a time to sort out a working process that overcomes the problem of entombing errors in legislation.

“It led to huge pressure on staff and we often had to explain to Pākehā colleagues what was going on. Quite often we would get Te Aue to come out of retirement or get Wharehuia to talk to applicants. They generally got things sorted. We engaged in a lot of negotiation with iwi and had some great scholars on board apart from Wharehuia Milroy.

“Dame Evelyn Stokes was one. She was a University of Waikato geographer and a Fellow of the Royal Society, highly recognised for her geographic scholarship and a great supporter. The intellectual clout that Māori were able to bring to bear had real firepower.”

In recent years he has chaired a Māori names committee and been a member of the undersea features committee. He has been invited to speak to the International Hydrographic Society three times, and delivered a major paper to the World Shallow Survey Conference essentially about the history of hydrography – one of his personal passions.

Tā Tipene speaks of the new challenges facing the board, and Māori, in naming undersea features, the continental shelf and the Ross Sea region of Antarctica.

“There are some big issues ahead in Māori names if you follow the principle that where New Zealand goes, the Treaty of Waitangi goes. There is the expansion of the continental shelf and New Zealand naming rights in Antarctica...”

It is a long way from those early years. Tā Tipene says his appointment to the board was made easier by the presence of Koro Wetere as Minister of Māori Affairs, who was hugely supportive. “And frequently the things we talked about were shared with Tainui and Tūwharetoa. We shared a triangular relationship which ensured we got attention.”

Despite the odd debate and the workload, it is obvious he has a huge passion for the work. But it is time to pass on the responsibility, he says.

“I love the work. The only reason I wanted to retire was to ensure a strong succession process. I wanted to be around to support my successor and be available for some of the more difficult stuff.” ■■

# THE NEW ZEALAND GEOGRAPHIC BOARD

The New Zealand Geographic Board Ngā Pou Taunaha o Aotearoa (NZGB) is an independent statutory body responsible to the Minister for Land Information, operating under The New Zealand Geographic Board (Ngā Pou Taunaha o Aotearoa) Act 2008.

The Surveyor-General (a statutory officer within LINZ) is chairperson (ex-officio) of the NZGB, which comprises nine other members appointed under the New Zealand Geographic Board (Ngā Pou Taunaha o Aotearoa) Act 2008.

The NZGB secretariat is located within LINZ and provides the NZGB with administrative support, research assistance and advice.

Current members of the board are Dr Don Grant (chairperson), David Barnes, Jenni Vernon, Rikirangi Gage, Professor Michael Roche, Matanuku Mahuika, Garrick Murfitt, Adam Greenland, Professor Merata Kawharu, Associate Professor Te Maire Tau.

Members are nominated or recommended by the Federated Mountain Clubs, New Zealand Geographical Society, Te Rūnanga o Ngāi Tahu, Minister of Māori Affairs, Minister for Land Information and Local Government New Zealand.

Principal functions of the board are to assign official names, to approve recorded names (unofficial names that have appeared in at least two publicly available authoritative publications or databases), to alter official or recorded names (by substituting a new name or correcting its spelling), to discontinue the use of official or recorded names, to

investigate and determine the position and extent of a feature whose name is assigned, approved or altered and to review Crown Protected Area name proposals.

These functions can be exercised in relation to the following features within the NZGB jurisdiction: geographic features and places, undersea features, Antarctic features, Crown Protected Areas such as national parks, reserves and so on, treaty of Waitangi settlement names and foreshore and seabed recognition instrument names.

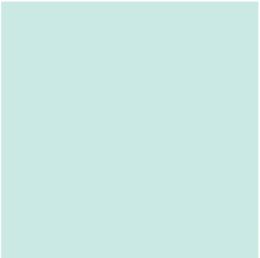
The board's jurisdiction covers the territorial boundaries of New Zealand (12 nautical miles off the coast); offshore islands including the Kermadec, Chatham, Auckland, Antipodes, Campbell, Snares, and Bounty Islands, the continental shelf of New Zealand and the Ross Dependency of Antarctica (including its continental shelf).

In addition to its principal functions, the NZGB may also adopt policies, rules and standards to assist it in carrying out its functions for the spelling and systematic designation of official names, to examine cases of doubtful spelling and determine official spelling appearing on maps and charts, to investigate and determine the priority of discovery of a feature, to collect original Māori names for recording on maps and charts, encourage the use of original Māori names on maps and charts, and to seek advice from Te Taura Whiri i te Reo Māori (Māori Language Commission) on correct orthography of Māori names.



Above, at the passing of the Ngāi Tahu Claims Settlement Act 1998; below, at the hakari that evening at Pipitea Marae.

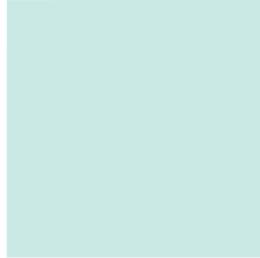
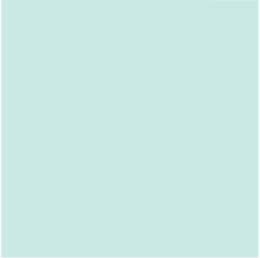




# FROM TECH HERO



Technology entrepreneur  
Rod Drury has proven his  
successes are not blips on  
an otherwise flat line.  
He is building in confidence,  
networks, and ideas that start  
local and end up global.  
The straight talker from  
Havelock North discusses his  
Ngāi Tahu roots and business  
philosophy with kaituhituhi  
Matt Philp.



# TO XERO



IN THE NEW ZEALAND BUSINESS SCENE, XERO CHIEF EXECUTIVE Rod Drury is regarded as a trailblazer – a serial entrepreneur who has written his own playbook on how to build a tech company that takes on the world. Among the general public, Drury is better known as that bolshie business guy who swore at Greens co-leader Russell Norman in a heated exchange on Twitter, and as someone who is equally upfront with his views on the country's economic direction. Less well known is that Rod Drury is Ngāi Tahu.

It was Rod's father Ken who uncovered the detail of the tribal affiliation – a whakapapa that goes back through ancestor Sally Harper to 1848 kaumatua Pakinui (Mrs William Harper), with ties to the marae at Waihao, in the Waimate district south of Timaru.

"As he's got older Dad's taken a real interest in tracing his roots," says Rod, who was raised in Hawke's Bay with only a vague knowledge of having some Māori ancestry. "For me, it shows you really belong in New Zealand. More and more I have this feeling of pride in New Zealand, and an awareness of the characteristics that make us different from anywhere else."

Drury and his wife have put their three children on the Ngāi Tahu register. "I think that heritage becomes more important to you as you get older, and you want that for your kids as well. Hopefully in their 20s and 30s they'll become interested in tracing themselves back."

As for personal journeys and pilgrimages, those will have to wait – Drury has ambitious plans to build Xero into New Zealand's first genuinely global tech company. Given his entrepreneurial history, you wouldn't bet against him.

*Given that New Zealand is named after a cloud, we figured we'd be well-placed to be the best in the world at it, and we are. We'd be one of the top cloud companies in the world.*

Founded by Drury and accountant Hamish Edwards in 2006, Xero hit the market offering a new way of doing the books for small businesses. Where its big international rivals were still producing desktop-based accounting software products, the Kiwi venture charged a monthly fee for an online-based alternative. It's a software-as-a-service company – in other words, conceived to take advantage of the technology shift to cloud computing, in which services are delivered through the Internet.

"Given that New Zealand is named after a cloud, we figured we'd be well-placed to be the best in the world at it, and we are. We'd be one of the top cloud companies in the world – certainly one that people in the know globally are watching very closely."

Among those names are Silicon Valley billionaire Peter Thiel, of PayPal and Facebook fame, who has invested several million dollars in Xero (it was Russell Norman's attack on Thiel, who owns a data-mining company, that earned Drury's ire). As well, TradeMe founder Sam Morgan is on Xero's board, alongside the likes of former Kiwibank chief Sam Knowles.

The mantra among Xero watchers is "early days, but lots of promise". More critical types might add a rider: "When's the payoff?" Within a year of launching the company went public, and was immediately a market darling. Notwithstanding a recent dip, Xero's market capitalisation passed the \$2 billion mark this year. Revenues last year doubled to \$39m, and small businesses here and overseas are beginning to migrate to Xero, with paying customers approaching 200,000.

And yet Xero still hasn't turned a profit, a fact that has some wondering if the company will be able to deliver on the hype. Drury

has responded with typical vigour. Named the New Zealand Herald Business Leader of the Year 2012, he told the newspaper that for now, growth comes first.

"When you look at it in the cold light of day – and the board does this every month – the right thing to do is use the capital we've been given to grow the business. And yeah, doing that publicly in the New Zealand share market, people are going to throw some arrows, but you can't worry about that too much."

He's a confident character, the Xero man, but he's earned that right. Raised in Taradale, Napier, eldest son of a typical middle-class family, Drury was always hard-working, his father Ken says, "Everything he did, he did himself, although we supported him."

"When he went to Varsity in Wellington in the 1980s he'd come home and work in the woolstores or go haymaking to pay for his uni. He was keen on rugby and was in the surf lifesaving club, but he was never a natural sportsman – he had to work at it, and he was a great team player."

After graduating from Victoria University with a Bachelor of Commerce and Administration majoring in Accounting, he spent the rest of the eighties and early nineties with Ernst & Young, work that involved plenty of contact with the Māori Trustee. "It was incredibly interesting," he says of the experience. "One thing that really struck me was the fragmentation of the land, and how once it got to a certain parcel size it reverted to the Crown. That seemed to me incredibly unfair."

In 1995 he made his first big entrepreneurial move by co-founding Glazier Systems, an early Wellington-based software development company that specialised in developing systems for Microsoft Windows. Sold four years later for \$7.5m, Glazier not only launched several other internet entrepreneurial careers and companies, it gave Drury the experience and capital to have another crack.

AfterMail was the real deal – an email management innovation that helped businesses to capture, retrieve and analyse all their email information. It went on to win a big international tech product award, something of which Drury is still proud. As important to the Xero story was that he was able to cash out handsomely when AfterMail sold for \$US 45m.

"It was never designed to be a long-term business. We built it up to sell it to get some money," says Drury. "The other thing we wanted to do was to prove that we could build world class technology in New Zealand and be as good at developing products as anyone else."

By 2006 he'd achieved both goals, exiting with a Microsoft global product award, plus a rather large cheque.

Now for Xero. "Being a true serial entrepreneur and having done four or five businesses, you get more confident every time. Everyone sees patterns, but once you've put your money in and really jumped on something and had success, you see those opportunities and have the confidence [to exploit them]. And we could see a massive technology shift happening, with everything moving from the desktop to the cloud."

When he speaks about his dream for the company, you get a better sense of what makes him tick. It's not about making a big pile of cash, says Drury of Xero, which has grown to 500 staff, with offices in the US, the UK, Australia, Auckland, and Wellington. "Business for me is not work – it's more like a sport, and always fun."

With Xero, there's a chance to build a company of true global clout, he says. And this time it's about the long haul. "Selling AfterMail gave us the ability to look after the family and all those things. But the next move was always going to be to build a long-term sustainable business. We're not building Xero to sell it. We want to be long-term operators of the business."

Perhaps this is where his values come closest to those of his iwi.

A few years ago Drury helped the investment arm of Ngāi Tahu with some advice. He admires the commercial focus of the organisation and what it has achieved with its Treaty Settlement. “Anyone associated with Ngāi Tahu has a huge amount of pride. They’re successful and progressive and they get out there and do things.”

But it’s not only the iwi’s commercial success and entrepreneurialism that he can relate to. “What I feel particularly aligned to is this sense of taking a long-term, custodial view of things. I’ve always thought long-term – always felt that we don’t own stuff, we just look after it for the next people.”

Drury also notes that operating in the cloud, Xero is effectively a custodian for people’s data. “Those are characteristics you can trace to where you come from, I think.”

Drury predicts that Ngāi Tahu will go from strength to strength in the economy in coming years. And he believes that New Zealand companies could “take a real lesson” from the multi-generational approach to buying and building assets adopted by the iwi and other Māori business organisations.

He brings it back to Xero. “What I particularly love about this business is that it is purposeful. We’ve taken a design-led approach, thought about ‘How do we make things easier for small businesses?’, and delivered on it. People tell me they have gone from hating doing the books to loving it.”

And it is those small businesses, Xero’s target market, that constitute the backbone of an economy, he notes. “They’re the biggest contributor to GDP, and if we can make them more productive, then we can materially move the needle in terms of productivity at the national level. And we are starting to see that in New Zealand. It’s nice to be building a business that is so purposeful and has a whole lot of spin-off benefits.”

Within the fledgling local tech scene, for example, Xero has effectively created a new market and opportunities for a host of smaller operators. “One of our key values in the business is partnership and advocacy. There are 250-odd companies that link into our ecosystem, and it’s always felt natural for us to leave plenty on the table to really get that ecosystem working. We know that’s the right way to do things, and it’s turned Xero into more than just a software product – we’ve really become a business platform, with a lot of other companies getting started and making money.”

As well, Drury’s success in taking Xero public has become an inspiration for others in that scene. Inventor-entrepreneur Grant Ryan (Ngāi Tahu), who with brother Shaun and others founded the recently-listed Christchurch venture SLI Systems, says Drury has blazed a trail. “We don’t have to explain software-as-a-service to the New Zealand market because of Xero,” says Ryan “Rod has helped educate the market, and that has enabled us to get some resource to have a good hard go at it.”

For Drury, seeing the likes of SLI Systems, Wynyard Group and Snakk Media listing this year has been heartening.

“When I was in my 20s I used to read all the Silicon Valley books and one of the things that got drummed into me was that as a business person, especially in the technology space, the ultimate was always to take a company public and do an IPO [initial public offering]. It’s been incredibly satisfying, and I don’t think I would ever have been fulfilled if I hadn’t done it. It’s fine to go build a business then sell it, but at the end of the day doing an IPO and running a public company is an awesome experience.

“Why? Because it gives you all these other chess pieces to play with. You can implement strategy, you can really invest, you can do acquisitions, you can use the markets for PR and building brand, you can bring in strategic investors. It is very, very stimulating.”

Running a public company also gives Drury a profile, and he hasn’t

been shy to use it. A renowned networker, he is also in demand as a speaker and commentator, and if he’s not globetrotting on Xero business he’s speaking at a tech summit in Hong Kong or putting himself about in the blogosphere.

Among his many preoccupations is the lack of a clear national technology strategy, and he has been lobbying for the Government to appoint a kind of national Chief Technology Officer, with a mandate like that of Chief Science Advisor Sir Peter Gluckman.

“As a business person you’re naturally pretty free market – you just want to get on and do things. But as you do bigger ventures you start to see opportunities where with more planning and coordination we could do a whole lot better. The one I’m particularly hot on is this: we are the country that is furthest from anywhere, so why wouldn’t we try to get the best possible connectivity into the big markets?”

It’s a reference to a low point of Drury’s recent career – a failed bid to build a \$400m undersea cable between Auckland, Sydney, and Los Angeles. Known as the Pacific Fibre project, it was backed by the likes of Thiel, Sir Stephen Tindall, and Sam Morgan to improve connectivity and provide competition to the Southern Cross Cable operated by Telecom.

Drury was gutted when Pacific Fibre folded last August, and retired briefly to lick his wounds. Now he believes there is a chance the project can be revived as a public-private partnership, with a major government contribution and investment by the New Zealand

*Rod Drury admires the commercial focus of [Ngāi Tahu] and what it has achieved with its Treaty Settlement. “Anyone associated with Ngāi Tahu has a huge amount of pride. They’re successful and progressive and they get out there and do things.”*

Superannuation Fund. He has been meeting Government ministers and Treasury to make his case.

“I’m passionate about this cable, because it represents a step change and it’s about being able to better communicate with people,” says Drury, who cites benefits such as multi-party video arising from increased capacity.

“We seem to have forgotten that we are a small set of rocks in the South Pacific, and it is vitally important that we export. People of working age should be thinking about how they can earn those overseas dollars. We should as New Zealanders wake up every morning and think: ‘Man, I’m going to send an invoice overseas today’. That’s how we grow wealth and make the boat go faster.”

Drury may clock up the air miles but he’s a grounded character, making his own travel bookings, answering his own phone and famously always up for a surf. He could be in Silicon Valley, but he prefers Havelock North, where “there are no parking meters and there is fresh pāua and crayfish and fish whenever you want it.” He works at least part of every week out of a home office connected to the world by ultra-fast broadband rather than wait for the official fibre rollout, Drury paid the local provider to bring it to his door, in the process sponsoring a link to the neighbourhood school).

He’s an evangelist for this kind of connectivity, using his own life-style and the success so far of Xero as examples of what’s possible in a wired world. “I love the scale that technology offers you. The ability to prove ourselves globally has been a real driver for me.”

His response to people who doubt you can build a global tech company from New Zealand? “We’ve done it.”



# A sense of purpose

A conversation with historian Ann Parsonson about her life and work makes it clear that she was always destined to work on the Ngāi Tahu Claim. Kaituhituhi Tony Bridge reports in this the second in our series on the historians who played an integral part in the Claim.





PHOTOGRAPH TONY BRIDGE

ANN PARSONSON WAS BORN AND BROUGHT UP IN DUNEDIN, BUT from her mid-teens she made trips north to stay with her aunt and uncle, Joan and Ces Badley, who were teachers – first at Okere Falls, (Lake Rotoiti) where they had close associations with Ngāti Pikiao, and later at Bernard Fergusson School at Ngāruawāhia. Joan and Ces spent a lot of time working at Tūrangawaewae Marae, supporting the Kingitanga, and Ann began to go up each year for the Koroneihana (the Coronation).

“Those visits opened up to me a history I knew little about. The Raupatu (war and confiscation of the mid 1860s) cast a very long shadow, and the building of Tūrangawaewae Marae in the 1920s by Te Puea Herangi to bring the Kingitanga back to its home in Ngāruawāhia did not seem that long ago. In Waikato, the impacts of colonisation were very tangible.

“Joan worked in the “kapok gang”, so I would go along with her, helping make up beds, and in the long pauses while we waited for mattresses to come from surrounding marae, the women would sit talking, there and on the marae, I began to understand the importance of Kingitanga to the motu and in our history and that was why I came to start a thesis on the Kingitanga.”

*The old people brought their oral traditions and histories out of their tribal context and into the land court to prove their rights and obtain title in the Crown's new title system. So they had to decide what aspects of their history to present that would identify them with their land – histories whose purpose was to maintain the mana of their ancestors and community.*

Hers was an academic family. Her father Gordon taught history at the University of Otago. She remembers him as a fine teacher, who taught her Pacific Islands history in her final undergraduate year.

She took foreign languages and history, in which she majored. “By the time I got to the end of my degree, I knew I didn’t want to do languages any more. Well, I wish te reo Māori had been taught; in the end I started the Correspondence School te reo courses.”

The future for her would be in history. Later she moved up to the University of Canterbury where she did her master’s thesis on a history of the Kingitanga in the difficult years after the Raupatu when the government was pushing to open the King Country.

She moved on to her doctorate, studying early land transactions in central New Zealand, and focusing on understanding the outbreak of war in Taranaki in 1860. She read “a great many minutes of Māori land court cases, with (her) head stuck inside an ancient microfilm reader.

“The minutes record some remarkable evidence, given well over a hundred years ago, even though the court was hardly a traditional forum. The old people brought their oral traditions and histories out of their tribal context and into the land court to prove their rights and obtain title in the Crown’s new title system. So they had to decide what aspects of their history to present that would identify them with their land – histories whose purpose was to maintain the mana of their ancestors and community.”

By then Ann was getting a real sense of purpose. As she moved further into her studies, she felt both chastened and challenged by what she didn’t know. In 1978, with her doctorate nearly completed, a door opened. She was appointed to a lectureship at the University of Canterbury, teaching New Zealand history. “It was a surprise – I hadn’t expected that. It was a sudden transition.”

It was also a time when Māori tolerance of New Zealand’s mono-

cultural institutions had worn thin. The writing and teaching of history, she says, wasn’t immune either. Why should it have been? “The Māori challenge to Pākehā historians as being not competent culturally, in the sense of understanding Māori beliefs and values and tikanga, was widespread. Many Pākehā historians pulled back from writing about the Māori past, as being intrusive and inappropriate, accepting the criticism that they might not in fact be knowledgeable enough culturally to avoid the distortion of tribal histories. And if you couldn’t get that right, you might not write well either about the history of the relationship between tribal groups and the Crown. So it was a particularly sobering period for a Pākehā historian.”

Then the door opened again. In 1985 the Treaty of Waitangi Amendment Act was passed, allowing the Tribunal to hear Māori historical claims dating from 1840. “Once the Tribunal began its historical inquiries, iwi had to provide detailed evidence about Crown acts and policies over 150 years, and wanted their own understandings to be reflected in the evidence too.” And that was something historians, working in the back room, could be involved in.

“That mattered a lot to me. It mattered that the processes that had finally been set up to recognise the claims iwi/hapū had kept alive for so long – to ensure their deep-seated grievances would be heard and settled – should work. That was the path we’d embarked on in New Zealand to deal with our dismal past.

“We’d got to the end of the line in terms of pretending we had the ‘best race relations in the world’. It was quite clear to

Pākehā by the 1980s – as it had been to Māori long before – that we didn’t. And if we wanted to be able to look ourselves as a society in the eye, we had to find a way of fixing what had become an awful power imbalance, and the historical injustices which had had such huge impacts on Māori communities. Tribal groups, their autonomy undercut, were left unable to protect their resources in accordance with their tikanga, or to develop their economies. That wasn’t right.”

In the years that followed, she worked with Tā Tipene O’Regan, first on the Ngāi Tahu Claim and then while teaching at the University of Canterbury, and also with Tā Robert Te Kotahi Mahuta at the Centre for Māori Studies and Research (Hopuhopu), assisting with research for the Waikato-Tainui Raupatu claim, and later the Waikato River claim.

“They were both courageous leaders prepared to take on the government, both visionaries who thought generations ahead. They travelled the same path, both committed to shaking off the weight of grievance and starting the new century in a position to rebuild a future.”

Te Kerēme was the first big historical claim to be heard from the beginning under the new legislation. The claim had been filed in December 1986, and the hearings were arranged to start in August 1987. Once this became clear, Ngāi Tahu moved quickly to assemble a team of historians. Ann was approached early in 1987 by David Palmer, a solicitor at Weston Ward & Lascelles. He’d been asked by Rakihiia Tau, whose son, Te Maire Tau, was then a history student at the University of Canterbury, to find out if she would be willing to help with Te Kerēme.

She describes working on Te Kerēme as a steep learning curve: “I was pretty appalled to find I had not known how South Island land had been acquired, how Crown purchases made so soon after the Treaty was signed could have left so many Ngāi Tahu landless within

*The processes (1985 the Treaty of Waitangi Amendment Act) had finally been set up to recognise the claims iwi/hapū had kept alive for so long – to ensure their deep-seated grievances would be heard and settled – should work. That was the path we'd embarked on in New Zealand to deal with our dismal past.*



*Right, top: Te Aue Davis and Ann at an 'A Team' dinner in Christchurch in 1991  
Right, below: At Ōnuku Marae for the Crown Apology to Ngāi Tahu, from left, Trevor Howse, Maairie Goodall, Kerepeti Paraone, Anake Goodall and Ann Parsonson*



such a short time, how the Treaty itself had long been looked to by Ngāi Tahu, and how the Claim had been kept alive through generations right up till the time of the hearings.”

She helped assemble and present evidence on the Ōtākou tenths reserves and the Princes Street Reserve in Dunedin, working alongside Harry Evison (“the senior historian amongst us,”) and Jim McAloon, who gave evidence on other parts of the claim.

“For the iwi, the pace of the hearings was frantic,” she says. “They were four to six weeks apart, and the ‘A team’ was determined never to miss a start date. Sometimes we were getting our evidence back from the printer about half an hour before we stood up to give it. The ‘two

*I was pretty appalled to find I had not known how South Island land had been acquired, how Crown purchases made so soon after the Treaty was signed could have left so many Ngāi Tahu landless within such a short time, how the Treaty itself had long been looked to by Ngāi Tahu, and how the Claim had been kept alive through generations right up till the time of the hearings.*

Trevors’, Trevor Howse and Trevor Marsh, did an amazing job organising each hearing.

“The issues were often knotty and it was unfamiliar territory for all of us, working with lawyers. Paul Temm QC could be both demanding and irascible.”

It was important, Ann says, not just to unravel Crown policy at the time of the Ōtākou purchase, but to get across to the Tribunal how the Ōtākou leaders who had originally negotiated the sale and signed the deed had understood it.

For Ōtākou, she had a lot of help from legal and historical researcher Dr Maarire Goodall and also from weaver and historian Te Aue Davis, who interpreted evidence given by Ngāi Tahu speakers at 19th century commissions and the Ōtākou purchase deed itself (from Māori back into English).

When the hearings began, no-one knew how long they would continue, and there was a great sense of relief when they were concluded in October 1989. Ann remembers that Ōtākou kaumatua Kua Langsbury summed up what many were thinking when he said that it was “all very well to think that we had all worked hard”; but he now understood what it meant for the old people to have kept Te Kerēme alive for so long, and what it had cost them. For the first time, he said, he really understood.

In the early 1990s, Ann went on to give evidence for the claimants in the Taranaki Muru me te Raupatu claims to the Tribunal, about the events leading to the outbreak of war there in 1860, and the confiscation legislation. And by 1994 she was back in Waikato, this time with her nine-year-old daughter Katia, to write a report on the Raupatu claim. Tā Robert would settle the claim in 1995 by negotiating directly with the Crown.

She was still teaching at Canterbury as well. Professor David McIntyre, head of the History Department, had been supportive of the work for the Ngāi Tahu Claim, and the department was keen to create a Māori History position. Ann remembers working with Tā Tipene after he joined the department part-time in 1989. “How he



Left: At a party for the ‘A Team’ hosted by Ngāi Tūāhuriri at Tuahiwi Marae in December, 1989, from left, Katia and Ann Parsonson, Trevor Marsh, Anake Goodall, Pat Anglem.

managed even part-time I really don't know; sometimes he arrived in Christchurch on his third flight of the day. But he was a compelling lecturer – he could engage students on any topic from the traditional Ngāi Tahu economy to modern Māori politics. With a wicked glint in his eye, he would compare the strange Pākehā habit of shooting ducks from uncomfortable maimais, with the sensible Ngāi Tahu practice of rounding up ducks when they were moulting, herding them into nets, and having a cup of tea, as he put it, till they were ready to deal with them.”

For the next 12 years, she and Tā Tipene also taught an honours course together on Rangatiratanga and Kāwanatanga, the sort of course which they felt needed to be offered to New Zealand history students.

In 2001, Ann was appointed a member of the Waitangi Tribunal; and a few years later she gave up her position at the University of Canterbury and moved to full-time work with the Tribunal. She regards it as unique for a number of reasons, not least as a bicultural, bilingual body. She speaks of the amazement of young Canadian law students when they come as interns to the Tribunal in Wellington.

“When they understand the range of people who sit on the tribunal, they're blown away that the power's not in the hands of a single judge, but that the tribunal is a broad-based body, and especially that Māori and Pākehā sit together on it, and many of the presiding officers are Māori land court judges.”

She sees the Tribunal's work as being important in several respects. Firstly, that the Tribunal holds its hearings in the rohe of hapū/iwi who choose to bring their claims to it, and people have the opportunity to give their own evidence there. They hear the researchers,

including Crown historians, present their reports, and hear how the evidence is tested. This is often of enormous interest to the claimant communities.

Secondly, the Tribunal process has led to a “massive research effort into claims over the past 25 years so that they're much better understood, and at the end of that process the Tribunal writes its own major reports on claims, and makes findings to assist the claimants and the Crown in reaching Treaty settlements.”

It is a process that began with Te Kerēme, and which has evolved in light of the lessons learned from that pioneering work.

Since her appointment, she has been involved with several major historical inquiries: Tūranganui-a-Kiwa (Gisborne), Te Urewera, and most recently, Te Paparahi o Te Raki (Northland). The tribunal has for some time heard claims by district to speed up its work. And, in every district some key issues recur, like the work of the Native Land Court, and the Crown purchase of land, connected to land court processes, as well as tribal efforts in the past to secure Crown recognition of their autonomy. But there are also issues that are unique to each district. In Tūranganui-a-Kiwa, for example, a little-known assault by Crown forces over several days in November 1865 on a defensive pā at Waerenga a Hika, in which there were many women and children, had consequences which played out over many difficult years in Tūranga. Such histories are still not widely known, even in the districts where they happened. The Tūranga Tribunal was struck by the far-reaching effects of this on Māori-Pākehā relations.

“While only one side remembers the suffering of the past, dialogue will always be difficult. One side commences the dialogue with anger and the other side has no idea why.” But finally, Ann suggests, the stories of our shared past are becoming more widely known – and that's hopeful for the future.

So where to from here? At present Ann is still involved in three Tribunal inquiries, so it's not easy, she says, to see beyond that just yet. But the historical inquiries are approaching their end. And after years of being immersed in often highly-charged hearings about issues that matter so much to those involved, and of working intensively in small teams to write major reports on those issues, sitting in a library again might seem rather quiet.

However, judging by the mountains of documents in her small home office, there is a lot of work to be done before then. ■■



*When they (young Canadian law students) understand the range of people who sit on the tribunal, they're blown away that the power's not in the hands of a single judge, but that the tribunal is a broad-based body, and especially that Māori and Pākehā sit together on it, and many of the presiding officers are Māori land court judges.*

# do the • write thing

Congratulations to the eight Ngāi Tahu writers who featured among the finalists at the Pikihuia Awards for Māori Writers 2013. The winners were announced at a glittering ceremony at Te Papa in September.

Karuna Thurlow (Kāi Tahu, Ngāti Porou), from Christchurch, was runner up in the Best Short Story written in te reo Māori category, won by Tihema Baker of Wellington. Second runner up was Petera Hakiwai (Ngāti Kahungunu, Ngāti Porou, Rongowhakaata, Kāi Tahu) from Wellington.

Arihia Latham (Kāi Tahu) was second runner up in the Best Novel Extract written in English.

Hamish Bennett (Te Arawa, Ngāpuhi, Ngāi Tahu) from Auckland was runner up in the Best Short Film Script written in English.

A full table of winners and highly commended entries can be found at [huia.co.nz](http://huia.co.nz)

Here is an excerpt from Arihia Latham's entry. You will find the full excerpt along with Karuna Thurlow's story on our website ([ngaitahu.iwi.nz](http://ngaitahu.iwi.nz)). 

# Ahikā

ARIHIA LATHAM

*She could taste the metallic wash of blood in her mouth. A groan echoed in the air, and for a moment, Tia thought it was her own. Her head was jostled by the sound.*

*'Tia.'*

*'Hmmm?'*

*'Tia, we have to get out of here. They'll catch us.'*

*Tia felt her head roll to the side and then hit the floor with a gentle thump. The thing that writhed and spoke to her had been holding her head in the soft cloud of a dream.*

*Now the floor was a very clear message of reality. Pain started somewhere and everywhere. It consumed her thoughts as it licked and burned at her nerve endings, the sparks sending a feral wail from her mouth.*

*'Tia! Shut it. I can't see anything. Where is your body?'*

*But Tia could only whimper. She realised quickly that breathing felt harder now. That something was on top of her chest. She started clawing at the concrete beneath her.*

*She bit her lips to stop the wails that begged to come out.*

*The sensations were welling up beneath her skin, they were shooting along the cracks that held her nerves. The heat of pain was moving its way methodically toward her fingertips.*

*She scratched them harder against the rough ground.*

*As if in response to Tia's sensation, the space around them was lit up. The boy was on his feet, a look of terror in his eyes.*

*He frantically hauled the filing cabinet off Tia's body and then covered behind it.*

*Tia gasped in breath like it was God. The pain in her chest was still there but the panic was gone. She realised the idea of being caught, which the boy had mentioned, could be the current reality, considering the sudden burst of light and the look on his face.*

*As she looked for the source of light she noticed it had a flickering, golden quality ... like fire.*

*Tia's arms still had the feeling that electric shocks were bursting from her nerves, and she shook one arm to clear it.*

*As she did this, the light flickered, dimmed and then returned.*

*Her eyes followed the movement of the light, then travelled along her arms. A shriek came from her mouth, and her head knocked back against the concrete as she fainted.*

*When she came to, it was dark again. The boy had put a jersey under her head and was sitting with his back to her, rocking slightly back and forth. Swish - tap. Swish - tap.*

*'Woki?'*

*'Hummph.'*

*'Woki, what was that ... before. What did that to my hands?'*

*'How should I know?'*

*'When did it stop?'*

*'When you darked out.'*

*'Blacked out.'*

*'Same thing, innut?'*

*'I'm real scared,' she faltered.*

*'Me too,' he admitted softly. 'What should we do?'*

*'I reckon we need to get outta here. Seeing as we're trespassing and all. We need to find out how bad that shake was. I think I can move.'*

*She was pretty sure at least two of her ribs were broken.*

*Her hips felt badly bruised as she rolled gingerly on to her hands and knees.*

*Woki held out his forearm like a hand rail for her to pull herself up on. Tears sprung up in her eyes, and she bit her lip fiercely. The room was swimming in darkness. She gripped on to Woki's arm forcefully. He understood and held her elbow with his other hand.*

*'Reckon you could do that thing again so we can see where we're going?'*

*'I didn't make it happen!'*

*'So you're telling me that's never happened before?'*

*'No way.'*

*Tia was shaking with pain, shock and cold. She shuffled beside Woki as she felt cautiously ahead of them with her one free hand. The ground was like a rubbish dump; items had been thrown from shelves and tables. Hell, even the tables and shelves had been thrown down on the ground. Every crunch travelled up her shins and sent pain ricocheting about her body.*

*Almost in slow motion, Woki lost his balance and twisted the arm Tia was holding out and forward to catch himself. Tia fell and landed on the corner of a desk. It rammed into her chest. The injured ribs cried out in agony. Biting her from the inside, the burning pain poured down her arms. Tears rolled down her cheeks as she gasped for air again. Within seconds, the light was pouring from her hands. This time she stayed conscious and looked Woki in the eyes. His fear was evident as his eyes met hers and then moved back to her hands. There, on the tip of each finger, was a single flame.*

*'Holy crap,' he muttered.*

*'Quick, look for the way out. I don't know how long this is going to last.' Tia was feeling the adrenalin pounding at her heart. She scanned the room. The memory of how they had got in there only hours before seemed to have been shattered along with the windows.*

*'The windows!' she hissed to Woki. They made their way to the nearest one. The cool night air was hunting her flamed digits; they flickered, threatening to go out. Tia turned her back to the window while Woki made his way through to a walkway outside.*

*'Come on,' he called to her, reaching his arm through again.*

*'But we might lose the fire,' she said.*

*'I reckon you're gonna figure it out,' he said quietly.*

*He gently placed his hand underneath her elbow so she could hold her hands in the air while stepping through the window.*

*As they turned around, the enormity of their situation became clear. Directly below them was a huge chasm, like the earth had just yawned and forgotten to shut its mouth again. The buildings that had been around them were rubble or seriously damaged, like the one they just stepped out of.*

*'God,' Tia said.*

*'I don't know if this is the work of a god. More like humans.'*

*But I think Rūaumoko is pretty angry with those humans.'*

*'Who?' asked Tia.*

*'You know, Rūaumoko, he's the baby of the earth mother, Papatūānuku. He's the one that makes earthquakes.'*

*'Oh,' said Tia, 'I've never really learnt that stuff. My dad always said it was a load of bull.'*

*'What, so you never heard the story of Mahuika then either?' Woki crouched down on his haunches.*

*'Nope.'*

*'You serious?'*

*Tia looked sideways at Woki. Her fingers were back to their normal state and she shivered again.*

*'Yeah, I'm serious. Why should I know about Mahuika, huh?'*

*'Because she was the goddess of fire, and each of her fingernails was a single flame.'*

*'Wait,' said Tia softly, 'Are you saying that there have been stories about what is happening to me?' She started scuffing her feet to keep warm, and to distract her from where her mind was going.*

*'This is crazy. None of this feels real. What should we do Wok? Do you think we can get home?'*

*I don't know. We'd have to either cross this huge crack somehow or walk along it until it ends. I just hope it ends before town. But it's too dark now to try that; that's freaking dangerous.'*

*'The mountain is behind us. Maybe we should go up there and find shelter.'*

*'Yep, maybe. The old pā site is just a small way up on the plateau. We could make it there, I think.'*

*They walked behind the building and started to climb up the bank behind it. Tia's thoughts turned to what Woki had just said about the story of the fire goddess. It felt silly, childish to even believe what was happening. Surely she had knocked her head in the quake and things were all mixed up. Or maybe she was actually dreaming all of this and soon could wake up back in her soft, warm bed at Auntie Mae's.*

*As her mind wandered off, her feet collided with an entanglement of roots and earth from an upturned tree. She flipped forward, managing to shove her hands in front of her just before she hit the ground, rolling to the other side of the tree. Her ribs played wild music in her ears, the bile in her gut rushed, quietening the noise of the pain momentarily. She vomited in the earth beside her and as she brought her hand up to wipe her face she realised her fingers were glowing with flames once more.*

*Woki hurried back to her. 'You alright?'*

*'What does it look like?'*

*'OK, OK. No need to get rough on it. Do you wanna stop?'*

*'How far is it?'*

*'Well, now that we can see, I reckon we can go much quicker. I can tell now that we need to go right a bit. Worked out how to keep them going yet?'*

*'Shut up! This isn't like some new app on your phone. It only happens when I'm in pain.'*

*'Alright, calm down.' Woki looked thoughtful, 'but when you're in pain you can't control yourself, right? It's like your mind needs to step out of it.'*

*'Maybe. But then why does it stop when I pass out or calm down? It's like the fire needs my pain to exist.'*

*When they eventually reached the clearing, there was an eerie stillness. While there had been slips and cracks further down, this flat old village site was virtually untouched.*

*Woki began collecting dry pieces of wood and started to build them into a pyre. Tia knelt down gently and tried to hold her fingers beneath the wood. Nothing happened.*

*'I don't get it.'*

*'Maybe you have to actually use one, like pull it off?'*

*Tia plucked at one flame with her fingers, but the other flames confused her motion.*

*'I can't. You try.'*

*Woki reached over and cupped the flame from Tia's little finger. He was able to carry it without burning himself, yet when he dropped it into the stack of wood, the fire burned hungrily.*

*'Weird, man.' Woki looked back over to Tia. 'This is flippin' weird.'*

*The warmth of the fire was soothing and gentle. Tia and Woki sat opposite each other in hunched piles.*

*'Haph.' Tia exhaled as if to say something but then sighed again with the depth of exhausted sleep.*

*Woki, however, couldn't sleep. He lay there watching the flames dancing toward the sky. He foraged for more wood and attentively stoked the flames as they got low. The uneasiness sitting beneath his conscious mind was growing. He tried to nut out how best to make it back in to town at first light. He was worried about his mother and his little sister after the quake. The thoughts and worries eddied in his head, sullyng the hypnotic effect of the fire. He wished he knew how to get in touch with them. He checked his mobile phone again, but service was still down. Soon the battery would be dead.*

*He must have eventually drifted off, as the sudden shudder beneath the earth shook both Woki and Tia to their feet.*

*Before they could do anything more, it was over. The sky had turned a dirty grey as the day suggested itself.*

*'We need to get home,' Woki said quietly.*



# Perfect Storm

Sheldon Pitama (Ngāi Tūāhuriri, Ngāti Wheke, Ngāti Kuri) was fifteen when he caught the eye of rugby league talent scouts at a trial game in Christchurch. Since then he has played for the Kiwi under 16 side and captained the South Island Scorpions. This November, he heads for Melbourne and the Melbourne Storm. Kaituhihi Sampson Karst reports.



PHOTOGRAPH: SAMPSON KARST

“HE JUST HAD SOMETHING DIFFERENT THAN OTHER KIDS FROM A very young age,” says Sheldon’s proud mum, Melanie Taite-Pitama (Ngāi Te Rangī). “He was very determined, and he would set goals.”

“Obsessive” jokes his dad Mathias Pitama (Ngāi Tahī - Ngāi Tūāhuriri, Ngāti Wheke, Ngāti Kuri).

Sheldon plays hooker, a physically demanding position because he is entrusted to defend the middle of the field where big front rowers persistently try to charge through. He’s applied that defensive grit and determination to all aspects of his game, catching the eye of the Storm. He has a three-year development contract with the club.

“My goal would be to make the NRL, and I would rather go through them (Melbourne Storm) than any other club because they are profes-

sional – on and off the field,” says Sheldon.

He has been working hard at home and in Australia, attending training camps where he learns and works alongside other promising young players. He also attended seminars where he was instructed on aspects of the modern game: etiquette while in the public eye, dealing with media and using social media appropriately.

Sheldon’s educational pathways are a priority for his whānau so the Storm have appointed an educational and pastoral care officer to arrange the big move and make sure he has access to tertiary education. “Whenever they ring, footy is the second or third question,” says Mathias. “They want to know how school is going and how home life is, whether he’s being good to his parents”, explains Mathias.

“They always ask about school, and they’re very big on respect”, says Melanie. Sheldon will have a job lined up until February when he will begin a diploma of sports management while he pursues his NRL dream in Australia.

Leaving home is a rite of passage for all young adults but for Sheldon it means leaving an environment that has fortified his cultural heritage. This doesn’t weigh heavily on the minds of Mathias and Melanie. “We hope that we’ve entrenched his identity into him as a Māori person, right from when he was born,” says Melanie.

In the modern world, a career in professional sport can be lucrative. Sheldon has an NRL accredited manager who deals with finances but if that safety net was not in place, he would be safe with his money, says Mathias. “He’s a pretty switched on kid and spends most of his money on petrol to get to games, clothes and sports equipment anyway.”

Sheldon’s parents are delighted that he’s come so far in a few short years, but it’s not his feats on the footy field that fill them with the most pride. “I’m proud of the achievements that he’s made in terms of rugby league, but I’m more proud of the person he’s become,” says Melanie.



*“My goal would be to make the NRL, and I would rather go through them (Melbourne Storm) than any other club because they are professional – on and off the field.”*



# Postgraduate scholarships for 2014 study

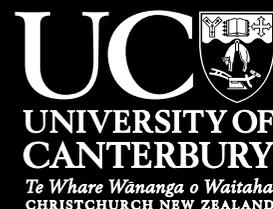


Thomas Hildebrand – Ngāi Tahu, NTRC scholarship recipient.

The Ngāi Tahu Research Centre at the University of Canterbury is offering scholarships valued at over \$12,000 for postgraduate study in 2014. Scholarship recipients may be studying any discipline at the University, but preference will be given to applicants whose projects promote mātauranga Māori

within the sciences, commerce, law or engineering and are linked to the mission and current research foci of the Ngāi Tahu Research Centre. Established as a joint initiative between Ngāi Tahu and UC, the NTRC provides a centre for intellectual capital and development and is a leader in indigenous scholarship.

**For more information on all the scholarships and application details, visit [www.ntrc.canterbury.ac.nz/scholarships.shtml](http://www.ntrc.canterbury.ac.nz/scholarships.shtml). Applications close 31 October 2013.**





**CORDONS AROUND ŌTAUTAHI'S SQUARE HAVE BEEN REPLACED WITH VIBRANT HOARDINGS BEARING SIGNS, SYMBOLS AND GEOMETRIC ARCHITECTURAL PATTERNS, BRINGING NEW LIFE TO A DORMANT CITYSCAPE. A CONTEMPORARY WHARE MADE OF SCAFFOLDING, PLASTIC BREAD BASKETS, AND LIVING PLANTS ALSO SITS AS A THOUGHTFUL JUXTAPOSITION TO THE RUINED CATHEDRAL.**

These works, by two leading New Zealand artists, **Chris Heaphy** and Sara Hughes, are part of the Transitional Cathedral Square Project, a Christchurch City Council initiative in collaboration with Te Rūnanga o Ngāi Tahu. The works pay homage to the Māori and Pākehā history of the area.

"Because of my Ngāi Tahu heritage, I feel very privileged to be involved," says Heaphy.

"For me, to use a whare at the heart of the city was an opportunity to explore both the cultural conversations between the cathedral and the whare, and ideas around the fragility of life.

"Before the cathedral was built, the land that the Square occupies was of importance to Ngāi Tahu. Ancestral bones lie under the foundations of the cathedral and the nearby Avon was a source of mahinga kai. It is fitting therefore, that the space be a place for an inquiry into our culture and identity, and must be reflective of movement, change and merger.

"As a high-profile area, it is important that artwork is engaging and serves the purpose too, of establishing arts as an integral component of the Christchurch rebuild."

For Heaphy, producing the work was a chance to give back to the broken city where he spent a decade after graduating from the Ilam School of Fine Arts at the University of Canterbury in 1991.

He was invited to participate in the project by Christchurch Art Gallery Te Puna o Waiwhetu curator Ken Hall, and was immediately enthusiastic about creative possibilities. He acknowledges the Square was a challenging environment to work in – "in many ways, very grey and lifeless" – but through that came ideas of protection, life, history and a need to reinvigorate the idea.





PHOTOGRAPHS ANDY LUKEY

# CULTURES

“Certainly the cathedral invited a response, both as a building in ruins and its iconic status within the city; but it’s also a place of religious community. I felt that even in its current state it needed to be celebrated for its connection between heritage and the rebuilding of the city. I was also interested in the many ‘restarts’ that have occurred throughout history, of people occupying these areas around what is now the city,” he says.



“For me, it was also about acknowledging catastrophe and loss of life, and to relay something of the fragility of life.”

He says the scale of the project has “pushed his practice forward”.

“Signs within signs that piece together indicators of [his] identity” are a key part of his artistic expression. That, he says, “is a search within the complexity of our lives for a kind of mindfulness, a never-ending search for understanding about where one is from, coupled with hope for the future.”

The recurring symbols and signs in his paintings are deliberately open-ended in their interpretation. He refers to this as the “slippage of meaning of the symbol,” where a certain motif may allude to a European walking stick, or an ancient Māori rock drawing.

“For me, it is about encouraging viewers to acknowledge the way in which differing cultures, communities and individuals reveal and define their identities – that notions like culture and identity are fluid, ambiguous and in a constant state of flux. It has been an honour to introduce some of these ideas to Cathedral Square,” he says.

Heaphy was born in Palmerston North in 1965. He gained a master’s degree in painting from RMIT in Melbourne in 1998, and has been awarded several high-profile fellowships and residencies, including a residency at the Cité Internationale des Arts in Paris, as well as the Veuve Cliquot Ponsardin Residency in Champagne in 2001.

He has exhibited widely throughout Australasia and Europe, and was represented in the 2007 Frieze Art Fair in London, with all three of his paintings exhibited by the Marianne Boesky Gallery of New York. His work is held in numerous major public and private collections. Heaphy currently lives in Auckland.





**Whakarewa (Lake Browning)**

In 1865 an unidentified Ngāi Tahu drew a map for James Canon Stack in which Whakarewa is recorded as the Māori name for Lake Browning. This map also identifies a cave located near the bottom of the pass that was used for shelter by Māori travellers.

**Whakamatau**

The Rakaia catchment and Whakamatau (Lake Coleridge) was an important area within the tribe's mahinga kai patterns, particularly for the Ngāi Tahu hapū of Ngāti Huirapa, Ngāti Tūāhuriri and Ngāti Te Ruahikihiki. The principal foods gathered from Whakamatau were tuna (eels), weka, kākāpō and a variety of ducks such as pūtangitangi (paradise duck), parera (grey duck), pāteke (brown duck) and whio (blue duck).

**Tokinui**

Tokinui is one of several specific mahinga kai sites located in the Rakaia catchment where weka, tuna, kākāpō and āruhe (fernroot) were gathered. Tōtara posts located in the vicinity of Tokinui were still visible until the early 1890s.

**Rakaia**

There are specific Māori names for different sections of the Rakaia River catchment. The name Rakaia specifically refers to the section from the river mouth to the junction of the Wilberforce River. Rakaia-wai-pākihi is the Māori name for the Mathias River, Waitawhiri is the Māori name for the Wilberforce River and Rakaia-wai-kī is the Māori name for the southern branch of the Rakaia.

# Kā ara tūpuna



THE RAKAIA CATCHMENT PLAYED A hugely significant role in Ngāi Tahu gaining manawhenua of Te Tai Poutini and control of the pounamu trade from Kāti Wairaki. Pounamu, also known as greenstone, jade or nephrite, was the most treasured of all natural resources for Ngāi Tahu.

By the time Ngāi Tahu gained control of Canterbury and Horomaka (Banks Peninsula), Te Tai Poutini had been occupied for some generations by Kāti Waitaki, who originated from ancient Taranaki, near Patea.

The revelation of the Nōti Raureka (Browning Pass) route to Te Tai Poutini and the pounamu resource is traditionally accorded to the arrival on the east coast of a Kāti Wairaki woman named Raureka who found her way across Kā Tiritiri o Te Moana (the Southern Alps) carrying with her a pounamu toki (adze).

She was met and cared for by a party of Kāi Tūhaitara to whom she revealed the route. Her detailed explanation is the key traditional event that led to the further exploration and later use of the region, not simply as a trade route but as a major resource area in its own right.



# Bluff speaker

William (Bubba) Thompson was recognised for his contribution to the community and te reo Māori when he received the Pā Whakawairua award for the Awarua Rūnanga at the 2013 Ngāi Tahu Reo Awards. Kaituhituhi Sampson Karst reports.

BUBBA THOMPSON (KĀTI HUIRAPA, NGĀI TE RAKIAMO) RECALLS a childhood where te reo Māori was seldom spoken. But he remembers feeling a sense of emptiness whenever he heard it. That changed following a meeting with renowned artist Cliff Whiting during construction of the whareniui, Tahu Potiki, at Te Rau Aroha Marae in Bluff.

Bubba had always been interested in Māori art, whakairo in particular, but had no ambition to learn te reo Māori. That changed when celebrated master carver Cliff Whiting, of Te Whānau-ā-Apanui descent, came down to lead the construction of Tahu Potiki in the late 1990s. Learning about whakapapa from Cliff was a revelation, Bubba says, and te reo took on a new meaning.

“He (Cliff) was a very deep thinker and he opened up a whole new world for me, and probably a lot of others too. I always knew there was something missing, but I didn’t know what until Cliff got here. There was a separate whare set up below the marae, for kōrero, where we would listen to Cliff and the elders speak about whakapapa.”

Bubba was born in Murihiku but called Arowhenua home through his primary and secondary schooling years. After leaving high school at age 15, he had a short stint as a weaver in a textiles shop in Timaru before shearing work lured him back south to Invercargill. Bubba found consistent employment in Fiordland National Park working as a noxious animal and weed controller, where he met the mother of his first two children, Margarette and Leah. Since 1982 his work life has followed a seasonal cycle of fishing, oystering, and mutton birding.

He now lives in Bluff with his wife Gail, who works in the Awarua Rūnanga office, managing hapū affairs. Their house is within eyeshot of Te Rau Aroha Marae. It was there that Bubba was nominated to fill the role of kaikōrero by Awarua kaiwhakahaere Hana Morgan once the whareniui was built.

“I live just up the road, and of course that was the time when things started happening around here. So Hana rings up and says they need a bloke to come and mihi to the visitors. I said no, but she convinced me anyway.”

Before long, Bubba was the mouthpiece of his people, welcoming manuhiri from all over the country. After a reluctant start, he made peace with the fact that he was responsible for upholding the mana of his marae, hapū, and iwi. He knew that he would need to learn te reo Māori if he was to perform his new role to an acceptable standard.

“It was on my mind constantly because I was down here (at the marae) more often. If you don’t know the reo and you’ve done

a hundred pōwhiri you start to sound like a parrot saying the same things over and over again. It started to eat at me. I didn’t know the reo, I didn’t have a clue. I could memorise the basics to welcome people on but when it came to the kaupapa kōrero... I was stranded.”

He was driving home from town when an advertisement about learning te reo Māori popped up on the radio. A line caught his attention.

“Interested in learning Te Reo Māori? Enrolments are now open for Te Wānanga o Aotearoa.”

Bubba pulled over and scribbled down the number.

“I got home and rang straight away, I spoke to a man called George Pearson (Te Arawa) and his answer was simple – ‘haere mai!’”

Bubba says that learning from scratch was “hard but rewarding”, and admits that he still has more to learn.

Ten years have passed since that phone call, and he is still working hard. He enjoys the opportunity to speak as a representative of his people, and he’s also keen to pass on the knowledge he has acquired.

Learning te reo Māori late in life means Bubba did not have the opportunity to teach his children while they were young. Instead of dwelling on that, he spends some of his time educating school groups that come to the marae. While I was in town, I got to see Bubba in action as he spoke to 120 primary school children. He was in his element. Bubba had an explanation for every detail of each carving and he described the significance of layout and the use of colour that make the whareniui a visual feast. He is a patient and engaging teacher who can simplify information to cater to his audience.

Bluff is an isolated town with a small yet committed group of language champions. When I asked about the difficulties Bubba faced because of the seclusion, he said, simply, “It was the wairua of my tūpuna that helped me persevere with te reo, and wairua knows nothing of geographical isolation.”

Bubba is a strong advocate of te reo and hopes to see all components of te ao Māori revitalised. He knows that can only be achieved if it is done with respect, and he has little sympathy for people who neglect correct protocols on his marae.

“Sometimes men read off paper on the paepae here. I pull them aside after and have a word with them.”

He explained that the idea is not to belittle, but to educate and reinforce the long-term goals of excellence in te reo and tikanga.

“I dream of the day when I can pass the rākau to another young



PHOTOGRAPH: SAMPSON KARST

man who will step forward and speak on behalf of the hapū, but it's proving to be an elusive goal not only down here, but for iwi all over the country."

He acknowledges the challenges of language revitalisation. As a second language learner, he has great praise for the resources that are now available on the internet and through educational institutes.

"There's initiatives, resources and tools out there, and the best thing is that a lot of them are free."

Bubba credits Cliff Whiting for the chain of events that started him on his reo journey and often reflects on the days when he would chase Cliff around, interrogating him for information about the culture that had eluded him for so long. Bubba has a positive outlook for the future because he feels there's a passion amongst young Māori to learn. He knows that resources are moving to a digital realm, making them more accessible and available, but makes it clear there's no substitute for kōrero – kanohi ki te kanohi, face to face.



# Te Huataki rāua ko Tiotio

***Ko tēnei te take whakamutuka kia whiti mai kā uri o Tahu Pōtiki ki Te Wai Pounamu. Ki ētahi ko Te Huataki tētahi uri nō te iwi o Rakitāne i whakawhiti kē atu ki Te Wai Pounamu i te wā ka riro atu te Wairarapa kia Kāi Tahu, arā, i te taha o te wharauka o Te Rerewa mā. Nā Te Rerewa kā pua koko i homai, nā Kāi Tahu kā rakau whawhai me kā waka i hoatu ki a rātou hei kai taoka. Nā te hau kino ka hoki atu a Te Huataki ki te Ika a Maui. Ko tona taeka atu ki reira he take kia tū te riri, koina i whai atu a Te Huataki i a Tiotio hei manaaki i a ia.***

***Hei muri mai i te tūtakitaka o Te Huataki rāua ko Tiotio ka whiti mai te tama a Tiotio, ko Tūteurutira, ki Te Wai Pounamu. Ka moe ia i a Hineroko, te ariki o Kāti Māmoe i tōna wā. Ko riro nō rāua te mana o te whenua ki kā pito o Kaikōura tae noa ki tēnei wā, ā, ka heke iho ā rāua uri ki kā kāika katoa o Te Wai Pounamu.***

## NĀ TE ĀWHĀ KA TAU TE HUATAKI KI ŌHARIU

KA PŪHIA ATU TĒTAHI RAKATIRA E TE HAU KI ŌHARIU ME TŌNA waka me ōna kauhoe. Ko te ikoa o taua rakatira ko Te Huataki. Nō tāwahi ia i haere ia ki te hika. Ka rokohaka te māuru ki te moana. Ka whakamātau rātou ko aua tākata ki te hoe ki uta, ā, kihai i taea i te nui o te hau. Ka kī a Te Huataki ki ōna tākata me hoe ki tērā motu eke rawa atu tōna waka ki Ōhariu i te pā o Tiotio. Ko te pā e noho ana ia me ōna hapū tākata o Kāti Kuri me Tūhaitara anō.

He pō te ū kē atu rā, tītiro a ia i te whare rahi. Ka mōhio anō ko te whare tērā o te tino rakatira o reira, ka haere ia ki reira ki te whare o Tiotio. Ka tata mai ka uia nō whea a ia ka kī atu a ia nō tērā motu. Ka ui atu a Tiotio “*He kaha uia te kaha.*”

Ka whākina atu tōna ikoa ko Te Huataki ia ko te tama a Taomata i pūhia mai a ia e te hau.

Ka kī atu a Tiotio ki tana wahine, kia Tūraumoa, kia meatia he kai. Ka kai rātou ko aua tākata. Ko tēnei riteka he ture nā kā kaumātua, ka kai te takata he tohu mō te ora kia rongorongo rawa te iwi kua kai i āna kai e kore e taea te whakamate.

Aoake i te ata, ka roko te pā. Ka haere a Rākaitauheke ki te whare o Tiotio kia patua a Te Huataki. Ka kī atu a Tiotio kua kai kē nei rātou i āku kai, heoi te take tēnei e kore ai rātou e mate.

Ki tētahi rā ka noho rāua i waho i te whare a Tiotio. He rā pai te raki mārama ana tō rātou tirohaka ki tēnei motu, ki Tapuaenuku me Te Riu o Wairau.

Ka pātai atu a Tiotio ki a Te Huataki, “*Ko wai tērā maunga nui e tū mai rā e tirohia atu nei e tāua?*”

Ka kī atu e Te Huataki “*Ko Tapuaenuku.*”

“*E aha tōna kai o ruka?*”

Whakautua e Te Huataki, “*He titi.*”

“*E aha tō raro?*”

Whakautua e Te Huataki, “*He weka.*”

“*Ko wai hoki tērā mauka i te taha rāwhiti o Tapuaenuku?*”

Ka kī atu e Te Huataki, “*Ko Aoraki.*”

“*E aha tōna kai o ruka?*”

“*Ko kā manu katoa o te ao.*”

“*E aha kā manu?*”

“*He kōkō, he kūkū he kākā me te tini o kā manu. Ka taka ki te makariri ka hui katoa kā manu ki reira ki tēnā mauka. Ka mōmona kā manu. Ka tae ki kā pō kōpaka, ko reira ka kite te takata i te manu ka ruia ko horo ki te whenua, heoi, tā te takata he kohi ki roto ki te kete*”

“*Ko wai te ikoa o tērā wāhi e tahā mai rā?*”

Ka kī atu a Te Huataki, “*Ko te riu tēnā o Wairau.*”

“*E aha tōna kai?*”

“*Tō te awa he tuna, he hao, he inaka, me te tini o kā ika o te wai māori.*”

“*E aha tōna manu o roto?*”

“*He pārera, he whio, he pāteka, he kūkūpako, he pūtakitaki, he pākura, me te tini o ngā manu o te wai māori.*”

“*E aha to uta?*”

“*He aruhe.*”

Ka tūohu a Tiotio ki raro, whakaaro ai, maraka ake ki ruka, ka kī ki a ia anō.

“*Me pēhea rā ahau e whiti ai ki tērā wāhi?*”

Ka roko mai a Te Huataki ki te kupu a Tiotio. Ka kīa mai e te Huataki,

“*Nā, he ara mōu. Ko tōku tuarā.*”

Nō reira ko te take tēnei i whakamoea e Tiotio ōna tamāhine, Mahakanui rāua ko te teina ko Rākaitekura, ki a Te Huataki,

Ka tūmou kā wahine mā Te Huataki. Kātahi ka whānui te ara mō Kāti Kuri ki Te Wai Pounamu nei, ā, taihoa ake rā ka whiti mai rātou me Tūteurutira ki tēnei motu kia tuturu tō rātou noho ki konei.

***This is the final cause of migration for the descendants of Tahu Pōtiki to the South Island. Te Huataki, who some claim was a chief of Rakitāne and who had already crossed the strait at the time Te Rerewa relinquished Wairarapa to Kāi Tahu, is the main character in this chapter of history. It was Te Rerewa who negotiated the transfer of birding grounds and estates to Kāi Tahu in exchange for weapons, canoes, and migration to the South Island. Te Huataki found himself back in the North Island simply as a result of bad weather. His mere presence there had the potential to lead to conflict, so he required the consideration of the chief Tiotio for safe refuge.***

***Following the meeting between Te Huataki and Tiotio, who was the son of chief Tiotio, Te Huataki crossed over to the South Island and married the high chief of Kāti Māmoe, Hineroko. This marriage secured significant mana over the lands about Kaikōura that has endured until present times.***

## TE HUATAKI LANDS AT ŌHARIU DUE TO BAD WEATHER

WHILE TE HUATAKI, WHO WAS A CHIEFLY PERSON, WAS OUT FISHING, he and his men were surprised by a storm. They tried to paddle ashore but the wind was too strong. Te Huataki instructed his men to paddle across the strait to the other island. The canoe landed at Ōhariu, at the pā of Tiotio. This was the village that he and his sub-tribes of Kāti Kuri and Tūhaitara resided.

While it was still night they spotted the largest house in the village and knew that it belonged to the most important chief of the village, Tiotio. They approached and Tiotio questioned Te Huataki as to where he was from. Te Huataki replied that he was from those islands. Tiotio said “*What is your connection?*”

Te Huataki replied, revealing his name and that he was the son of Taomata, and that the wind had blown them to his village.

Tiotio said to his wife, Turaumoa, “*Prepare kai.*” They all then ate. This is a tradition from the ancestors. Once someone has eaten it is a symbol of life, the people will hear he has eaten and he may not be killed.

Next morning the village had heard the news. Rakaitauheke went to the house of Tiotio intent on killing Te Huataki. Tiotio said, “*They have already eaten of my food.*” That is the reason they would not be killed.

A few days passed and they were sitting outside the house of Tiotio. It was a day they could see very clearly through to the South Island, Tapuaenuku and the Wairau Valley.

Tiotio said to Te Huataki, “*Who is that large mountain that we can see from here?*”

The answer was “*Tapuaenuku.*”

“*What foods may I find on those slopes?*”

Te Huataki answered “*Tītī.*”

“*And what of the lower slopes?*”

Te Huataki said, “*Weka.*”

“*Who is that mountain off to the side of Tapuaenuku?*”

Te Huataki said “*Tis Aoraki.*”

“*What foods may I find on those slopes?*”

“*All the birds of the world.*”

“*Which birds?*”

“*Tūi, pigeon, parakeet and all birds you can think of. When it descends into winter all the birds gather there at that mountain. They are fat birds and your eyes will be greeted with plump, ripe birds. When the frosty nights arrive and if a bird is seen the people will shake the tree and it will fall to the ground and be gathered into baskets.*”

“*And who is that place off to the side?*”

Te Huataki said, “*That is the Wairau valley.*”

“*And what foods may be found there?*”

“*In the river are eels of different types, whitebait and all the freshwater fish you can imagine.*”

“*And birds?*”

“*Brown ducks, blue ducks, black teal, paradise ducks, pūkeko and all freshwater birds known.*”

“*And what about inland?*”

“*Tis the fernroot.*”

At the end of this Tiotio bowed his head in deep thought until he rose to his feet and turned to Te Huataki and said, “*How can I possibly cross to that marvellous place?*”

Te Huataki listened to Tiotio and then said: “*There is a way and it is by way of my backbone.*” This was the reason that Tiotio married his daughters off to Te Huataki – Mahakanui and the younger sister Rākaitekura.

Te Huataki’s wives were confirmed and the pathway was now open for Kāti Kuri to head to the South Island. Soon afterwards Tuteurutira also crossed over and established the permanent rights to this island.



# Clash of the *Marae Kai* titans

The reality of reality television show *Marae Kai Masters* proved an eye opener for the Mangamaunu Marae crew. Kaituhipuhi Mark Revington reports.



PHOTOGRAPH: MAORI TELEVISION

In the end it came down to one point. After one hour of intense concentration in an unfamiliar kitchen, the ringawera from Mangamaunu Marae were edged out of the reality television series *Marae Kai Masters* by Huria Marae (Ngāti Ranginui) from Tauranga in a compelling seafood challenge.

There was both disappointment and relief at the end, says team member Te Marino Lenihan (Ngāi Tūāhuriri). As the only Ngāi Tahu team and the only representatives from Te Waipounamu among the eight finalists, the Mangamaunu ringawera were under a fair bit of pressure. Mangamaunga Marae, north of Kaikōura, is a small, humble marae with plenty of kaimoana on the doorstep, but few resources in a kitchen that is run from a generator.

The ringawera at Huria Marae, on the other hand, are so famous for their culinary talents that King Tūheita has nicknamed the marae “the Hilton Huria”. The marae runs many health and well-being programmes, which it funds by catering for tourists who visit from the many cruise ships that call into Tauranga.

“We realised that to compete at the next level we would need to be a bit tighter as a team,” says Te Marino. “We were thrown together from the four winds, while some of the other teams were used to cooking together under pressure.”

The Mangamaunu team – Tania Wāti, Alison Smith, Rebecca

Manawatū and Te Marino – entered *Marae Kai Masters* to win a few prizes to bring home and hopefully to make their whānau proud in the process.

Teams in the cooking series were competing for more than \$60,000 worth of prizes including kitchen and dining room equipment, a year’s supply of kaimoana, and cash.

Mangamaunu entered after they saw a pānuī sent to marae around the country. It was followed by a Skype interview with the show’s producer in which they were given five minutes to come up with a three-course menu for 100 people using pāua, crayfish and snapper, with a \$500 budget.

The production crew came to Mangamaunu for a hākari and interviews, and then it was time for Mangamaunu to head for the big smoke – Auckland – for the challenge against Huria. Almost immediately, the producers sprang a surprise on both teams by asking them to nominate their best fish filleter, then asking that person to stand aside while their team mates attempted to fillet fish. “We should have seen that coming,” says Te Marino, who was nominated by his team. He needn’t have worried, as the Mangamaunu girls won that challenge. It was then into the kitchen for the main challenge: to prepare a seafood platter for four.

“It wasn’t as easy as we thought,” says Te Marino. “Not only were

## STORM CLAMS

Steamed in garlic and wine, and served with a slightly spicy salsa.  
Prepare salsa by finely chopping and mixing the following ingredients well.

- 4-6 tomatoes de-seeded
- 1 yellow capsicum
- 1 handful of fresh coriander leaves
- 3-5 cloves fresh garlic
- ½ a red onion
- 1 chilli (keep seeds if you like more heat)
- juice of 1 lime
- generous pinch of salt (flakes, if available)

### METHOD

Refrigerate overnight for maximum flavour.  
(10 minutes before serving) In a large covered pan, lightly fry 3-5 finely chopped cloves of garlic in olive oil until translucent (not coloured). Add storm clams, pour over 1 glass of white wine, cover and increase heat in order to steam. Calms are ready once they have opened. Plate clams in a large serving bowl. Drizzle with the remaining garlic infused wine jus. Serve accompanied with salsa.

## MÉNAGE À PĀUA

A wholesome threesome of pāua heavenliness.

### K.F.P. (Kaikōura Fried Pāua)

Shuck, clean and soften the pāua as your pōua and uncles taught you. Slice pāua into 'fingers'.  
Dust with flour, bath in beaten eggs, coat with bread crumbs and fry until golden in sunflower oil.  
Keep warm in pre-heated oven until ready to serve.

### Creamed Pāua Filo Pockets

**CREAMED PĀUA**  
Cut pāua as you wish (sliced, minced, chopped)  
Fry one finely chopped onion in butter until translucent (not coloured). Add pāua and leave to cook in its own juices over a low-medium heat. When reduced by half, stir in contents of a seafood soup packet and 500ml cream.  
Bring back to a simmer and reduce until desired consistency is achieved.

### FILPOCKETS

Lay one sheet of filo on flour dusted surface and brush with melted butter. Lay another sheet on top and brush again.  
Once cool, spoon creamed pāua into centre and fold edges over so that they seal and form a parcel.  
Brush non-buttered sides with melted butter and transfer parcels onto a lightly oiled baking tray.

Cook until golden brown (approximately 20 minutes) in pre-heated 180C oven.

### Pāua Paddies

#### BATTER

Whisk 3 eggs and ½ cup of milk.  
Season with salt and pepper.  
Combine with 1 ½ cups of self-raising flour.  
Add ½ an onion, finely chopped.

Add in 5 minced pāua (including one white hua).  
Pan fry in vegetable lard until golden and gorgeous on both sides.

## FISH & FRESH HERBS

Walnut and watercress pesto served with baked snapper.

### WALNUT & WATERCRESS PESTO

Blend the following ingredients in a food processor.  
2-3 handfuls of clean, roughly chopped watercress.  
1 ½ cups grated parmesan  
juice of one lemon  
3 garlic cloves  
¼ cup roasted walnuts  
salt and ground black pepper  
¾ cup olive oil

Check for desired consistency and flavour, adding olive oil, lemon or seasoning where necessary.

### SNAPPER BAKED STANDING

Remove gills, gut, scales and clean 1 fresh snapper.  
Make 3-5 angled cuts down each flank, being careful not to cut through to the bone.  
Season stomach cavity with salt and fill with quartered lemons, sliced fennel root and roughly chopped fennel and parsley leaves.  
Massage outside of snapper with olive oil and season all over with salt.  
Stand snapper on a thick bed of sliced onions in a roasting dish and cook for approximately 20 minutes in a pre-heated 180C oven.  
Serve on lightly toasted, single serve ciabatta slices.



Above, from left, Te Marino Lenihan, Rebecca Manawatū, Alison Smith, Tania Wāti.

Facing page: Mangamaunu ringawera, from left, Alison Smith, Rebecca Manawatū, Tania Wāti and Te Marino Lenihan. Front, from left, Josephine Brown, Hinekura Hawke, Tira Hawke, Nikora Wāti, Waimalie Rupene, Whetū Marama Rupene, Miharo Wāti and Nukutai Rupene (front right).

we in an unfamiliar kitchen, but the production company had also crammed four work stations around one table to make it easier for the television cameras to cover the event. That didn't last long."

Once underway, the allotted hour flew past. That pressure you see on television? It's not all down to fancy editing. "The hour disappeared like five minutes, and the closer we got to the end of the hour, the more the pressure came on and we realised we were running out of time," says Te Marino. "With two minutes to go, the only thing on the platter was the snapper."

They scrambled, and got there in the end, he says, but found the

whole experience quite different to how the team would prepare food on the marae. But that is reality television. Pile the pressure on and see how people cope.

"We felt we did our marae families proud and it was a great experience," says Te Marino. "We really did get a huge buzz from it, especially hanging out with the Huria Hiltonites and getting to know the MKM production crew. All great people who were all there to uphold and uphold the mana of our ringawera puta noa i te motu."

The recipes above formed Mangamaunu Marae's seafood platter.





HEI MAHI MĀRA

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

## The rites of spring



*The key task of spring for me involves preparing the soil so it becomes an optimum growing environment.*

The new life of spring is always a wonder to behold and even more so as I recover from cancer because the fragile beauty of new life blossoming is even more inspiring than normal.

The key task of spring for me involves preparing the soil so it becomes an optimum growing environment. My first task is to clear away the winter weeds and to dig in the cover crop of lupin and oats. The next task is to provide a light sprinkling of lime and mineral fertiliser which I rake into the soil. This is followed by a layer of compost. The thickness of the compost depends on the type of crops that will go into that particular area. Rīwai (potatoes) don't require much compost or lime, while broccoli is a hungry feeder with celery being the hungriest. I use four times more compost on celery than on any other vegetable. In my efforts last year to focus on vegetables to suit my healing diet, I forgot to consult the whānau about what they wanted, so celery is back in the garden and on the menu again. The tunnel house also requires a spade's depth of soil to be removed and replaced with soil from elsewhere in the garden and a large topping of compost,

to compensate for the extra growth that will occur in there. The acid free tomatoes didn't do so well last season so it will be back to the good old Money Maker variety (or should I call it the Whānau Pleaser).

Chickens provide a vital function in the life of our māra. From my perspective they can be a bit of a plague and pestilence if they get out, but they are good recyclers of plant material and ensure that we have no codling moth in our apple trees. From the perspective of my wahine, her "ladies" (chooks) are aesthetically pleasing in their movement and sounds, while providing the best quality eggs possible at the cheapest price available. Establishing a safe and healthy environment for chickens to thrive requires shelter, a nesting area, food and water bowls, and an outside area where

they can run and forage for insects and plants. Chickens require constant access to fresh water, and for production purposes they need either pellets or mash to keep the eggs coming on a daily basis. Chicken food can be purchased at pet stores or online for organic grains and pellets (see below). I have seen a range of affordable hen houses on Trade Me if you don't want to build one, and chicken varieties can be found for sale there too. In general the most productive varieties of chicken are Red/Brown Shavers, which in their early years can produce over 300 eggs per chook per year, though it is nice to have some different-coloured varieties. Chickens also make really good pets for young children, especially when chicks are raised from hatchlings. However, where there is livestock there is dead stock, and unless you want to spend a lot of money having pensioner chickens well past their laying age, sooner or later you are going to need an axe, a solid block of wood, and a box of tissues. My wife, practical as ever (she was brought up on a farm), cooks them up in their final act of usefulness. However I don't eat my two-legged friends



Above: Celery and brassicas.



(and neither do our kids, not surprisingly), only their eggs; despite the damage they may have done to the māra at times.

The weather extremes around the world and in Aotearoa over the past few years have got me thinking about the veracity of the hypothesis that human-induced greenhouse gases could lead to global warming. Recently the UK Met Office confirmed that there has been no rise in global temperatures in the past 15 years. My observations of my own little māra show no more than normal seasonal variations in temperature. If anything, the recent springs have been colder than normal. As someone who used to work for Greenpeace and who could be called a “greenie” (whatever that means), to question the global warming hypothesis is a bit heretical, but question it I do.

This questioning has led to my latest hobby of observing the ever-changing energy moods of the sun and how these impact on the earth. Luckily there is now a vast array of satellites observing the sun, and constantly leading to new exciting information on how its energy output impacts on the earth’s magnetic shields and our weather. While it is too late in life for me to take up a degree in astrophysics, I do follow a few websites that help summarise and interpret this satellite data. In their opinion we could be heading into a

little ice age similar to the one experienced from 1550 to 1850 because the sun’s overall energy output appears to be decreasing. At the same time, the Earth’s magnetic shield has decreased 10 per cent since the 1600s, letting in more of the sun’s energy. It may just be fortuitous that the sun’s “cooling” could negate any greenhouse effects from human fossil fuel emissions, but one thing that can be confirmed is that indigenous people all around the world were correct to observe that the flow of all life depends on the moods of the sun and earth, as science now confirms. **IK**

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[www.suspiciousobservers.org/](http://www.suspiciousobservers.org/)  
<http://weatheraction.com/>



PHOTOGRAPHS TREMANE BARR

Above left: Chooks sorting through a days weeding material; top: spring lettuce in a homemade cloche; above: oats and lupins cover crop.

*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.*

## The good oil on tough old

# tītoki

Tītoki is one of the most attractive specimen trees of our native forests, but few today would guess its seeds were once highly valued by both Māori and European for its high quality oil.

Early settlers often referred to tītoki (*Alectryon excelsus*) as New Zealand ash, but it became better known here as New Zealand oak.

This comparison was understandable considering the similar properties of its timber to top quality English hardwoods. It is straight-grained, strong, and elastic; easy to work, and light red in colour.

In the early days of European settlement, its timber was naturally used as a ready substitute for ash and oak by old country wheelwrights and coachbuilders for coach construction, tool handles, or to make yokes and wheels for horse-drawn or bullock-drawn wagons.

In *Māori Healing and Herbal*, Murdoch Riley explains that Māori also held tītoki in high regard for its strong timber. The phrase “peka tītoki” was used in whakataukī (proverbs) to compare its tough wood to a rangatira, iwi or hapū who would not surrender to adversity.

Tītoki is a fine specimen tree with a central leader reaching nine to 12 metres in height, and a wide spreading habit. It grows naturally in coastal and lowland forest throughout Te Ika a Māui and as far south as Horomaka (Banks Peninsula) on the east coast of Te Waipounamu, and about halfway down Te Tai Poutini (the West Coast).

Tītoki's glossy dark green leaves are neatly arranged in four to six pairs on alternate sides of the stem. In spring, its small purple flowers are inconspicuous. The seed, enclosed in a hairy, woody capsule, takes up to a year to mature, which is unusual in that tītoki can flower and carry last year's seedpods at the same time.

The seed capsule splits open to reveal a bright, shiny black seed perched in a fleshy red base that looks like a ripe raspberry, and almost good enough to eat. Historical records tell us Māori children did eat this fleshy fruit, but it had a very bitter taste and its nutritional value is doubtful. As one early missionary put it: “It was more agreeable to the eye than to the taste.”

Intriguingly, it was the hard black seed of tītoki that was of more interest to Māori, who extracted its oil for use as a hair or body oil when steeped or blended with other natural perfumes.

Tītoki oil was the best quality oil available to Māori but because it was so difficult to extract, it was highly valued for its scarcity. It must have been “the good oil”, because early European watchmakers used it as a lubricant in their trade.

Ethnographer and author Elsdon Best gives a detailed step-by-step description of the hinu tītoki extraction process in his classic *Forest Lore of the Māori*.

First, the whole berry was collected in kete (baskets), crushed, washed, rinsed, and trampled to remove the clean seeds from the fleshy base of the fruit.

The seeds were then pounded in a solid ipu (basin) with a tuki (pestle) and then placed in a strong elongated bag plaited from green harakeke (flax) leaves. In some references, the crushed seeds were pre-heated in an umu or hot rocks were placed inside the bag to speed up the flow of oil when it was compressed.

Two men with strong cross-poles at each end of the bag then twisted it in opposite directions to express the oil into an ipu below; a similar technique to that used to extract the juice of tutu and other berries or fruit.

The resulting green oil was historically used for medicinal purposes including the treatment of sore or inflamed eyes, wounds and open sores, chapped skin and bruises, sore breasts, and rheumatic joints.

Some sources say the oil is a good skin softener, and it was also taken internally as a laxative.

Sometimes hinu tītoki was mixed with pia tarata (the gum of lemonwood) or steeped with the leaves of heketara (*Olearia species*), kōhūhū (*Pittosporum tenuifolium*), kōareare (*Pseudopanax*), kawakawa (*Macropiper excelsum*, or pepper tree), mānuka (*Leptospermum scoparium*) or kōpuru (scented moss) to produce a fragrant scent.

The skin of a pūkeko was immersed in this scented oil, wrapped into a ball and suspended from the neck, or it could be stored in a tahā hinu (small vessel for oil) worn around the neck, to slowly waft its fragrance under the wearer's nostrils.





The oil was mixed with kōkōwai (red ochre) to kill vermin – presumably fleas or lice infesting the body or clothing. It was very effective, according to one source.

Another source suggests bruising and boiling the leaves of titoki and rubbing the liquid on the skin to ward off sandflies. To treat sandfly bites, bruise the leaf and use its juice to ease the pain and reduce the swelling – a handy tip if caught in the bush without insect repellent.

According to Best, the Takitumu people once dried bodies after death by placing the corpse between two thick inner sheets of tōtara bark which had been smeared with hinu titoki and pia tarata. When the body was dried, pia tarata was smeared over it to close the pores and prevent decay.

When Europeans arrived in Aotearoa bearing commercially produced hair oils and the technology to extract oil from whales, the tedious practice of extracting hinu titoki from seed gradually died out.

In recent years, scientists have found that hinu titoki contains cyanolipids. An extract from its leaves and twigs is believed to have anti-viral properties effective against the influenza A virus.

Apparently, a titoki flavoured liqueur was developed by the Department of Scientific and Industrial Research in the 1970s. It was exported to Japan, Australia, Fiji, and the United Kingdom.

For such a useful plant, it is surprising titoki is not used more in natural skin products and medicines today. Perhaps there is an opportunity there for some resourceful entrepreneur, if they are not using it already.

PHOTOGRAPH: ROB TIPA

# Radical changes to the Resource Management Act

There have been many changes to the Resource Management Act 1991 over the past few terms of government. Both Labour and National and their various coalition partners have claimed that the Act doesn't work fast enough or provide enough certainty to developers. In my experience, the greatest delays are not for medium- or large-scale projects, but for quite small developments. Who hasn't been amazed at the paper work required, for example, to build a small deck or house extension?

Bigger projects have bigger budgets, and many manage to get approved on a "non-notified" basis – that is, they successfully convince council officers that they mitigate any adverse effects to such an extent that public notice and a public hearing are not required. Nevertheless, both Labour and National have created new faster processes, including easier tests of non-notification, and "all in one" processes for big developments, such as special boards of inquiry, aimed at ensuring even swifter hearings of proposals which the government has predetermined are of national importance.

Now, for the first time, a government is proposing to make significant amendments in the heart of the Act, the purpose and principles sections. These sections currently follow a layout where councils and courts must consider, first, whether a proposal affects some "matters of national importance" (section 6), then a series of lesser, but still important, matters (section 7), and then form an overall judgment on whether a proposal represents "sustainable management" (section 5). Special regard also has to be had to the Treaty of Waitangi if Māori issues are involved (section 8). A strength of the current law is that it provides a clear hierarchy of values. Matters in section 6 are of paramount importance in any resource consent decision. This includes Māori links with ancestral lands and waters. They are a "matter of national importance" which must be "recognised and provided for", along

*Unlisted features of importance to Māori in coastal or inland landscapes might be vulnerable to new developments. Trying to get them all listed in plans nationwide would be an enormous and time consuming task.*



with a short list of other section 6 key issues including "preservation of the natural character of the coastal environment", "protection of outstanding natural features and landscapes", and "protection of historic heritage".

The main amendment proposed, and the one likely to bring about the greatest changes, is the intention to create a large single list of items in section 6 and remove the section 7 list of lesser requirements.

The potential impacts of this on Māori are significant. National's proposal to lengthen the list in section 6 involves weakening the wording of some parts of it, but more significantly, to include further matters of national importance, such as "the efficient provision of infrastructure" that are given equal footing alongside the existing matters in section 6.

What might this mean practically? In a famous case in 2002, *McGuire v Hastings District Council*, the Privy Council said that the requirement to recognise and provide for Māori links with ancestral land meant that new roading might need to take alternative routes that were less than ideal in traffic terms, to avoid affecting Māori values. The new amendments would change this balance, since they would require a council or court to regard any new road as nationally important in its own right, and weigh that against Māori values.

Another practical impact is that the Act

currently says that "outstanding natural features and landscapes" must be protected as a matter of national importance. The proposed amendment would limit this protection only to features and landscapes that have already been listed in council plans. This means unlisted features of importance to Māori in coastal or inland landscapes might be vulnerable to new developments. Trying to get them all listed in plans nationwide would be an enormous and time-consuming task.

In light of all this, it is interesting to see that the Government's coalition partners, including the Māori Party, have expressed doubts about the changes. If they pass, the irony may be that large controversial projects face more, rather than less litigation, and possibly lengthier delays, as everyone works out just how radical the new changes are. ■■

*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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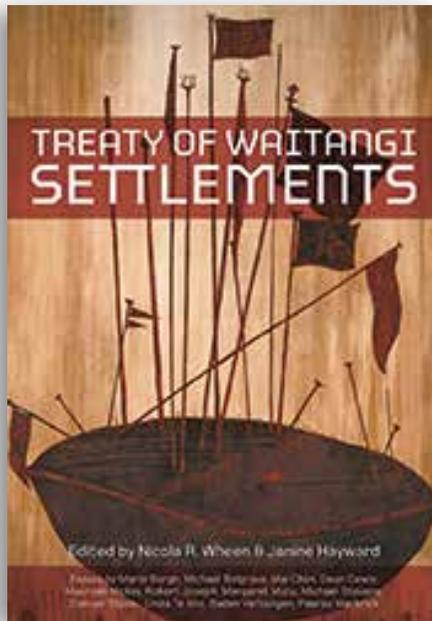
**TREATY OF WAITANGI SETTLEMENTS**

Edited by Nicola R. Whéen and Janine Hayward  
 Bridget Williams Books  
 RRP: \$49.99  
 Review nā Gerry Te Kapa Coates

This book is so comprehensive, it is of the “everything you ever wanted to know about...” genre – from the context, to the dimensions of settlements, to the post-settlement world (including an Appendix on Settlement Progress to date).

The Treaty settlement process is often unjustly accused of making Māori enter the commercial world on Pākehā terms, but what else can be done when the Crown holds most of the cards, and an iwi wants to settle historical grievances as fairly as possible? As the editors say in their chapter on the meaning of settlements: “Although the Crown sees settlements as final, Treaty settlements are contingent on the times that create them.” They may seem grossly inadequate in hindsight, as did the early Ngāi Tahu “settlements”. A Treaty settlement process has emerged that is governed by a set of principles last amended in 2000, but always organically changing.

Michael Stevens, a lecturer in history at the University of Otago and also a mutton-birder, provides a Ngāi Tahu commentary in his chapter on settlements and taonga. The taonga are of course pounamu, forests such as Waitutu, and tītī. Pounamu is one of the most culturally and economically significant aspects of the settlement. Even though ownership is now vested in the tribe, issues such as poaching, fossicking, and provenance are still being resolved 15 years after settlement. The virgin podocarp forests on land granted under the South Island Landless Natives Act 1906 have immense conservation value – but relatively



low income-earning potential. The question of who can participate in the tītī harvest and whether it is sustainable remains, despite new regulations in 2007. As Stevens says, “Ngāi Tahu are still a minority people and the state is still the state, ‘always there, always to be managed’” but he says that now “Ngāi Tahu whānui are not ‘ritually denied a collective existence’”

As the conclusion suggests, many issues remain unsettled, particularly around tino rangatiratanga and post-settlement concerns. Māori need to have a new dialogue about the economic, social, and cultural position of both Māori and Pākehā post-settlement.

**INEQUALITY: A NEW ZEALAND CRISIS**

Edited by Max Rashbrooke  
 Bridget Williams Books  
 RRP: \$39.99  
 Review nā Gerry Te Kapa Coates

Income inequality is an international issue, but it is pleasing to have a particularly New Zealand perspective. Max Rashbrooke is a journalist and has edited 16 authors’ contributions, including at least five Māori

authors, and interviewed for a number of viewpoints on each chapter. New Zealand now has the biggest gap in income between rich and poor since the early 1980s. This gap is widening faster than in any other developing country, with a disproportionate number of Māori and Pacific Islanders living below the poverty line, and/or unemployed. Meanwhile, income concentration sees the top one per cent of New Zealand earners take around 12 per cent of personal income.

In his chapter “Inequality and Māori”, Dr Evan Te Ahu Poata-Smith from the University of Wollongong says that little has changed since the Hunn report in 1961, and that dramatic inequalities still exist. Government efforts at “closing the gaps” have been singularly ineffective. Poata-Smith is however – unjustly in my opinion – critical of Treaty settlement processes and the iwi governance structures created as a result. Anake Goodall in his viewpoint piece on the same topic also warns against Māori “mimicking the activities, values and measures of success... of the western model” but says there has been “precious little research into the alternative governance, management and distribution models



that might provide a more natural ‘cultural fit’ for Māori and their intergenerational outlook.”

Solutions to the problem are always the most difficult area. Professor Linda Tuhiwai Smith of the University of Waikato says: “Inequality is a ‘whole of society’ problem and is not the problem of the poor.” Unfortunately, facile arguments that economic growth will

solve the problems of inequality by trickle-down are often all that governments offer, although Whānau Ora was an honest attempt to embrace cultural strengths.

A worthwhile and thought-provoking read.

**HE KURĪ KINO KOE, FLASH! (REO MĀORI)**

Nā Ruth Paul te kōrero i tuhi  
 Nā Ngaere Roberts te kōrero i whakamāori  
 Nā Scholastic Aotearoa i tā  
 Te utu: \$19.50  
 Nā Fern Whitau te whakaaro

Ka titiro ki te pukapuka nei ka kitea te punua kurī āhumehume, ka mōhio rāia ka arohaina rawatia tēnei nanakia paku, ā, ka menemene te kaipānui ki a ia anō.



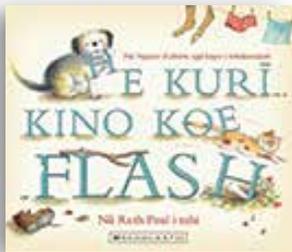
Gerry Te Kapa Coates (Ngāi Tahu) is a Wellington consultant and writer.



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



He punua pākiki, he papipukutākaroa Flash. Ka whai naki, ka kerī rua, ka kau hū, ka tīhae weruweru! Auē rā, te mahi whanokē hoki a te kurī nei! Ka kohetitia a Flash, ka noho pōuri ia tae atu ki te wā ka puta mai te konohi atawhai.



#### TĀHOE

He pakiwaitara mō Hinemoa rāua ko Tūtānekai  
Nā Chris Szekely te kōrero  
Nā Andrew Burdan  
kā whakaahua.  
Nā Scotty Morrison  
te whakamāori.  
Te utu: \$24.00  
Nā Fern Whitau te whakaaro

#### SWIM

The story of Hinemoa and Tūtānekai  
Retold by Chris Szekely  
Illustrated by Andrew Burdan  
Random House Books  
RRP: \$24.00  
Review nā Fern Whitau

This is a famous love story from the Rotorua area about two Te Arawa ancestors, Hinemoa and Tūtānekai. Legend tells of two star-crossed lovers and the strength and determination of Hinemoa to be with her man. Despite the obstacles in her path like the deep and icy waters of Rotorua, thunder, rain, and wind, she attempts an epic feat of endurance. Read this beautiful retelling to find out if she made it, and if they lived happily ever after.

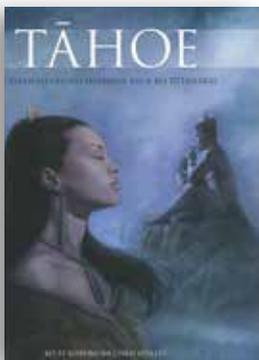
Chris Szekely won the 2013 New Zealand Post Children's Picture Book Award for his book *Rāhui*. In *Swim*, he has used simple but also dramatic and poetic imagery to put the reader/listener right into the story.

This first paragraph is a perfect example of what to expect:

*“In a distant land of sulphur and steam, on the shores of a lake that glittered like crystal, there lived a powerful tribe: a people fierce and proud; a chief, renowned and respected; a daughter of extraordinary beauty with the grace and soul of a heron.”*

Andrew Burdan's eye-catching and romantic illustrations are the perfect accompaniment.

I know my moko, aged between three and ten, will adore this story of love, heroism, and high adventure all rolled into one beautiful package. While two of them are capable of reading it themselves, I will be pulling rank and reading it aloud. I don't know who will receive the most pleasure.



Nāia te kōrero whaiāipo nō te takiwā o Rotorua, taua pakiwaitara rokonui mō aua tīpuna nō Te Arawa, ko Hinemoa rāua ko Tūtānekai. Tau ana tēnei whakahouka. Me he manawa tīti te kohara tāmau o Hinemoa mō tana tāne nō reira ka tae rawa atu ia ki tōna taha ahakoa kā taero o Tū te Koropaka.

He tuhika papai tēnei whakaputaka nā Chris Szekely (tirohia aku whakaaro ki ruka ake), ā, he reka te mahi whakamāori a Scotty Morrison. Nā āna kupu kakahau ka mau te kaupānui i te mahi mātātoa, i te mahi taera a te kōrero nei. Kia mōhio koutou, i te tuhituhi a Scotty mō tana tīpuna, ko Tūtānekai. He rawe kā pikitia waimārima a Andrew Burdan, he tino pārekareka ki ahau.

He pukapuka pikitia a ‘Tāhoe’ kua tuhia mā kā tamariki, ka pai tonu ki ahau, he takata ako tonu ana i te reo Māori, hai whakawhānui i tōku reo hai rekareka hoki. He pai te pukapuka nei kia pānuitia e kā tamariki/mokopuna, e koutou rānei ki a koutou tamariki/mokopuna. Ko te mea nui kia pānuitia.

He tohuka a Ruth Paul ki te tuhituhi pukapuka tamariki, ki te peita whakaahua hoki. Tau ana aua pikitia, ka hiahia ahau ki te pā atu ki a Flash me te popore. He tautōhito hoki a Ngaere Roberts ki te mahi whakamāori; he reka te manawataki, he pai, he pukuhohe hoki te huarite pērā ki “He ngeru noho hū. He ngeru makuku. He ngeru kakama. He ngeru hianga.” Kāore e kore ka rawe te tāruataka o te kī, “He kurī kino koe, Flash!” mā kā tamariki mokopuna.

Mā kā tamariki nohinohi tae atu ki te tamariki e ono kā tau ‘He kurī kino koe, Flash!’. Me kī he rawe tēnei pukapuka ki a tātou mā e pai ana ki kā kurī, e pai ana ki kā punua kurī!

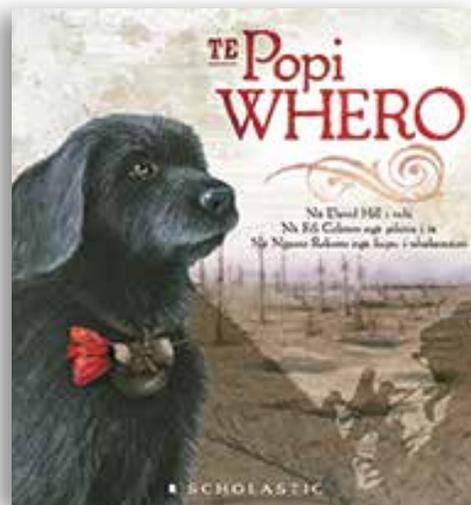
Nō reira, pānuitia tēnei pukapuka manarū ki āu tamariki/mokopuna, kāore e kore ka tino pārekareka te wā.

#### TE POPI WHERO (REO MĀORI)

Nā David Hill te kōrero i tuhi  
Nā Fifi Colston kā pikitia i tā  
Nā Ngaere Roberts kā kupu i whakamāori  
Nā Scholastic Aotearoa i tā  
Te utu: \$21.00  
Nā Fern Whitau te whakaaro

Mariki noa kā roimata i ahau e pānui ana i tēnei pukapuka pai. He kōrero mō tētahi tamatāne kai tawhiti rawa atu i te kāika tupu, ā, e rua rau mita anake te tawhiti atu ki te hoawhawai. I roto te hōia anipā nei i kā rua pōharuharu o te Pakaka Tuatahi o te Ao, opī ana ia i te matakū. Ka tūpono ia ki te hoariri, ka āwhinatia ia, rāua rānei e te kurī karere, a Nipa me kā popi whero.

Me matua mōhio kā tamariki he takata noa tātou katoa; ahakoa nō wāhi kē, ahakoa he rerekē kā tikaka kā reo rānei. Nō reira te pepeha nei: “He aha te mea nui o te Ao? He takata, he takata, he takata”.



He kaupapa pai ko tuhia e David Hill, ā, ka tokona ake kā kare-ā-roto e ēnei kupu nā Ngaere Roberts i whakamāori. He kakahu kā pikitia nā Fifi Colston i tā ki kā kauruku matapōuri, ka tika.

E ai ki te pānui, he pai Te Popi Whero mā kā tamariki e ono tau te pakeke tae atu ki te tekau tau, hāuka tērā he rawe tēnei pukapuka mā te takata e ako tonu ana i te reo pēnei mā ki ahau. Ki ahau, mena he pai te pukapuka ki te pakeke, he pai te pukapuka. Ka rawe te pukapuka nei.

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

# Drunk on stadiums

There is something rather intoxicating about stadiums. The grandeur of something new and big, a bold statement. The public discourse will be heavy in community infrastructure and economic benefits. Build it, and they will come. There will always be those that do not want it, bleating on about future debt burdens.

Dunedin went through a very public debate when it decided to build a new stadium for the 2011 Rugby World Cup. The existing stadium, Carisbrook, had become tired, old, with a faint aroma of burnt couch. So a new stadium was built, fully enclosed, 30,000 seats, nestled in the university area. It almost resembles a space-age glass house (which may or may not seem so innovative in 10 years).

The majority of the final construction bill (approximately \$224m) fell on the Dunedin City Council. The burden for that debt sits with current and future rate payers. The return on the investment, as expected, has been poor. The stadium posted a loss in its first two years of operation, and a further \$300k loss is forecast for the current financial year. The city council has had to tip more funds into the stadium, while finding efficiencies in other council operations.

Expending public money on stadiums will always be a challenge. Once they are built, they simply don't deliver sufficient cash returns. When local authorities invest, they saddle themselves with debt for long periods. The required long-term finance commitments can often run contrary to other commitments to core services and other local investments. The risk, therefore, is that if increasing numbers of punters stay at home and watch the game from the

couch, it is easier to eliminate public service delivery functions and programmes, than to default on debt incurred from stadiums.

South Africa, with an unemployment rate exceeding 25 per cent, spent nearly US\$3 billion on stadiums and infrastructure for the 2010 Football World Cup. They are beautiful stadiums too. The Cape Town stadium was built at Green Point, overlooking the Atlantic Ocean, with the majestic Table Mountain in the background. However, the stadium, which cost US\$600m to build, and has required a further US\$45m to run since 2010, is now seriously underutilised, with a questionable future. As the cost of running the stadium exceeds the revenue it generates by nearly two thirds, it is now eating into local authority finances that are urgently required in other areas to lift social well-being.

The American city of Detroit intends to use state funds to finance a new US\$444m hockey arena. The once proud city has fallen on tough times, and is now the poster child for urban mismanagement and industrial decline, having initiated bankruptcy proceedings in July. Since March this year, Detroit has been under the control of a governor-appointed emergency manager, who claimed that the stadium should be seen as a component of economic development, with a level of productivity that will be a "boon to the city."

The benefits of a new stadium, in a city facing dire economic hardship, will be tepid at best. There may be a short lift in productivity for the construction sector, but the ramifications of future cuts in other community spending will outweigh any profits. Detroit has become accustomed to

spending cuts. Layoffs in the Detroit Police Department have resulted in an average one-hour response time to any situation.

Christchurch is also proposing a new stadium, which will be an anchor project for the rebuild of the city. It will cut a large swathe in the eastern fringe of the four avenues. As part of a cost-sharing agreement between the council and the government, the city council has agreed to contribute \$253m, while the government commits \$37m to purchase land. In reality, the final costs are unknown, but media suggestions of anything in the region of \$500m seem somewhat impulsive. The council, at least, has the advantage of an insurance cheque of \$145m, which indicates that the recently refurbished Lancaster Park was seriously underinsured.

As the rebuild kicks into gear, the council's debt levels will escalate from 60 per cent of revenue, to 247 per cent by 2017. If the council takes on too much additional debt to pay for the stadium, then what happens when more capital is required to support its operations? Local authorities need to be cautious about empire building. An empty stadium is like a fishing boat tied to the wharf. Dead capital. ■■

*Brett Ellison (Ngāi Tahu, Te Ātiawa, Ngāti Mutunga) was born and raised at Ōtākou. He currently works for Te Rūnanga o Ngāi Tahu.*

## When and why credit checks fail

“It was only a little default.” But every year some whānau can’t buy a car, take out HP, rent a whare or even sometimes get a job thanks to black marks on their credit files. Does that include your whānau?

Virtually every whānau member has a credit file held by the reference agencies Veda Advantage, Dun & Bradstreet and Centrix. The records contain information about your identity including aliases, credit applications you’ve made in the past five years (which include utilities accounts such as mobile phone and power), defaults over \$100, lost or stolen identification, court judgements, and bankruptcies. The more defaults or credit applications they see, the less desirable your whānau is as a customer.

Most defaults are for not paying bills on time. Some whānau also get them as a result of being a loan guarantor. If your whānau member defaults, you will have to pay the bill and your own credit score will be affected.

Ngāi Tahu financial adviser Paul Cootes of SHARE advises against going guarantor for others, even if they are part of the whānau and you love them. “If it does go sour and there is a default on repayments, then this (can) divide a whānau.”

Cootes says if your whānau must go guarantor, you should provide only a limited guarantee for an amount that your whānau can afford to lose. Standard forms from banks and lenders almost always include unlimited guarantees against this and all future loans.

Some clients who fail credit checks find they need whānau as guarantors to get a rental property, power or telephone connection, says Lisa Kahu, budget adviser at Te Tai o Marokura in Kaikōura. If that’s the case, at

least take the forms to a budget adviser for a read through. “Sometimes it’s hard to understand all the information in the document,” she says.

Landlords and rental agencies often do credit checks. Whānau with defaults may be turned down. In Kaikōura, for example, there are only two rental agencies, and some whānau may find it impossible to get a rental property thanks to their credit score, says Kahu. “This puts whānau into a significant position of hardship.”

Kahu encourages clients and their tamari-ki to go through the Money Minded Aotearoa course run by Ngāi Tahu or any financial literacy course, which among other things helps them understand how HPs and other loans for consumer goods such as televisions and iPhones have affected their credit scores. “Whānau need to be aware that it takes away their options,” she says.

It’s free to order a copy of your personal credit file, which enables you to double-check the information. For your Veda file, for example, the website [www.mycreditfile.co.nz](http://www.mycreditfile.co.nz) points people towards a service costing \$59.95. Right at the bottom there is a greyed-out button, for a free report.

If your credit score isn’t good, don’t despair. Defaults disappear after five years, and that can pass very quickly. It takes seven years for bankruptcy notices and credit applications to be removed.

There are companies that say they can repair your credit. They’re incredibly expensive to use and can’t guarantee success. They can charge as much as \$1,600 to remove one single default from your file, with subsequent defaults costing around \$600 each. It’s usually better to get a budget adviser to

negotiate with creditors on your behalf.

It’s worth noting that some of the information held about you by the credit reference agencies is about to change. A law was passed last year that allows the agencies to collect “positive” data such as payment histories on iwi whenua, not just “negative” data about defaults, numbers of applications made for credit, and bankruptcies.

The change will benefit whānau who have changed their ways and want to be seen as being responsible financial citizens. The amount of “positive” credit information will be limited in the short term, because it’s a big job for the banks, utilities companies, and others that provide data to change their systems.

Finally Te Puni Kōkiri and the Commission for Financial Literacy and Retirement Income are working together on an action plan to improve everyday money matters for the general Māori population. The aim is to improve levels of whānau savings, resulting in increased access to tertiary education. 

*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.*



SAELYN GUYTON

Kāi Tahu

# HE TANGATA

## WHAT CONSTITUTES A GOOD DAY?

A good day for me is getting into the bush, finding a sweet spot for a swim, eating good kai and having some laughs with a nana nap somewhere in between. Writing a song definitely makes for a good day too! I'm currently working on original material, developing my sound and hoping to release an album in the new year.

## ONE THING YOU COULD NOT LIVE WITHOUT?

Laughter. I think connections with whānau and friends are vital for Māori, and humour helps to make those links solid. And of course you've got to be able to laugh at yourself – we're pretty good at that too.

## WHO OR WHAT INSPIRES YOU AND WHY?

Kids. They're so straight up. It's refreshing working with children as a singing teacher, because they say it how they see it. They definitely help put life into perspective!

## HIGHLIGHT IN THE LAST YEAR AND WHY?

Co-hosting *My Country Song*. Through the show I got to explore Te Ika a Māui and managed to land an ika of my own, he's Ngāpuhi, but he was born in Murihiku – so he's a pretty sweet catch. The show also encouraged me to further my use of te reo. I had the privilege of hearing some original waiata from our rangatahi.

## WHAT IS YOUR GREATEST EXTRAVAGANCE?

My iPhone. I'm queen of losing and breaking them. It's an extravagance bordering on addiction – I'm onto my third one and I still haven't paid off the first. It's a bit sad really.

## FAVOURITE WAY TO CHILL OUT?

A few laps on the Paeroa BMX track is a good way to zone out.

## FAVOURITE PLACE?

The Catlins. It's the perfect mix of bush and sea. I spent a week camping there last summer. It's one of the many treasures of the South Island but it was the first time I actually camped in the area. It's so close to my hometown but I'd never made the time to



PHOTOGRAPH MAORI TELEVISION

Saelyn Guyton (Kāi Tahu) co-hosts Māori Television's latest music show, *My Country Song*, alongside country music legend Dennis Marsh. Saelyn was the 2010 New Zealand Gold Guitar winner and the Southland Entertainer of the Year in 2011. Originally from Invercargill, she recently moved to Waihi Beach where she is working on original material for an upcoming album release.

check it out and I'm stoked I did. It was one of the best weeks of my life.

(Also, I love a good shoot 'em up on the Xbox. It's my dirty secret.)

## DANCE OR WALLFLOWER?

Dance. I have moments of wallflowering but the boogie always manages to burst through.

## WHAT FOOD COULD YOU NOT LIVE WITHOUT?

I'm on the healthy mish so I couldn't live without fresh fruit and veges. So much colour, flavour and goodness in the natural kai, but I'll always love my bread and butter.

## WHAT MEAL DO YOU COOK THE MOST?

Porridge. With some Greek yoghurt and brown sugar. I cook it every morning, even when I don't feel like it – it's the best way to start the day.

## GREATEST ACHIEVEMENT?

Helping students at a special needs school express themselves through music. It is

a humbling experience that increases my appreciation for the power of music. To have non-verbal students jamming out in our school band, so carefree and present – well there's nothing quite like it.

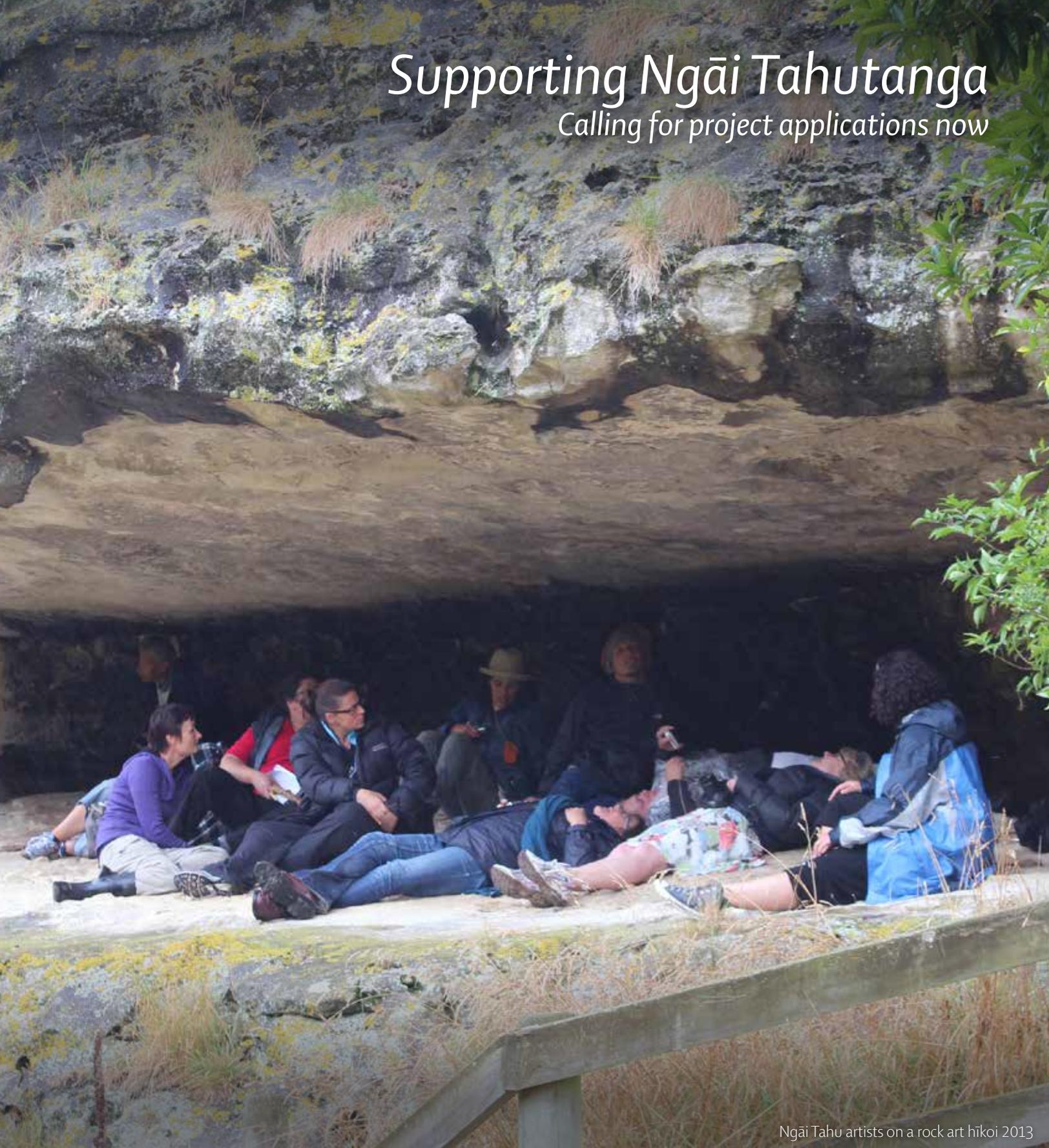
## TELL US ABOUT AN ASPIRATION YOU HAVE FOR NGĀI TAHU TO ACHIEVE BY 2025?

Peter Burger summed it up well in the last edition of TE KARAKA when he said, "As much inclusion as possible". While there is a strong Ngāi Tahu network, we need to find ways of supporting all of our people. I feel that it is the birthright of every Māori to know that they belong and feel connected to their iwi. Over the next decade I would like to see Ngāi Tahu reach out to the disaffected and culturally disadvantaged. "*Waiho i te toipoto, kaua i te toiroa.*"



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Ngāi Tahu artists on a rock art hīkoi 2013

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