

TE KARAKA

TALIA ELLISON

“The only way te reo Māori will survive is by normalising it in everyday life.”

LORE VERSUS LAW
SHOTOVER JET TURNS 50
TE TURE WHENUA EXPLAINED

Go to the shop at
www.tahufm.com
to check what's
available.

He Ngākau
Aroha

tahufm

MURIHIKU 99.6 // ŌTAUTAHI 90.5 // TIMARU 89.1 // KAIKŌURA 90.7 // ŌTĀKOU 95 // SKY 423

8 KAUMĀTUA KAPA HAKA

Two Ngāi Tahu kaumātua kapa haka, from Tuahiwi and Murihiku, joined 10 kapa with about 300 performers, aged between 50 and 98, at the New Zealand Post Kaumātua Kapa Haka at the Museum of New Zealand Te Papa Tongarewa in Wellington.

14 LAND BILL COURTS CONTROVERSY

Alienation of Māori from the whenua that is our tūrangawaewae is not a new concept.

16 A FORCE OF NATURE

The only way te reo Māori will survive is by normalising it in everyday life, says Talia Ellison. Kaituhi Mark Revington reports



16

20 LORE VERSUS LAW

When Ngāpuhi leader Raneira (Sonny) Tau was caught with five dead kererū at Invercargill Airport, it set off a nationwide media storm which highlighted the rift between indigenous rights and conservationists. But what did Ōraka Aparima Rūnaka think? After all the alleged crime took place in their takiwā. Kaituhi Mark Revington reports.



20



NGĀ HAU
E WHĀ
FROM THE
EDITOR

It was Maggie Barry’s sneering put down that really got to me. After Sonny Tau was discovered with five dead kererū at Invercargill Airport, news broke that kererū were on the menu at Maungarongo Marae in Ohakune in 2013 when two Government ministers were present and Tariana Turia.

In waded the Conservation Minister, sounding completely out of touch but maybe in touch with certain retro pockets of voters in her North Shore electorate.

She was reported to have rubbished the suggestion that eating kererū could be allowed in certain circumstances, saying “Māori ate moa as well”.

“We don’t want to eat birds to the brink of extinction, it’s not appropriate in this day and age... these are birds that are under threat. What next, eat the kiwi? I don’t think so.”

Newsflash. If kererū are under threat, then put it down to changing land use and the introduction of species like stoats and ferrets, not Māori eating them to extinction.

As our story makes clear, iwi have always been in favour of sustainable harvesting of species like kererū rather than indiscriminate hunting for sport. The minister’s remarks show complete ignorance and a lack of research on the part of her advisers. Maybe she is unaware of New Zealand history. She wouldn’t be the first.

As Tā Tipene O’Regan says, if the minister wants to apportion environmental blame she needs to develop some more cohesive arguments to defend the introduction of rabbits, possums, stoats, feral cats, leaving aside gorse and other noxious plants.

“There is no argument in support of killing birds which are endangered. Ngāi Tahu has never supported it. What we resist is the mad absolutism of western philosophy in these matters,” Tā Tipene says.

And the grandstanding of government ministers who advocate from a position of ignorance. That is no help to anyone.

nā MARK REVINGTON

SUBSCRIBE TO TE KARAKA

BY EMAIL: tekaraka@ngaitahu.iwi.nz

BY PHONE: 03 366 4344

BY FAX: 03 365 4424

BY POST: Te Rūnanga o Ngāi Tahu,
PO Box 13 046, Christchurch 8141

MY DETAILS (for all orders):

New subscriber Giving gift

Renewal

Name

Address

Postcode

Daytime phone

Email

PAYMENT METHOD:

Cheque
(payable to Te Rūnanga o Ngāi Tahu)

Visa Mastercard

Credit card number

Expiry

Signature

GIFT SUBSCRIPTION:

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

Recipient's name

Address

Postcode

Daytime phone

Email

FOR ME:

1 year (4 issues) \$30.00

2 years (8 issues) \$60.00

AS A GIFT:

1 year (4 issues) \$30.00

2 years (8 issues) \$60.00

TOTAL: \$

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

24 A HAPPY INVESTMENT

Queenstown's pioneering jetboat attraction turns 50 this year. Kaituhi Matt Philp reports.

28 FORTUNE FAVOURS THE BRAVE

Kimi Ākau (the Shotover River) holds a special place in the hearts of the Ellison whānau, thanks to the courage of one of their tupuna, who virtually made his fortune on this wild high country river in a single day. Nā Rob Tipa.

30 HE KOHA – HE NGĀKAU AROHA

As Kataore came to the end of their performance at Te Matatini 2015, Ngāi Tahu waited at the side of the stage to receive a taonga from the Ngāti Pīkiao-based group. Nā Whetu Moataane.

32 Papatipu Marae

From a series of images of the 18 papatipu marae of Ngāi Tahu. Photographed by Tony Bridge.

36 A MĀORI UNDERSTANDING OF THE WORLD

The success of Te Mahere Mātauranga is obvious at Te Rau Aroha Marae in Bluff. Kaituhi Mark Revington reports.



50 WAKA LEGEND

Hekenukumai Busby is credited with reviving waka building and celestial navigation in Aotearoa. Nā Jeff Evans.

4 **WHENUA** Hikuraki and Manawapōre

11 **TE AO O TE MĀORI** Te Pā o Rākaihautū

38 **TOI IHO** Arana Cassino Edwin

46 **HEI MAHI MĀRA** Recovery on track

48 **HE AITAKA A TĀNE** Tussocks offer unlikely shelter in a storm

50 **REVIEWS** *The lives of colonial objects, Hocken, Prince of Collectors* and more

56 **HE TANGATA** Matt Scobie

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



This month Te Rūnanga o Ngāi Tahu celebrates 17 years since settlement with the Crown. The governance approach over those years was to go hard on asset wealth creation, and today the tribe is financially anchored. The set-up of a new 18-member tribal council came with its teething problems, and like any new group there would be colourful moments along the way.

Today we see a tribal leadership embedded that is supported with all the bells and whistles. Although we are established, I'd like to think that we are in our teenage years and at this age, we would be naturally curious about the future.

My view of modern-day leadership is that we have to open our minds to future possibilities. Global connectivity is the new drug, and like the meerkat we need to be on our toes, scanning with our 360° vision to keep up with trends, technology, and markets; otherwise we will get left behind. It doesn't mean letting go of our identity, wisdom, and experience – it means moving with change so that the pathway ahead actually reflects the true needs of the Ngāi Tahu population, now and in the future.

For instance, we know that half of our tribal make-up is less than 30 years old, and my guess is that the average age of our tribal authority is actually about 55 years of age. As a middle-aged CEO this poses a question: Do we really know what young people want? If I don't know, then I need to make it my business to find out, and the best way to do that is to engage young people in as many ways as possible. This includes leadership roles.

Imagine a governance of older experienced leaders with a mixture of younger, ground-breaking talent, together shaping a future pathway of Ngāi Tahu aspirations, that's actually intergenerational in itself. Heaven forbid, we may learn something from one another!

This process can be a natural and enriching one, bringing together a diversity of age, experience, and curiosity. At the same time, I am clear that tribal governance isn't a doddle. It's a role where we have to be prepared to make "grown up" decisions, and it's not for the faint-hearted.

To grow the leadership of tomorrow, the learning opportunities must be in place today. Starting this at the papatipu rūnaka is a great stepping stone, and if we want to foster the involvement of young people, we have to be prepared to enable them to step forward without stomping on them.

I like this approach to leadership development. The courage will be to actually do it!

TE KARAKA

EDITORIAL TEAM

Phil Tumataroa	MANAGING EDITOR
Mark Revington	EDITOR
Diana Leufkens	SUB EDITOR
Belinda Leslie	WEB EDITOR

CONTRIBUTORS

Arihia Bennett	Chris Brankin
Tremane Barr	Tony Bridge
Helen Brown	Alan Dove
Jeff Evans	Martin Fisher
Sean Gillespie	Whetu Moataane
Matt Philp	Adrienne Rewi
Matt Scobie	Te Rakitaunuku Tau
Rob Tīpa	

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

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

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

Issue 67 published September 2015
© Ngāi Tahu Publications Limited
ISSN NO. 1173/6011

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



FRONT COVER

The photo of Talia Ellison at Ōtākou Marae was taken by Tony Bridge. She reckoned it should have been in the kitchen as that is her favourite place.

FOLLOW US

tekaraka.co.nz @TeKarakā Te Karaka instagram.com/tekaraka

WHENUA



Hikuraki and Manawapōre The wetlands of Hikuraki and Manawapōre (the Mavora Lakes) lie within the impressive geographical and ancestral landscape of the Whakatipu Wai-Māori (Lake Whakatipu) region. Surrounded by maunga, bush, and tussock grassland, the lakes were part of an important traditional travel route from Murihiku to the head of Whakatipu Wai-Māori and thence, the famed pounamu source, Te Koroka. An alternative route via Whakatipu Ka-Tuku (the Hollyford Track) provided access to Te Tai Poutini (the West Coast). Manawapōre was renowned for its tuna (eels), which were harvested using stone pā tuna (eel weirs) constructed on the lake edges.

PHOTOGRAPH: TONY BRIDGE



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



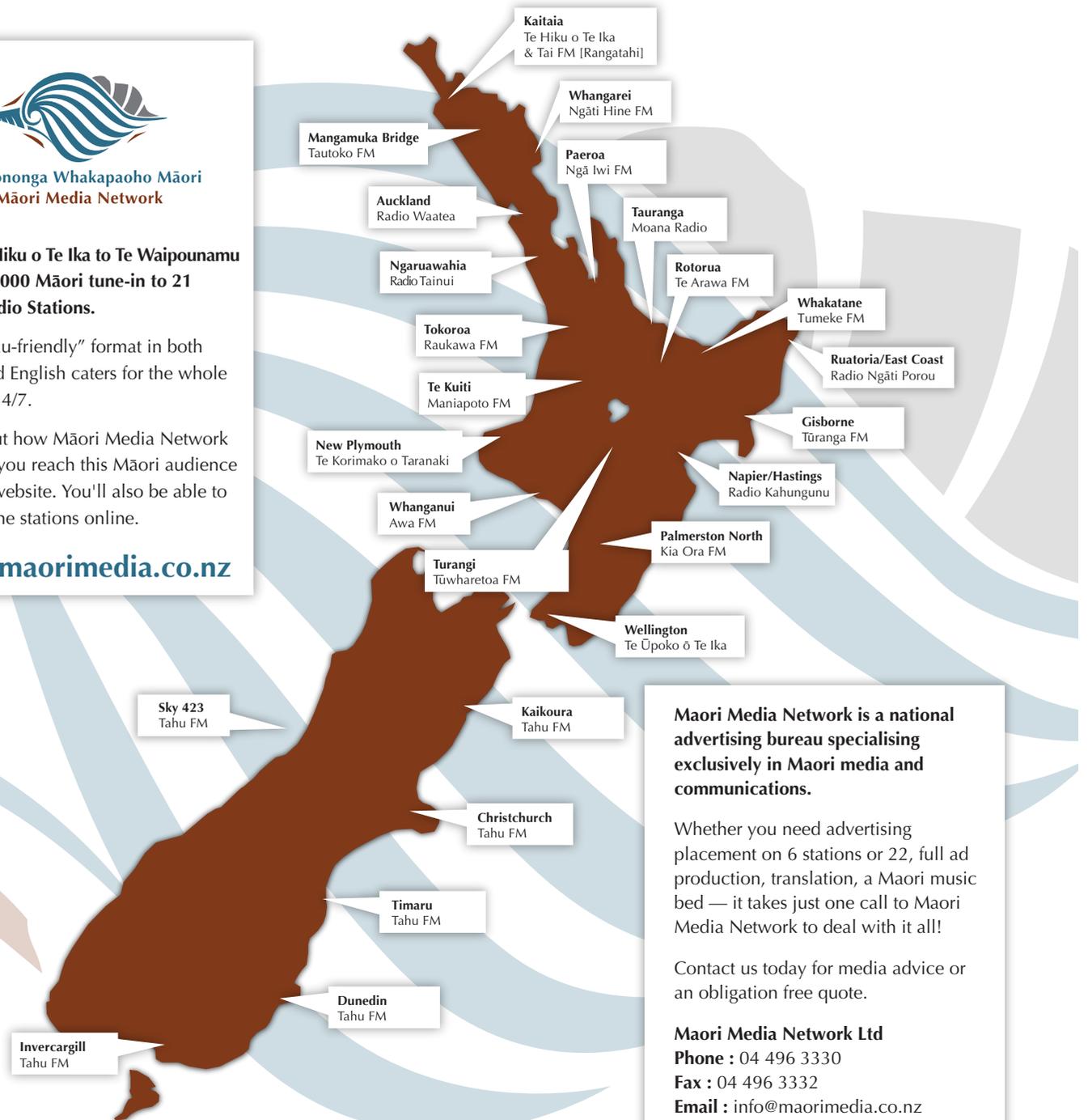
Te Hononga Whakapaoho Māori
Māori Media Network

From Te Hiku o Te Ika to Te Waipounamu over 200,000 Māori tune-in to 21 Māori Radio Stations.

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

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

www.maorimedia.co.nz



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

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

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

Maori Media Network Ltd

Phone : 04 496 3330

Fax : 04 496 3332

Email : info@maorimedia.co.nz

Web : www.maorimedia.co.nz

Taoka returned

On July 31 the Cook Strait ferry *Arahura* made her final voyage, around Wellington Harbour.

On board were members of the Māwhera Incorporation. At midnight, her passenger registration ceased and she was formally de-commissioned. Taoka and pounamu were returned to Poutini Ngāi Tahu in an emotional ceremony, marking the end of a relationship that began more than 30 years ago.

The *Arahura*, newly built in Denmark, arrived in 1983. “The motivation for Ngāi Tahu involvement was essentially that of a ‘people building’ initiative for the owners of the Māwhera Incorporation who descended from Poutini Ngāi Tahu,” says Tā Tipene O’Regan, past chairman of the Incorporation. “The idea was to give them something to celebrate in their identity and heritage, and strengthen their consciousness of the significance of the name of their treasured Arahura River.”



Above: Poutini Ngāi Tahu prepare the taoka to be installed in the foyer of the *Arahura*.

It was agreed that the Māwhera Incorporation would present a significant *Arahura*-based taoka to the ship to carry as a mauri, and that on her decommissioning, this would be returned to the Māwhera Incorporation as the representative of the Poutini Ngāi Tahu people.

The Incorporation commissioned a pounamu carving by Michael Mason and a carved tōtara base/frame by Riki Manuel. The tōtara was supplied by Hemi Te Rākau.

In December 1983, Poutini Ngāi Tahu from Wellington crossed on the ferry, and a large contingent from the West Coast and Christchurch welcomed the new vessel. Aunty Lady Mason (Meihana) stood on the end of Waitohi wharf and called the *Arahura* in to her new berth, and a group of whanauka replied from the stern of the ship.

Following the ferry’s docking, Poutini Ngāi Tahu carried the taoka on board and installed it in the foyer.



Above – left: *Arahura* taonga; centre: Michael Mason and Barney McKinley (Rāpaki); right: Māwhera Incorporated shareholders and Waikawa Marae representatives: left-to-right at back standing Michael Mason, John Wheelan, Diane Wilson, Barney McKinley, Horiana Tootell, Te Whe Phillips, Natalie Win, Tā Tipene O’Regan, Lady Sandra O’Regan, James Mason Russell, Marama Flesher, Tim Powick; left-to-right at front crouching Rita Powick, Tui Bennett, Vicki Ratana.



Two Ngāi Tahu kaumātua kapa haka, from Tuahiwi and Murihiku, supported by the Ngāi Tahu Fund, joined 10 kapa with about 300 performers aged between 50 and 98 at the New Zealand Post Kaumātua Kapa Haka at the Museum of New Zealand Te Papa Tongarewa in Wellington.

They were celebrating the 100th anniversary of the Native Contingent landing at Anzac Cove, Gallipoli, with haka and waiata from the First World War era.

The Kaumātua Kapa Haka festival was part of a series of events at Te Papa to celebrate Matariki.

Below: The Murihiku kapa on stage at Te Papa.

PHOTOGRAPH SEAN GILLESPIE/NGĀI TAHU FUND





He mihi tēnei ki a koutou ngā karangatanga maha o tēnā, o tēnā. Tīhei mauri ora.

Marine Protected Areas

Hopefully you are aware of the initiative from the Government to identify and implement MPA's (Marine Protection Areas) from the Timaru breakwater and south to Waipapa Point. This is part of the Government commitment to protect NZ's marine biodiversity.

This is a collaborative initiative involving a whole of community discussion and information gathering process. It is anticipated that this community driven process will produce a range of options for marine protection that achieves solid support from all sectors of the community. This collaborative initiative contrasts in a positive way with previous efforts that invariably alienated sector group against sector group.

For many years Ngāi Tahu advocated that customary fisheries management tools such as mātaitai and taiāpure should be in place prior to marine protection areas being established (such as marine reserves and other fisheries management tools). This 'priority' position was agreed to by the relevant Ministers; hence many mātaitai and taiāpure have already been established.

The current "Marine Protection Areas" process does not negate the direct participation of tangata whenua in the MPA discussion and identification process to ensure customary fisheries interests are not lost.

South-East Marine Protection Forum (SEMPF)

The Ministry of Primary Industries and the Department of Conservation has established the "South-East Marine Protection Forum" (Roopu Manaaki Ki Te Toka), appointing 14 representatives from various stakeholder sectors to assess and catalogue over the next two years, the geographic, ecological, economic, cultural, and social values found within the geographic boundaries.

This is an important conversation for Ngāi Tahu and we encourage you to have your say.

Edward Ellison
South-East Marine Protection Forum Deputy Chair
Representing Ōtākou

KEI A KOE TE TIKANGA YOUR SEA YOUR SAY

Consulting on what's important to you in our marine environment from the Timaru Breakwater to Waipapa Point.

Ngāi Tahu members

Nominee

Steph Blair
Edward Ellison
John Henry

Rūnaka

Awarua
Ōtākou
Arowhenua

Alternate

Gail Thompson
Khyla Russell

Rūnaka

Awarua
Puketeraki



Make sure your views are heard

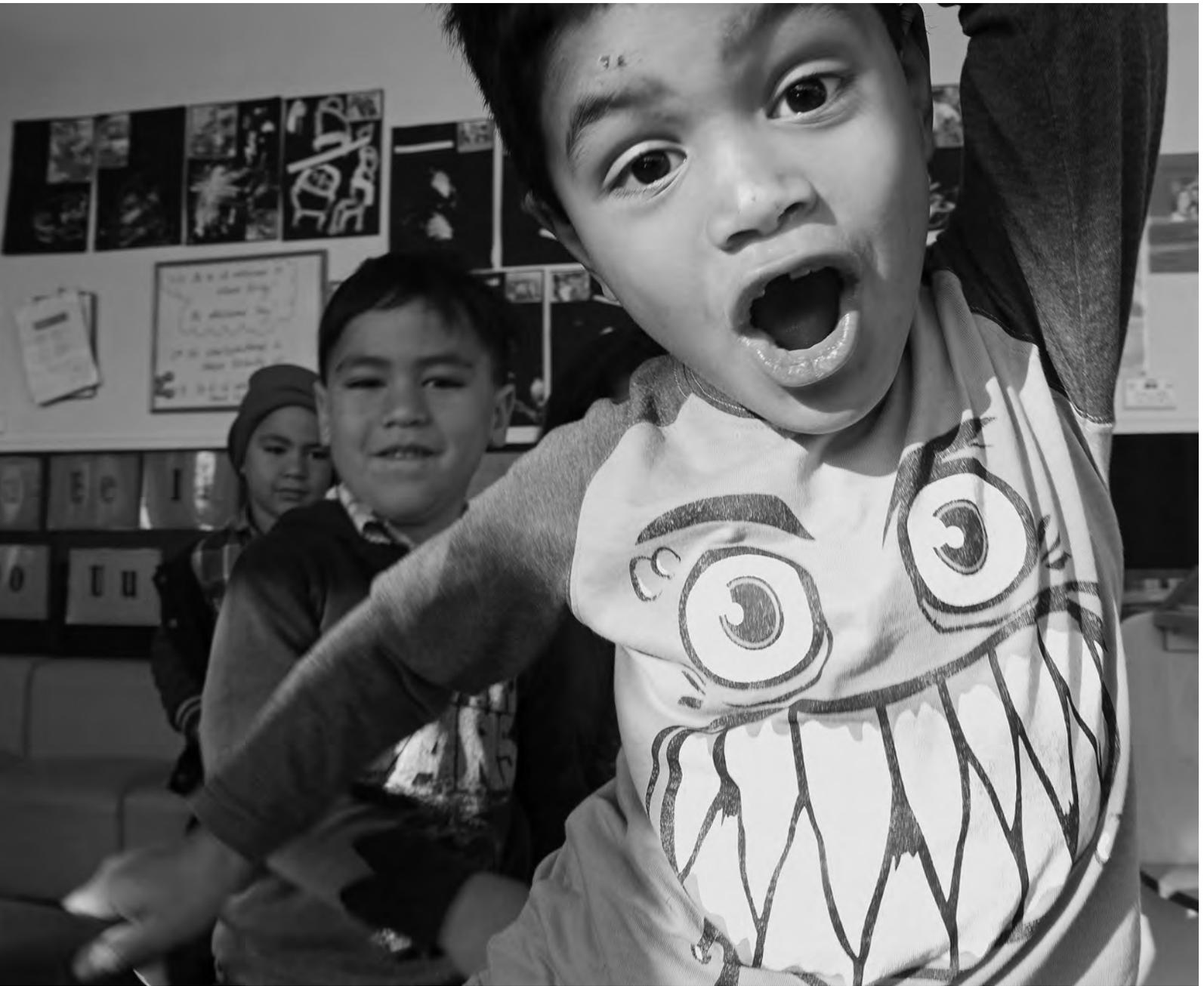
FREEPHONE 0800 OUR SAY (0800 687 729)
south-eastmarine.org.nz
facebook.com/southeastmarine



Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES
OF CONTEMPORARY MĀORI







It's lunch time. Tamariki excitedly form a line.

Since 8am, Makere Kupenga and Sharlene Waata-Pirikahu and have been working in the kitchen at Te Pā o Rākaihautū, preparing kai for its 140 students and 21 staff. Chicken drumsticks on rice with two salads to choose from, and a carton of chilled milk, or water. Te Pā o Rākaihautū is a newly established special character Yr 1-13 state school, based in Ōtautahi, that caters for the whole whānau from early childhood through to tertiary on one site.

Thirty-odd five-to-seven-year-olds have just finished their reading lesson. It's their second visit to the wharekai today, having shared breakfast together at the start of the day. Once these tamariki have had their kai and cleaned up after themselves, the older kids from Waimarie Puna Karikari (Yr 7-10) will be in for lunch.

The youngest members of the Te Pā learning village attend Nōku Te Ao; the early childhood

kura established in 2002 which has pioneered the way for the establishment of Te Pā. There are 20 under-fives enrolled at Te Pā, but today they are out in the community, where learning often takes place.

Nōku Te Ao was the “incubator”, says Tauira Takurua, the Kaiurangi of Te Pā. “Te Pā has grown from that whole concept. Whānau wanted somewhere to go after Nōku Te Ao. Now we have been able to create a pā wānanga, a learning village.”

Rākaihautū is the ancestor of Waitaha and he shaped Te Waipounamu landscapes with his kō – his digging stick. “Rākaihautū represents the qualities of what we want to encourage in our whānau – take up your kō and carve out your own future,” says Takurua. 



Land bill courts controversy

Alienation of Māori from the whenua that is our tūrangawaewae is not a new concept.

Kaituhi **CHRIS BRANKIN** reports.

IN THE YEARS SINCE THE TREATY OF WAITANGI, LAND THAT HAS remained or has returned to Māori ownership has been guarded and used as a place to endure, sustain whānau, and continue the traditions of our tīpuna. In the last 150 years around 200 laws and amendments that impact on the management of Māori land have been enacted. Whānau have had to navigate this ever-changing environment over that period.

In 1993 new legislation, Te Ture Whenua Māori Act, was passed in an attempt to address the issues caused by the fragmentation of Māori land ownership and the loss of land that occurred with it. The Act expanded the powers of the Māori Land Court to hear cases on all matters related to Māori land, as well as referring to the principles of the Treaty of Waitangi.

The Act has been reviewed several times, and each time Māori pushed for changes that would give them greater autonomy as land owners and the ability to use land to generate positive outcomes for their whānau.

Māori land makes up approximately five per cent of Aotearoa. While most of it is concentrated in the top half of the North Island, there are 2321 Māori freehold land titles in Te Waipounamu, covering just over 65,950 hectares. National studies and statistics show that Māori land doesn't deliver full economic potential to owners. One purpose of these reforms has been to try to remove these barriers.

In 2012, an independent panel reviewed Māori land law and administration. A number of recommendations were made to the government, and were accepted the following year.

The review panel recommended:

- Use and development of Māori land should become easier by changing the thresholds for gaining owner agreement;
- The governance bodies for Māori land should have clearer duties and obligations that are consistent with general law applying to similar entities;
- Processes relating to Māori land should become easier by making them administrative rather than requiring court approval; and
- Disputes relating to Māori land should, in the first instance, be resolved through mediation rather than through the Māori Land Court.

The recommendations were discussed with whānau nationwide during formal consultation in 2014. Ironically, the Crown's rhetoric and whakaaro for instigating reform is almost identical to when the 1993 Act was introduced. Following this consultation process, the government released a draft of the reform legislation, called Te Ture Whenua Māori Bill, to try to finally address the issues associated with management of Māori land (it is now common for new legislation to have the same name as its predecessor). This was followed by a round of 23 consultation hui in June this year, to review the draft Bill prior to its introduction. The purpose of this reform is to give more freedom to owners to make decisions about the management, development, and use of their land, with less red tape complicating matters.

As part of the reform, a new entity will be created to streamline processes. The Māori Land Service will form a point of contact to deliver administrative and advisory services provided by Land Information New Zealand and Te Puni Kōkiri to whānau. Some of the roles of the Māori Land Service are outlined below. However, at this stage information relating to the actual implementation of the services offered has been minimal.

The Bill would create three categories of governance for Māori land:

- Rangatōpū
- Statutory bodies such as Māori Trust Boards and Māori Trustees
- Entities representing hāpu or iwi associated with land.

Rangatōpū is a new category that covers existing types of legal entities such as private trusts.



PHOTOGRAPH MICHIE KRAUSS/MYCHILLYBIN



Māori land owners could become a body corporate by registering as a Rangatōpū, meaning owners could gain separate legal personality for their entity by registering. However, the Bill does not state whether it will take precedence over the Companies Act, and there have been examples of owners falling foul of the implications of this distinction before. There is a possibility the transitional costs associated with this change may fall on owners, and there is no indication as to whether there will be resources available to assist whānau as they undertake the transition.

The proposed Bill aims to simplify transferral of Māori land, through sales, leases, exchanges, and the like. The role of the Māori Land Court would change from judging whether a transaction should occur, to simply ensuring that transactions adhere to process and are conducted lawfully. Certainly a less paternalistic approach.

Currently, succession occurs when an owner passes away and their interests go to their whānau, or whoever is entitled to succeed them. For this to happen, the Māori Land Court must issue an order transferring those interests to the successors, even if there is a legitimate will. The Bill aims to make succession in that circumstance more straightforward by making it an administrative process through the Māori Land Service, which will receive applications and then amend the Māori Land Register to reflect succession.

The management of cases where no will exists is given considerable attention in the Bill. If an owner dies without a will, a whānau trust is automatically created, with descendants as the primary beneficiaries. If a deceased owner has no descendants, the Bill outlines the priority which allows wider whānau to benefit. An application to the Māori Land Service must be lodged by them for registration to proceed. This will involve the publication of the application details. If no objections are raised, then the succession can be registered.

Presumably the rationale behind this significant change in process is that many Māori pass away without a will or any other estate planning. However, many feel it is at odds with the principle of increasing autonomy, as it automatically binds whānau to a specific management approach. The termination of such trusts would be more difficult should the Bill be passed into law.

Nationally there are just over two and a half million owners in Māori land blocks, with the average across all blocks being 96 owners per block. Inevitably there will be disputes among owners regarding the management of interests and of the land itself. The Bill seeks to establish a process that resolves disputes outside the Māori Land Court. The idea is to bypass the expense and complexity of a judicial process, and attempt to find resolution in accordance with tikanga and mediation. This new process will cover claims to ownership or interest, relative interests of owners, claims involving sums of more than \$100,000, determining membership of preferred class, whether land is held in fiduciary capacity, allegations of breach of duty by governors, and changes to the management structure of the land.

The Māori Land Service will appoint an impartial kaitakawaenga with appropriate knowledge of tikanga to assist with resolution. Agreements reached through this process are final. In cases where resolution is not found, the issues will be referred to further dispute resolution or the Māori Land Court. The intent of this reform is positive, and if effective will allow whānau to avoid the expense and time it takes to enter the judicial system. However, in many ways the success of the process relies on the appointment of kaitakawaenga that have knowledge of appropriate tikanga, as well as sufficient expertise to understand and correctly address the legalities of the issue they are assisting with.

There are some shortcomings in the draft Te Ture Whenua Māori Bill that have particular relevance to Ngāi Tahu whānui and Māori land in Te Waipounamu. Land originating from the South Island Landless Natives Act 1906 (SILNA) is vested in the owners, and already operating as an incorporation or trust will fall into the rangatōpū category, and the committee becomes the governing body. Essentially this means nothing changes in these circumstances, and the issues that constrain the ability to utilise the economic and cultural value of those sites remain unaddressed. These include geographic location, geological limitations, and restrictions and red tape due to legislation and local government planning. Therefore, many feel this Bill in its current form will be insufficient to help owners of SILNA blocks move forward.

The Titi Islands are an example of Māori land used and managed within a unique framework of regulation and tikanga. Succession of rights on the Titi Islands can vary, such as the approach to whāngai. The automatic creation of a whānau trust when a beneficial owner passes away without a will is problematic, as it does not allow flexibility for whānau to create a trust based on the tikanga of their island. The Titi Islands and the tradition and expression of culture practised on them are taonga, and there are concerns that the Bill does not reflect and protect the specific issues associated with the Titi Islands.

Under the wider legislative framework are a number of other barriers to Māori maximising the economic returns from their land. Examples include land zoned rural by local government, limiting the ability to develop, and requiring the expense of the resource consent process to do so. Owners also struggle to raise finance for development, because banks are wary to lend on land with multiple ownership. The new governance structures proposed by the Bill are touted as remedies for issues such as these, but many consider they do not go far enough towards achieving that objective.

While the intention of this reform is welcome, the goal of unlocking the economic potential of Māori land will fall short in the Ngāi Tahu takiwā. In order for whānau to achieve this in Te Waipounamu, reforms will need to be broader to better address the restraints facing owners of land with a unique set of issues and circumstances.



A force of nature

The only way te reo Māori will survive is by normalising it in everyday life, says Talia Ellison. Kaituhi **MARK REVINGTON** reports.





Ko te reo te mauri o te mana Māori.

The language is the core of our Māori culture and mana.

SIR JAMES HENARE

SOMEONE WHO LIVES AND BREATHES THE PHILOSOPHY IS Talia Ellison. “My sister used to get embarrassed by me speaking to her in Māori in supermarkets,” she says. “In the supermarket, everyone stares at you and that’s what she doesn’t like. I told her, ‘Do you know what one of my good friends who is from Nicaragua said when she first moved to New Zealand?’ The first time she went to New World and the self-checkout machine said ‘Kia ora’ to her, she cried. That is not a reality she can ever imagine in her own country.

“The only way our language will survive is by normalising it in everyday life. If you won’t let me speak to you in Māori in the supermarket, you are never going to normalise it, and when your kids want to learn Māori, they are going to have to learn from me because you can’t and I don’t have time for that.”

Talia (Kāi te Pahi, Kāi te Ruahikihiki, Kāti Kuri – Kāi Tahu describes herself as a “through-and-through nerdy little academic.” In person, she is more like a force of nature.

She grew up on the Otago Peninsula and calls Dunedin home, “I grew up at my marae, Ōtākou. I’m a pā brat. Most of my childhood memories involve my cousins and I playing at the marae. I’ve been here ever since, apart from six weeks in Christchurch in 2012 and half a year in Hamilton in 2013.” Her time in Christchurch was spent as an intern with Te Rūnanga o Ngāi Tahu.

Talia is 22, proficient in te reo Māori (somewhat, she says), and next year aims to grow her competency in Mandarin. She is one of three Ngāi Tahu rangatahi to be awarded the Agria-Hōaka Scholarship for 2015. The others are her younger sister Ranui, and Liam Stonely.

She is a curious mix – a stropky, proud, unmissable presence who is sometimes shy, and loves hanging out in the kitchen at Ōtākou marae.

Which Ngāi Tahu rakatahi got to haka on the Great Wall of China? That would be Talia Ellison.

Talia was in China on a summer camp run through the University of Auckland and the Confucius Institute, a not-for-profit organisation that promotes Chinese language and culture.

“Me being the little wee hearty that I am jumped up on top of one of the towers of the Great Wall and did a ‘Tēnei te Ruru/ Tahu Pōtiki’ represent. I was like, ‘This is for you, my queenies,’ and everyone was like, ‘What?’ Come on, how many people have done a haka on the Great Wall of China?”

Not many, if any, would be my guess. Never heard of her? Chances are you will soon. If ever the label “one to watch” made sense, it wraps snugly around this rangatahi.

She finished a Bachelor of Arts in Māori and Indigenous Development at the University of Otago in 2014, and is currently working towards a Master’s Degree in Peace and Conflict Studies.

Along the way she was a youth representative for Dunedin South

MP Clare Curran at the Youth Parliament in 2010.

“I won the speech competition that she held at King’s and Queen’s high schools when I was in Year 13. Because my dad had worked in prisons, I had strong views on justice and I decided my select committee would be on social development. I didn’t go to the Māori select committee. I decided it was going to be a waste of time sitting with a whole lot of Māori who probably share similar views and my time would be better spent on arguing why not to raise the drinking age.”

She is a skilled public speaker, sometimes outspoken on youth affairs, and was selected for a cadetship within the in-house legal team at Te Rūnanga o Ngāi Tahu.

She taught Māori at Queen’s High School, was a kaiāwhina for Kotahi Mano Kāika, the Ngāi Tahu language revitalisation unit, and is now tutoring te reo Māori at the University of Otago.

It is a metaphorical, poetic, beautiful language, she says. Some people may accuse her of being a language snob, but she thinks it is important to kōrero Māori properly.

“There is a point where it goes beyond just grammar mishaps. Some people need to be the taniwha of te reo and say that it has to be correct and it has to flow and it has to be Māori, because otherwise it’s not a language anymore.

“I’m certainly not perfect. I make mistakes all the time and some days I feel like I can’t speak English or Māori. It’s hard but the only way to get better is to keep trying, keep making mistakes and actually learn from them. It’s not always about being the best, sometimes it’s just about being better today than yesterday.”

It is Kotahi Mano Kāika programme leader Paulette Tamati-Elliffe whose knowledge inspired her the most.

“Aunty Paulette is the reason I wanted to be better. We grew up around Kotahi Mano Kāika, not in it 100 per cent to the same extent that her boys were, but she and Uncle Komene did their best to involve us and take us to the whānau reo dinners and all of that stuff. They used to come and pick us up and take us out to the marae for wānaka. And of course they were my high school kapa haka tutors alongside Whaea Cherie, Whaea Ange, Matua Tane and Whaea Marcie.

“I always remember her telling me to learn te reo Māori before I have children, because more time and fewer responsibilities and your brain works better when you’re younger. I always wanted to make sure I learnt Māori before I had kids, because I wanted my children to be raised in te reo and I didn’t want to start learning when I got pregnant, because that would be a nightmare.

“Paulette and Komene always reminded us that they were once beginners and now they’re, like, the people who run kōrero. They’re just like legends. They are the people there alongside others revitalising our language. I love that Aunty Paulette’s entire life is learning and working to revitalise te reo Māori. I can’t think of a better way to leave my mark on the world.”





The Agria-Hōaka scholarship is a joint partnership and relationship between Te Rūnanga o Ngāi Tahu and Agria Corporation Limited (New Zealand), and is based on a common commitment to intergenerational excellence.

Agria Corporation Limited is a China-based agriculture company with operations in China and internationally. Ngāi Tahu and Agria are both shareholders in PGG Wrightson.

As of next year, the Agria-Hōaka Scholarship will be offered to three Ngāi Tahu members who are looking to grow and strengthen their cultural and professional development. To ensure successful candidates are committed to the scholarship, they will need to study and pass Level 2 Chinese Language through the Auckland Confucius Institute during 2015. This course is to be studied on a part-time basis.

PHOTOGRAPH BY TONY BRIDGE





LORE VERSUS LAW

When Ngāpuhi leader Raneira (Sonny) Tau was caught with five dead kererū at Invercargill Airport, it set off a nationwide media storm which highlighted the rift between indigenous rights and conservationists. But what did Ōraka Aparima Rūnaka think? After all the alleged crime took place in their takiwā. Kaituhi **MARK REVINGTON** reports.

FOR ŌRAKA APARIMA IT BEGAN WITH AN EMAIL FROM DOC (THE Department of Conservation). In reality, the kererū saga had begun much earlier when Sonny Tau was stopped at Invercargill Airport with five dead kererū when the police and DOC acting on a tip off searched his bags.

The ensuing saga raises questions about the management of taonga species and the relationship between the Crown and Ngāi Tahu. In the Ngāi Tahu Claims Settlement Act 1998, the Crown acknowledges “the cultural, spiritual, historical and traditional association of Ngāi Tahu with the Taonga species listed in the Act”.

In some areas there seems to be a recognition of Ngāi Tahu as tangata whenua and an equal partner. In others, it is almost as if the tribe is a junior partner, not to be trusted.

Ōraka Aparima Rūnaka chair Sandra Cook (Ngāi Tahu) says she was sitting at home minding her own business when the email came. “It was someone in DOC saying someone of Ngāpuhi descent had been caught in possession of five kererū and they go through some of the detail,” says Sandra.

“DOC would not tell us who it was. Before long the kūmara vine was active and we found out it was Sonny. We were annoyed we had to find out from someone else.”

Following a DOC investigation, Sonny Tau was charged with killing or hunting a protected species and unlawfully being in possession of protected wildlife.

He appeared in the Invercargill District Court and admitted possessing dead kererū but denied hunting or killing them. Ōraka Aparima were left with many questions at the approach of DOC. “We thought this was a partnership,” says Sandra. “A DOC compliance officer wanted to talk to me urgently as part of the investigation. I managed to round up a few members of the executive committee and kāhui kaumātua and it’s fair to say the meeting probably didn’t go the way he expected.

“He explained things a bit further and talked about the person who had dobbed Sonny in but wouldn’t tell us anything about that person. His key focus was on ensuring that no-one at Ōraka Aparima had ‘authorised’ the taking of the birds. We had a different focus. One of our kaumātua – Muriel Johnston – said ‘so you’ve been watching this man on a number of occasions when he came down here and eventually you caught him with the birds. What would you have done if it was kākāpō. Would you have sat back waited for the carcasses to turn up at the airport?’

“So for us this also became about the value which DOC places on these species. Their main concern was a prosecution and our main concern was, had we known this sort of activity was happening in our takiwā, we would have fronted Sonny before the birds were taken. In our view, prevention would be better than the proposed cure.

“At Ōraka Aparima we constantly walk the talk between conservation and customary harvest. The Ōraka Aparima rūnaka has been actively involved in protecting species, especially kiwi, weka, takahe, tieke (saddleback), kākāpō and some galaxids or native freshwater fish species. At the same time the name of our marae, Takutai o Te Titi is about the identity of Ōraka Aparima and the relationship of rūnanga members with the Titi Islands and harvest of titi as a taonga species.

“Kererū are also a taonga species but we don’t harvest them anymore. Not because the law says we shouldn’t, but because there aren’t enough of them,” Sandra says. “We need to look at why the

numbers are down and do something about it. Predators and loss of habitat has had a far greater impact on kererū numbers than harvesting by iwi.”

In this case the Crown seemed hell bent on pursuing a prosecution, she says.

“We’re not in the business of seeing our people prosecuted although if necessary we will. If I knew someone was taking undersize pāua, would I wait until they took it and then ring the fisheries guy or would I try and stop them?”

“There are a small number of our people who think it is ok to take kererū and so we want to speak to them about that. If I had my way we would have a rāhui and it would be for us to put on and to lift, but again, but this is not the unanimous view of my rūnanga at this time.”

When Sonny and a contingent from Ngāpuhi came down to Takutai o Te Titi to meet with Ōraka Aparima, “it was quite a big thing for a little rūnanga like ours”, Sandra says.

“At first our people were very angry at Sonny and wanted him to come down and explain himself. Sonny by this time was working out that he needed to put things right with us and the two things merged and we agreed to meet.

“So they came down for a hui and two things shone through on the day. One was Aunty Jane saying, ‘all I want is for some good to come out of it. What you did was wrong but we need to have more education around not taking these birds. We dream of the day when they will be plentiful enough to take them’.

“I don’t know when that day will come. The other thing was the tremendous impact this incident has already had on Sonny and his wife. The media and others had turned this from a prosecution into a persecution and that had a big impact on my rūnanga on the day. So we accepted his apology and his explanation of how he came into possession of the kererū. We also accepted a very special taonga in the form of a beautifully carved tooth from a sperm whale”

The saga raises questions about the rift between conservationists, and Māori who have argued for more than 100 years that cultural harvesting of kererū can be sustainable.

In the context of Wai 262, Māori claimed that the Treaty of Waitangi guaranteed them the right to harvest kererū, and that the Crown has denied that right and violated the Treaty.

A report, *Treaty Rights and Pigeon Poaching*, produced by James Feldman for the Waitangi Tribunal in 2001, made clear the ongoing rift between Māori, who saw kererū as a food source, sport hunters, characterised by the acclimatisation societies, who saw the kererū as one of the few native birds suitable for recreational hunting, and conservationists, who wanted a complete ban on the killing of kererū.

Te Rangī Hīroa, also known as Sir Peter Henry Buck, called the sporting hunter instinct the greatest threat there was to wildlife in the country.

“These sporting proclivities of the Englishman are so excessive that when he wants to do anything of a special nature that will give him special pleasure he will say to his friend, ‘Let us go out and kill something.’ The attitude taken up by the Māori race in this country



in that respect was totally different. The Māori never killed for sport; he killed for the pot straight out, and he never took more than he could use. All the birds the Māori killed or snared he was able to make use of by preserving, and there was not waste.”

He was generalising for effect, but by 1922, it was illegal to kill kererū. Feldman’s report shows how Crown policy restricting demands for access to kererū began in 1864, when Parliament passed the Wild Birds Protection Act.

“The 1864 Act and other early legislation most likely had little effect on Māori hunting of kererū,” writes Feldman. “But these laws provided the building blocks for a series of amendments and laws, rules, and regulations that piled up over the next 60 years. By 1922, Māori could not legally kill the kererū.”

Joe Wakefield (Kāi Tahu, Ngāti Toa rangatira, Te Ati Awa, Ngāti Mutunga) is programme leader Mauri, for Te Aotūroa at Te Rūnanga o Ngāi Tahu, and a member of Ōraka Aparima Rūnaka.

He has also been involved in customary fisheries, both as a practitioner and a former Fisheries Protection Officer. “For us as Ngāi Tahu, hunting and gathering is in our blood,” he says. “It’s in our DNA.”

Joe believes customary or cultural harvest is a no-brainer if a species can sustain itself, “To me it is common sense if a particular stock is in abundance, then why can’t it be harvested in a sustainable manner? There are mechanisms that can be put in place to monitor and manage customary or cultural harvesting. I’m not just talking about the law. There is also a place for lore. I’ve been brought up to believe there is a balance in everything, and that is the challenge each and everyone one of us to identify and understand. What does the balance actually look like?”

He was there when Ngāpuhi came to Takutai o Te Titi marae. It was marae justice being served, he says. “The kererū were taken from our takiwā and we are the takatā tiaki/kaitiaki who hold manawhenua and mana moana over our takiwā. Our kāhui kaumātua had issued a request for Sonny to come to our marae and explain himself kanohi ki te kanohi – face to face – and he did. I take my hat off to Sonny for coming down and doing that.

“Kaitiakitanga is about guardianship, upholding the mana of our atua and tūpuna and the rights and authority that have been handed down from generation to generation and which we inherited as takatā tiaki/kaitiaki today.”

Part of that is education, he says. “The fact that Sonny came to our marae was an opportunity to express how we felt. This was done under the theme ‘He Ngakau Aroha’. This was the kōrero laid down by our Pae Taumata.”

Aunty Jane Davis is another who believes in cultural harvest if it is sustainable. She has been involved in species recovery all her life. The day of the apology “was a big day for us, and a day of needing to be together”, she says.

As for cultural harvest: “There are limitations but if it is sustainable, then ok. I realise we live in a changing world, but if we can continue to look after a resource, I would like to think we can always have a cultural harvest.”



“We’re not in the business of seeing our people prosecuted although if necessary we will. If I knew someone was taking undersize pāua, would I wait until they took it and then ring the fisheries guy or would I try and stop them?”

SANDRA COOK Ōraka Aparima Rūnaka chair

WAI 262

On July 3, 2011, the Waitangi Tribunal released its report – Ko Aotearoa Tēnei – into the Wai 262 claim. Commonly known as the flora and fauna claim, Wai 262 was pan-tribal and addressed ownership and use of Māori knowledge, cultural expressions, indigenous species of flora and fauna – all known as taonga (treasures), and inventions and products derived from indigenous flora and fauna and/or utilising Māori knowledge.

The tribunal determined that the Government had failed to comply with its obligations under the Treaty of Waitangi to ensure that guardian relationships between Māori and their taonga (their traditional knowledge and artistic works, and their culturally significant species of flora and fauna) were acknowledged and protected. While not binding, the report recommended that future laws, policies, and practices acknowledge and respect those relationships.

A HAPPY INVESTMENT

Queenstown's pioneering jetboat attraction turns 50 this year.

Kaituhi **MATT PHILP** reports.

I STILL RECALL THE MIDDLE-AGED AMERICAN'S LINE, A HALF-JOKE THROWN INTO THE WIND AS OUR BOAT flew down the Shotover Gorge at 85 kilometres an hour. "I think," he said, "I just wet my pants." I remember vividly, too, our driver, an ice-cool Slavic type in a black roll-neck and leather driving gloves, whose insouciant demeanour spoke of either competence or recklessness, depending on how you felt about being driven within centimetres of the canyon rocks. It was the beginning of the 1980s, I was 12, and the Shotover Jet was the single most electrifying thing I'd experienced.

Queenstown's pioneering jetboat attraction turns 50 this year. What started in 1965 as a gentle sight-seeing operation has become an internationally famous adventure tourism experience that has thrilled more than three million people, including royalty. For the last decade or so, it has been solely owned by Ngāi Tahu Tourism, which has invested heavily in maintaining Shotover Jet's status as one of New Zealand's top tourism drawcards.

Tā Tipene O'Regan was chair of Ngāi Tahu Holdings Corporation in 1999 when the company bought an initial stake in the Queenstown business.

"We were looking for a way to enter the tourism sector," he says. "We'd already made a tentative start with Whale Watch Kaikōura, and we were looking for another attraction that might be described as 'iconic'. We needed a presence, a footprint, because the bulk of the tourism industry was dedicated to locking us out – they don't say that now, but they were."

The preference was to acquire an established operation rather than start something from scratch. "Here was a business that was working well, with good people involved. We could move in, keep it going, and learn some of the operational skills."

The majority owner in 1999 was Jim Boulton, who two years later would sell his shareholding to Ngāi Tahu. Boulton, recently named as an Officer of the New Zealand Order of Merit for his services to tourism, had bought the Shotover Jet in 1986, after he and his wife Karen took a holiday in Queenstown and fell hard for the place.



SHOTOVER JET TIMELINE

1965

Hamilton Jet agents Alan and Harold Melhop, from Invercargill, launch Shotover Jet Services, a single boat operating from Arthur's Point. The Melhop brothers had got their start demonstrating jetboats on Whakatipu Wai-Māori (Lake Whakatipu).

1966

The brothers sell to employee Herm Palmer. Passenger numbers climb to around 3300 per year.

1970

Trevor Gamble buys the operation and renames it Shotover Jet. Using boats capable of carrying five passengers, later upgraded to nine-seaters, Gamble transforms what had been a leisurely boat ride into a high-speed adventure activity.

1976

The company refreshes the fleet. Labelled "Shotover Jet Mark II", the new boats are capable of carrying 11 passengers.

1977

Shotover Jet carries its 100,000th passenger.

1986

Jim Boulton and Armada Holdings Ltd buy out Gamble. They convert the fleet to new motors and LPG fuel. By year's end, a new milestone is achieved: 500,000 passengers.

1987

For safety reasons, the Shotover River Empowering Act awards the company the sole concession to operate in the Shotover River Canyons.

1991

New riverside base buildings open.

1993

Supreme winner at the New Zealand Tourism Awards.

1993

Shotover Jet lists on the New Zealand Stock Exchange.

1995

Carries one millionth passenger.

1996

For the first time, the operation carries more than 100,000 passengers in a year.

1999

Ngāi Tahu Holdings purchases a stake in the company. Two years later it buys out Jim Boulton and others to achieve 88 per cent ownership.

2001

First of a new "Shotover Twins" fleet is introduced. The seven boats have twin engines and carry 14 passengers.

2003

Flood resistant floating jetty ramp built. Shotover Jet carries its two millionth passenger.

2004

Ngāi Tahu acquires 100 per cent of Shotover Jet and delists the company. At the New Zealand Tourism Awards, Shotover Jet wins the major category of Visitor Activities and Attractions, and is named the country's top Adventure Activity. The latter award is won again in 2005.

2010

Shotover Jet carries its three millionth passenger.

2012

A "fifth generation" prototype boat is launched. It is touted as a big step forward in power, maneuverability and customer experience.

“The adventure tourism industry was still in its infancy at the time,” says Boulton, who bought out Trevor Gamble, the owner since 1970. “In 1986, the business had three jet boats, a couple of vans and caravans on the riverside, and it carried about 35,000 passengers a year. By the time I sold it, we were carrying 120,000 passengers a year, had the lovely base buildings that we developed at the river, and a long-term concession. And we’d made the business into an icon of the tourism industry.”

Marketing was crucial to the transformation. Boulton, a former merchant banker, developed the tagline, still used today, that Shotover Jet was the only operator permitted to use the gorge section of the “world famous” Shotover.

“When I took the business over they were selling a jet boat ride,” Boulton says. “We changed that. We made it about selling a life experience.”

There were lowlights. The death of a Japanese tourist in 1999, after a steering component failed, resulted in three separate investigations, and rocked the company.

“Staff morale was damaged. Here we were running this fabulous business, yet somebody was killed.” He describes the incident as “focusing” and says it was a motivating factor for the company to develop new twin-engine boats.

He notes, however, that one fatality among millions of passenger trips doesn’t indicate that the operation was dangerous. Far from it: the essence of Shotover Jet’s appeal is that there is always a frisson of fear without great risk. “It’s that perception of danger, without anyone actually being in danger.”

By the time Ngāi Tahu came on the scene, Boulton had been running Shotover Jet for 13 years, a taxing spell given the 365-days-a-year nature of the operation. He stayed on for two more years as managing director. What did his new iwi partners bring to the business?

“They brought a high degree of governance. The Shotover Jet was always reliant on resource consent and council concessions, and while I’d been successful in getting those renewed, I recognised that Ngāi Tahu also brought a high degree of expertise and comfort around dealing with those kinds of matters.”

“The investment secured our presence in the New Zealand tourism market. Shotover Jet is not just a local thing – it’s all over New Zealand’s branding.”

TĀ TIPENE O’REGAN

“But it was a lovely learning curve for both sides, I think. They picked up some tourism knowledge from us, we learned lots from them. They were just a natural fit for the business, and it was a very amicable relationship. Looking back, I see that a number of the employees who were around in my time are still with the company, which demonstrates that they were comfortable with the new shareholder too.”

Boulton sold in 2001, and by 2004 Ngāi Tahu was sole owner and had delisted the company, which, in addition to the Shotover Jet business, included jetboat operations on Te Awa Whakatipu (the Dart River) and the Waikato, Huka Jet in Taupō, as well as Rainbow Springs and the Rainbow Farm Show in Rotorua.

Tā Tipene says in some ways the Shotover Jet was an anomaly for the iwi, whose fundamental interest in tourism is about getting control of the interpretation of its culture.

“We wanted command of what was being said about us, our place names, our heritage, which meant we had to be a player in tourism. The more obvious territory for us to get involved in is something like the Hollyford Track, or Dart River Jet Safaris, where we can have a big block of cultural content, and where we have particular skills, advantages, and interests that other operators don’t. So in that sense the Shotover Jet is an odd thing for us. But the investment secured our presence in the New Zealand tourism market. Shotover Jet is not just a local thing – it’s all over New Zealand’s branding.”

Ngāi Tahu has invested significant capital to grow the business. Between 2001 and 2004, the entire fleet was replaced with seven “Shotover Twins” – twin-engine boats, each capable of carrying 14 passengers. Three years ago, the company rolled out a fifth-generation prototype boat that included improved safety and comfort features and a boost in engine power.

“It’s a very good operation,” says Tā Tipene. “We’ve refined it, developed the offering, and it’s got better and better.”

There have been a couple of troubling incidents. Last October a boat clipped a canyon wall, and in January five passengers were injured when another boat hit a rock at the entrance to the second gorge. An investigation found driver error to blame for the more serious accident.

Those moments aside it’s been a happy investment for Ngāi Tahu. Shotover Jet has won several major tourism awards, including being named New Zealand’s top adventure activity two years in a row, and serves as an important “shop window” for the iwi’s tourism arm, not least last year when Kate and William Windsor’s Shotover ride received international coverage.

Boulton, who chairs the Government’s Tourism Growth Partnership and recently became a director of Real Journeys, says Ngāi Tahu has grown and improved the operation. In the year it turns 50, Shotover Jet is in good hands. “They’re excellent custodians of an excellent business.”



FORTUNE FAVOURS THE BRAVE

Nā ROB TIPĀ

KIMI ĀKAU (THE SHOTOVER RIVER) HOLDS A SPECIAL PLACE IN the hearts of the Ellison whānau, thanks to the courage of one of their tupuna, who virtually made his fortune on this wild high country river in a single day.

The year was 1862, and the lucky man was Raniera Tāheke Ellison, who was drawn to Otago by first reports of the discovery of payable gold at Gabriel's Gully on the outskirts of Lawrence in 1861.

Ellison was born at Korohiwa on the Wellington coast near Porirua in 1839, the son of an English whaler, Tom Ellison, who drowned in Titahi Bay not long after Raniera was born. His mother, Te Ikaraua, had whakapapa connections to Ngāti Tama, Ngāti Mutunga and Te Atiawa.

Edward Ellison, a kaumātua of the Ōtākou Rūnanga on Otago Peninsula, is a direct descendant of Raniera Ellison, and still has in his safe-keeping his great-grandfather's personal diaries, neatly hand-written in te reo Māori.

The diaries are an extraordinary first-hand account of Raniera's travels throughout New Zealand, including a detailed record of his fabulous discovery of 300 ounces of gold in one day at Māori Point on the Shotover River. This golden day effectively set him up for life.

Edward picks up the story from his great-grandfather's diaries:

Raniera was about 22 when he arrived in Otago in September 1861, and gravitated towards the kaik at Ōtākou, where he had tribal links with his Te Ātiawa iwi.

Initially he worked as a coxswain on the pilot boat on Otago Harbour, until he and a few others from Ōtākou joined the rush to the diggings near Waitahuna. He had no luck there so decamped, sold his shares and moved up into the hills near Waipori, where he found a few ounces of gold, but not enough to encourage him to stay.

He returned to Ōtākou and presumably continued working as a coxswain on the pilot boat, until he heard of new strikes on the Dunstan field, near Alexandra.

A party from Ōtākou travelled north to pick up three people from Moeraki and came back to Waikouaiti to collect more people to join their party. Edward says they met up at Lake Taieri (near Hyde) and went on to the Dunstan field from there.

By the time they got to the Earnsclough goldfield (near Alexandra) all the claims had been taken, so they headed upstream on the Mata-Au (Clutha River) to Cromwell. They were about to return to Alexandra when they heard of new strikes near Whakatipu Wai-Māori (Lake Whakatipu).

They crossed the Mata-Au near Cromwell, continued up the true left side of the Kawarau River, and climbed over a mountain range to descend to a new claim, known at that time as Foxes (now Arrowtown).

On the way, they met a party of Ngāi Tahu from Southland led by a man by the name of Rickus. In his diary, Raniera noted the southern group were lucky to have horses, but the Otago party were fit from their walk from the coast, so it was no hardship for them to continue on foot.

The group then made their way to a place now known as Māori Point, between Arthur's Point and Skippers Canyon.

The river was in full flood and none of the party was game to cross, so there were no miners on the true right bank, or western side of the river.



“When Raniera looked at the river he said it was swift, it was deep, and it was rocky, so it probably wasn’t a good idea to attempt to swim it,” Edward says. “On the whole, he said the group had had a bad run of luck, so they were determined to give it a go.”

In his diary, Raniera referred to an earlier incident when a storm overtook the pilot boat, and all were tossed into the sea. One by one he rescued all of the crew and returned safely to Otago Heads. So he was undoubtedly a strong, confident swimmer.

They returned to camp and early the next morning, Raniera swam the Shotover and caught a few weka on the western side, so he was popular when he returned to camp with fresh food.

The following morning Raniera and Hakaraia Haereroa decided to cross the river again, before anyone else was up. Both safely crossed the swift-flowing river, but a dog that followed them was swept downstream and became stranded on a rocky point.

Raniera swam downstream to rescue his dog and, legend has it, he noticed flecks of gold in the dog’s coat. He then recovered 300 ounces of gold in the rock crevices before night-fall.

It was a fabulous change of fortune for this lucky pair, and it was two days before other members of their party joined them. In those days, 300 ounces would have been worth about 1000 pounds, a small fortune at the time. In today’s terms, that much gold would fetch close to \$530,000.

Edward says the pair, and a third man (possibly Henare Patukopa), probably only worked their claim for a matter of weeks; because in April 1863, records show they sold their 40 x 20 ft Māori Point claim to a group of Welshmen for 800 pounds. Again, this was a small fortune at that time.

Raniera was now a man of means, and his good fortune on Kimi Ākau undoubtedly set him up for life.

He returned to Ōtākou and by August of 1863 he had married Nāni Weller, grand-daughter of the influential Ōtākou chief Te Matenga Taiaroa.

Ellison whānau history records that the old chief raised Nāni after her mother, Nikuru, died in childbirth. He fed her on the juice of the tuaki (cockles) until a wet nurse was brought over from Karitane. In turn, Nāni looked after Taiaroa in his later years.

The memory of fierce battles between Te Rauparaha and Ngāi Tahu were still very fresh in the memories of tribal elders at Ōtākou, so it is hardly surprising Raniera, with his Te Ātiawa connections, was not deemed to be a suitable suitor.

“Clearly it wasn’t an agreed marriage between Nāni and Raniera, so they eloped and were married at First Church in Dunedin,” Edward says. “He may have been courting her for a while, but I don’t know.

“I suspect Taiaroa was alive when they were courting, but he wasn’t alive when they eloped in August, 1863. He died in May of that year,” Edward says.

When Raniera and Nāni’s marriage was discovered by her whānau, legend has it she called out to them: “Tūreiti, tūreiti (too late, too late).”

Between them, Raniera inherited land at Waikanae and Nāni inherited land from her grandfather at Ōtākou and Puketeraki.

“They may never have been able to farm it if they did not have the capital,” Edward says. “Clearly he had capital because he set up three farms, had houses in all those places, and travelled a lot between them.”

Over the next 20 odd years between 1864 and 1886 Raniera and Nāni had 12 children, generally split between the three farms they were moving between and developing.

Their eldest son Matapura initially worked the Waikanae property, and later the family farm at Karitane.

Tom Ellison trained as a lawyer and made a name for himself as a famous All Black, Edward Pohau Ellison trained as a doctor, and Raniera married into the Ngāti Kahungunu iwi and was involved in tribal affairs in that region.

Edward’s grandfather married locally and stayed on the Ōtākou farm.



Above: Detail from the diaries of Raniera Ellison.
Left: Edward Ellison with one of his great-grandfather’s diaries.

PHOTOGRAPHS ALAN DOVE

Tāua Nāni and Pōua Raniera also raised many of their mokopuna in their Ōtākou homestead, Te Waipounamu.

Raniera maintained his strong northern iwi affiliations to Taranaki and Parihaka in particular. He was related to Te Whiti, supported the cause for Māori land rights, and was also politically active in support of the Te Kotahitanga movement’s bid to set up a national Māori Parliament.

“He had the means to travel, and he did,” Edward says. “Within the community here he was respected and revered as one of their leaders really, even though he wasn’t Ngāi Tahu.”

He was known locally as the man with the feather in his hat, probably swan feathers, several of which have been well preserved between the pages of his hand-written diaries.

“He had a very strong social conscience I believe. He was very active politically and strong around Māori issues, particularly over land loss and Māori achieving their place in the New World.

“He was obviously close to the Kīngitanga movement as well, because King Tawhiao gave him a tokotoko, which is still in the family’s possession.

“I think he was to a degree entrepreneurial, and obviously he had a good business head on him. It was a great foundation for the Ellison family, because he obviously managed his affairs well.”

The Ōtākou farm has given the family a strong financial base for several generations. During the Second World War three brothers – Edward’s father George, Uncle Rani, and Uncle Rangī – all owned and ran the farm.

Edward still has Raniera’s stock books from his Waikanae farm, and still farms the Ellison family land at Ōtākou.

His Uncle Rani founded Ōtākou Fisheries, using the farm partly as collateral, and ran it as a co-operative which employed family, who had the option of working for wages or taking up shares in the company.

“Much of Rani’s business success was built on his personality,” Edward recalls. “It ended up as an extended whānau business with over 50 boats fishing from Timaru to Milford Sound, and exporting to Australia and the United States.”

The Ellison family retains a strong connection to Kimi Ākau through family holidays, and a party who attended the family reunion in 1985 visited Māori Point.

As part of the Ngāi Tahu Settlement a reserve was created at Māori Point and administered by the Department of Conservation. Interpretative panels record the story of Raniera and other Māori miners who made their fortunes there.



HE KOHA – HE NGĀKAU AROHA

Nā WHETU MOATAANE



***Ka hoki nei au
Ki tōku whare whakairo
Tomo mai i te pāuru matonga
I te whatitoka o tōku hotuate
Hoki wairua mai ngā awe tākupu
Hai hāpai ake i ngā toki tupua ariki
I whakapirihia ki a Tāne o te wao tū
I āhaha!***

As Kataore (above) came to the end of their performance at Te Matatini 2015, Ngāi Tahu waited at the side of the stage to receive a taonga from the Ngāti Pikiao-based group.

Kataore was one of six groups representing the Te Arawa region at Te Matatini 2015. Their whakawātea (exit) – one of the many connections of Ngāti Pikiao to Ngāi Tahu – talked about the master carvers who traveled to Christchurch to help carve Ārai-te-uru Pā, the pā built in Hagley Park for the New Zealand International Exhibition 1906/07.

Group leaders Riki Bishop and Rie Morris explained the concept behind the gifting of the waka. “When we talked about the whakawātea, we wanted it to reflect not only the master carvers but also to acknowledge the rebuild of Christchurch and what the people experienced during the earthquakes. We took this idea to our kaumātua and mentor, Te Ariki Morehu and he thought it was a beautiful whakaaro and gave us his blessing”, says Riki.



***E tākohangia ana e (a)hau, ki a koe Ōtautahi
Kia tū pou pou ake mō roto i tō haumanutanga
He taonga māu!
Kua tae ki uta, ki tai, ki Te Matatini!
Tahungāiti o te haukāinga
He taonga māu!***

Te Matapihi from the Te Kāhui Maunga region also traveled to Te Waipounamu intending to gift taonga to Ngāi Tahu. Te Matapihi affiliate to the Whanganui River and base themselves at Kaiwhaiki Marae, north of Whanganui. Te Matapihi was the Whanganui group that performed every year at the Hui Aranga. There was a desire and passion from some of the members to take the group to compete at the regional level, intending to perform on the national stage. The group was established in 1997 by the late Morvin Simon. Morvin and his wife Kura, tutored the group and have performed at many Te Matatini festivals. The name Te Matapihi, which means 'the window to the past and the gateway to the future', was given to them by the late Matiu Mareikura.

Like most of the groups who stood at Te Matatini, Te Matapihi acknowledged their ancestral connection to Kāi Tahu. Their bracket had two kaupapa, the first was to pay tribute to Morvin Simon and longtime performer, Jacinta Patea who both passed away the year before, and to take pakohe stones and gift to Kāi Tahu.

Their whakaeke (entry) talked about a meteor that fell from the heavens and was taken by Tawhaki to the base of Mount Ruapehu. It spilt into two pieces, Rangitaiki and Waitaiki. Rangitaiki was left on Ruapehu and became the puhi or maiden of the mountain. Waitaiki was taken by Poutini to the Arahura river.

Kahurangi Simon, tutor and leader of Te Matapihi says that they wanted to acknowledge the and ancestral connection to Kāi Tahu. "It's important for our people to learn each other's stories and how we connect with each other. We used the pakohe stones in our whakaeke with the intention to gift them to Kāi Tahu as an acknowledgement of this ancestral connection".

***Rere atu rā i te tai hukahuka, tau ai ki uta o Arahura
Ki te wai mātaotao, ki te wai tipua o Te Wai Pounamu ee ...i
Ka hua a Waitaiki ki Te Tai o Poutini
Noho iho a Rangitaiki ki Ruapehu, hei here i te mana
Kia ū ai te hono tipua, te hono tangata ee ...i
He hono nā Taiteariki, nā Te Moungaroa, nā Tamaāhua mā
Ko te hono i kauria ai ngā tūpuna mō taku tiki pounamu ee ...i***

Te Arawa master carver James Rickard was tasked with carving the waka. A tōtara tree was chosen from a land block in Rotoiti and members of Kataore took part in the rituals and karakia when felling the tree and helped carve the taonga.

Kataore take their name from a taniwha and kaitiaki (guardian) of Ngāti Pīkiao, who lives on their ancestral mountain, Matawhaura in Rotoiti. Kataore originally was the name of the haka group from Mokoia Intermediate School. A senior group was formed in 2009. They affiliate to all marae in the Ngāti Pīkiao rohe and have based the majority of their practices and wānanga at Te Tākinga Marae, in Mourea. The kaupapa of the group is to promote Pīkiao tangata and through kapa haka, the members and whānau learn their traditional stories and history.

It was their second stand at Te Matatini. The first was when they hosted Te Matatini in Rotorua in 2013. Kataore are seen as a contemporary group who use props in their performance to depict their stories and waiata.

At the last wānanga before they started their hiko to Te Waipounamu, the waka was finished and ready to be transported to Christchurch. The carvers brought the waka onto Te Tākinga Marae, where karakia were recited. It was an emotional gathering not only because of the kaupapa behind gifting the waka, but for the performers who had practiced so hard over the past months and sacrificed so much to perform on stage in Christchurch.

PAPATIPU MARAE

From a series of images of the 18 papatipu marae of Ngāi Tahu. Photographed by TONY BRIDGE.



Tūhuru
Te Rūnanga o Ngāti Waewae



Kaipō
Te Rūnanga o Makaawhio



Te Whare Moana
Ōraka Aparima Rūnaka



Te Rakitauneki
Waihōpai Rūnaka



Tahu Pötiki
Awarua Rūnanga



O Te Ika Rama
Hokonui Rūnanga



Tamatea
Te Rūnanga o Ōtākou



Huirapa
Kāti Huirapa Rūnaka ki Puketeraki

Stories were waiting to be told



The success of Te Mahere Mātauranga is obvious at Te Rau Aroha Marae in Bluff.

Kaituhi MARK REVINGTON reports.

A ROUSING HAKA PŌWHIRI FROM BLUFF COMMUNITY SCHOOL pupils assembled on the marae ātea at Te Rau Aroha Marae greets the Ministry of Education officials as they walk up the hill.

This is a big day for Bubba Thompson (Waitaha, Kāti Mamoe, Kāi Tahu, Ngāti Kahungunu ki Wairoa) from Te Rau Aroha Marae. Today he will present four story books to the school children. The books tell stories which are also told in the whakairo at the marae. Stories of Ngāi Tahu tūpuna unique to this area.

Bubba, who has been involved in creating all four, is active in the school. In turn, the school children are frequent visitors to the marae, and after the formal stuff in the whareniui, they race around outside like they own the place.

“A few years ago, Alison (Alison Cook, Bluff Community School principal) and the kids came over,” Bubba says. “I said to Alison, ‘Most of these kids are ours. They should learn the stories about our place,’ and it developed from that. I said, ‘I would really like all your teachers to come over and I can show them around the marae, but I would encourage them to bring the children over here and tell them themselves, rather than me being called on all the time.’”

Bubba reckons he was always taught to start at the beginning and so he did, introducing the school’s students to the creation myth.

“I wanted to introduce the kids to those basic ones, so they knew who the weather was about – who was the man responsible for the weather? Of course that was Tāwhirimātea.



“Who is the kaitiaki of Moana-nui-a-Kiwa? Ko Tangaroa. I wanted them to learn those basic ones first, because to me that’s the beginning.

“I’m not a teacher, but I could see that was a way to get them involved. Then the ministry came, and I took them over to the school. It was awesome. They had all this stuff around the place and they had started to develop a Māori understanding of the world.”

Seeing the school children get the books and start reading was magic, he says. Charisma Rangipunga and Paulette Tamati-Elliffe (general manager Te Taumatua at Te Rūnanga o Ngāi Tahu and programme leader Kotahi Mano Kāika respectively) had been a great help. “They have produced books for Ngāi Tahu before and their expertise was invaluable.”

Now he could skip out the back and leave the children to it.

“I am happy and it’s nice to see they are appreciated, and hopefully it is building a bridge to those other schools that come here. My interest is in feeding them Te Ao Māori. That’s what I’m about.”

Bubba and his team worked for two years to produce two CDs covering marae tikanga, along with two DVDs and four colourful story books.

The resources were developed as part of Te Mahere Mātauranga, a six-year partnership between papatipu rūnanga and the Ministry of Education aimed at strengthening rūnanga relationships with schools.

The resources included Ngāi Tahu stories, waiata collections, and tikanga and marae protocols, among others. The second, three-year part of the contract, Te Mahere Mātauranga Part II, ended in December 2014.

Its success is evident as the books are handed out at Te Rau Aroha Marae and the children split into groups to listen to the stories.

Alison Cook says her school is lucky to have such a close relationship with Bubba Thompson and Te Rau Aroha Marae.

“We are really fortunate. It’s not a formal relationship. It’s quite casual, and the kids see the marae as part of school life. They don’t think twice about coming here. They just own it and roar around as though they were at school in the playground. It’s really nice that the kids see this as an extension of everyday life and school life.

“The people here are really open to having conversations. Bubba is just amazing. It’s great to be able to ring him and say we would like to do something but we don’t know where to start, and he will come down to a morning tea or a teacher’s meeting. We plan stuff sitting on his living room floor, or rock on up here (to the marae) and have a cup of tea in the kitchen.

“We had done a lot of work with Bubba because we wanted our kids to have an understanding of things Māori, but we didn’t want it to be



PHOTOGRAPHS MARK REVINGTON



Opposite: Bubba Thompson presents Aurora Metzger with a book.

This page: School children in the whareniui; Rangimaria Suddaby and Bluff Community School children waiting for the manuhiri; Bluff Community School principal Alison Cook reading stories.

tokenistic. You want them to understand and feel and know it.”

Project manager Henare Manawatu says Te Mahere Mātauranga supported whānau identity, culture, and language.

“The main aim was to strengthen the relationship between papatipu rūnanga and the compulsory education sector, and give papatipu rūnanga the chance to develop relationships with the education sector in ways that benefit our tamariki.”

Tuahiwi and Arowhenua both had education teams, he says, while others employed co-ordinators. Some of the rūnanga developed education strategies in consultation with the schools and early childhood centres. Bluff had an advantage in that there was just one school to deal with.

“It’s a way for them to record their stories, making them accessible to tamariki and wider communities, and the benefits of that are far-reaching,” says Henare.

TOI IHO

DUALITY

Arana Cassino Edwin says his art represents the two sides of his self, Māori and Pākehā. Kaituhi **MATT PHILP** reports.



THE PHOTO BY NGĀI TAHU ARTIST ARANA CASSINO EDWIN IS OF A FACE COATED IN WHAT looks like tar, two large eyes swimming in the blackness. They stare out from some unreachable place, registering some private horror. It's only after a long moment that the features become obvious and you realise, with a start, that it's Edwin himself.

One of a series called *Pharmaceutical Psychosis Discomposure*, the image was taken during a three-week period earlier this year when Edwin's epilepsy medication was adjusted. The new meds "fought each other", according to the 45-year-old, who had never been in such a dark place in his life. Instinctively, he turned to art to document what he was experiencing.

It has always been this way for Arana, who has battled not only with epilepsy, which first surfaced in his teenage years, but addiction and other demons. Throughout most of it he has continued to make his art, variously drawing, painting, sculpting, carving or, more recently, taking photographs, the choice of medium often dictated by the state of his finances. When I visited Edwin's central Nelson house, he was down to his last packet of fine ink pens, by necessity working only in black and white. "Once these run out I guess I'll have to think of something else," he said.

Nelson has been home since 2013, when Arana came up from Timaru's Aoraki Polytechnic to complete the "challenging" final year of a fine arts degree at Nelson Marlborough Institute of Technology (NMIT). Studying art has coincided with drying out – he's been sober almost four years now – and both have helped to sharpen his art practice.

"After sobering up, I've been able to conceptualise and understand things much better. And doing the degree has really taught me to dig deeper, to find out more about my subject matter. There's a lot more depth and meaning to what I do now. It's a bit like being a chef: you need to get to know your ingredients before you start mixing them or planning a menu fit for consumption."



One of those ingredients is his Māori heritage. Arana's mother is from Arowhenua, Temuka, but he was raised by his father Anthony, who emigrated from Birmingham, England, in the 1960s. There was limited interaction with his Ngāi Tahu roots when he was growing up in Timaru, although, he says, "if you're Māori, you definitely know you're Māori". The interest in his heritage has flourished more recently, encouraged by his older brother Awatea, who is fluent in te reo Māori.

"I've wanted to learn more about my connections to my Māori side, so I've been doing that. Awatea is exceptionally knowledgeable in that area, and has a vast repository in the whakapapa and the language. I understand its basic mechanisms; I've just never been able to totally immerse myself in it. I guess I feel like I stand in the middle – a third place, 'toru', which I explored in my BA thesis."

The second youngest of six siblings, Edwin was very young when his mother left. His father had served as a reporter at the *Dannevirke Evening News* and several other newspapers over the years before shifting to Timaru, where he worked as a wool scourer and a barman, among other things. Suddenly, he was thrust into solo fatherhood.

"He's a great dad, a mountain of intellectual mana, remembered in my childhood neighbourhood for his huge voice. We'd be up the street playing and he'd come to the gate and yell for us. The other kids would say, 'Arana, your dad is calling you.'"

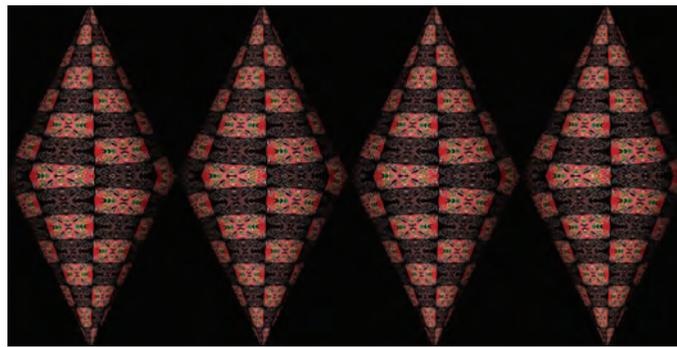
His father is a voracious reader ("He's exceptionally clever, and has the memory of an elephant," Arana says) and a lifelong lover of art. The children were encouraged to follow

Left: Cave Art 02; above left: Kowhaiwhai 06; above right: Cave Art 03.

his lead. Edwin's sister Lavina is a very capable amateur painter and photographer, while Awatea went to carving school and is a respected teacher of Wing Chun Kung Fu. Youngest brother Manu is a multitalented artist and tattooist, now living and working in Germany, and eldest brother Johnny became an inventor of sorts, with a unique talent for fixing mechanical things. Rewi, who died some years ago, was probably the most gifted of all, and could "draw practically anything", according to Edwin.

"It was always about creativity at home, about free thinking and that sort of thing. Dad's an atheist, but he sent us to Catholic schools because they offered a better education. We'd go to school and learn among other things about Jesus and the Bible, but when we came home it was a totally different environment. No one in my family is religious.

"There were always plenty of books on all manner of subjects at home. I got to know all the old painters, and had my favourites as a kid. Bruegel – I used to love his paintings, like some weird cartoons. Henry Moore was my favourite sculptor. There was Van Gogh, Jackson Pollock, to name just a few. And I did origami. I'd run home after school to watch *Vision On*, and sit there with my paper set out, waiting for Tony Hart to do his origami pieces."



Around the age of 15, he attended weekly carving classes run by Timaru carver Dan De Har, and did his first traditional Māori bone carving. But he was too busy experimenting with styles to stick at any one form. There were elements of Cubism in his work, and some obvious Henry Moore influences. "I'd do a carving, and think, 'I'll try something different now.'"

He'd long since dropped out of school by then, and was drinking and taking drugs. The drink made him unpredictable. "I might be alright, or I could be the knuckle-dragging Neanderthal," he says. "It was a gamble."

Much later, approaching middle age, he tried rehab, and was briefly institutionalised. "That's when everything sunk in: I knew that I couldn't keep going down that road. It was leading to madness, or death, or both."

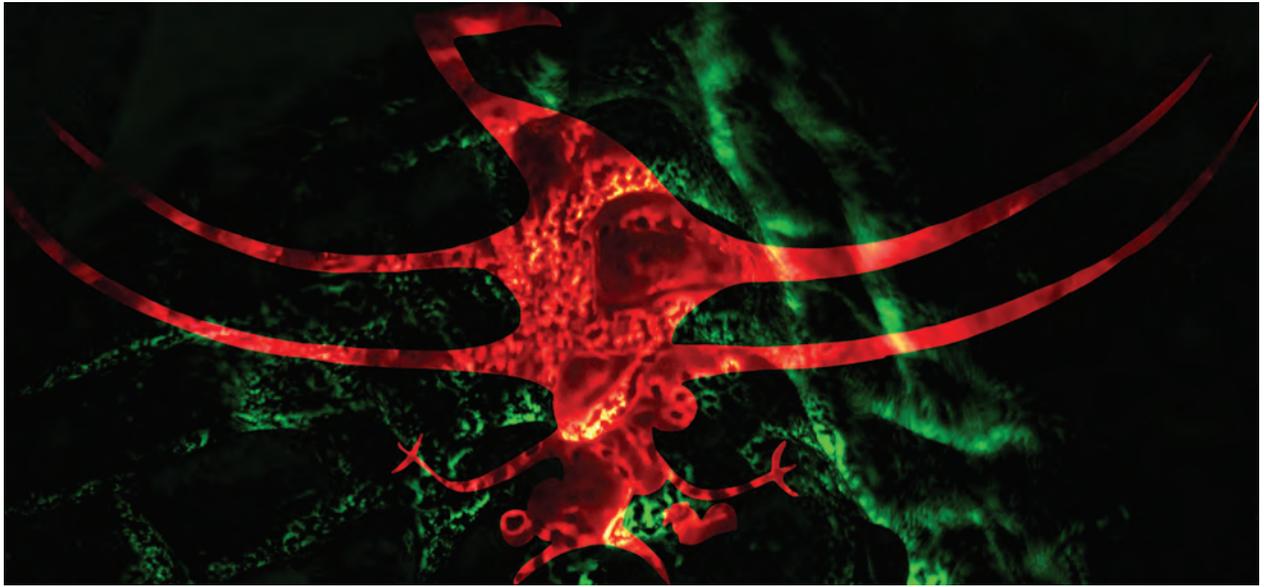
He'd already enrolled at Aoraki Polytech in Timaru to pursue a fine arts degree, and his paintings from that time grimly document his struggles. There are figures restrained in strait jackets, mouths gaping, eyes ringed with black. This was art as catharsis, and he painted at a fever pitch, using house paints and fat brushes. "It's not a space I wanted to go to, but it was a space I could draw on, raw and very emotive. Everything that was going on came out on that canvas."

The art is more considered now, the subject matter more researched. "High school for me was over in a matter of weeks, but I never stopped learning; I've been an avid reader all my life. If I'm interested in something I'll go at it a hundred miles an hour."

There is also a much clearer referencing of his Ngāi Tahu background – although the traditional Māori elements tend to have to fight for their place among a host of other influences. The operative word here is diversity.

At the house, where Arana makes his art at a table in a quiet corner of the kitchen, he shows me a set of prints that combine kōwhaiwhai patterns with lines straight out of Art Nouveau. His sketch book, meanwhile, is full of finely detailed drawings of *outré* subject matter – brains speared by hypodermic needles; eyes trailing USB cables; skulls and tentacles. There's a punky, tattoo parlour quality to some of these images. Edwin, who plays the drums and guitar, listens to an eclectic range of music when he's working, but has a special fondness for metal. "I'm constantly searching for a heavier, more complex sound," he says.

Another interest is science. In a recent series created on the computer, Edwin combined images of the molecular structure of both greenstone and blood with images from Ngāi Tahu rock art. That series was inspired by seeing rock drawings at various locations



around Canterbury, experiences that left a deep impression. “I remember thinking ‘Holy s---!, these guys were camping out here all those hundreds of years ago, leaving their story on the wall.’”

The rock art series depicts the blood of his ancestors, immortalised in stone. But as elsewhere in his art, Edwin isn’t interested in treating Māori imagery with kid gloves. He likes to push boundaries, mess with motifs. The patu, for instance, is a favourite object to carve, but Edwin’s patu carvings include handles that flop at odd angles, and various embellishments. From front-on, his manaia carvings could almost qualify as “traditional” carvings; rotate them, however, and they’re riddled with cut-outs.

Arana sees work like this as representing the two sides of his self, Pākehā and Māori. And he’s not concerned if traditionalists don’t like it. “In the thinking of the great [modernist Māori sculptor and wood carver] Arnold Wilson, I consider art forms such as carving need to keep evolving. I’m a believer in tradition, but I also believe in letting things move in new directions, too – expansion from the seed of tradition.”

Yet he’s eager to learn more about Ngāi Tahu traditions, and to make connections with other iwi artists, “to get another view on things”. He planned to attend a hui of Ngāi Tahu artists a while back but couldn’t attend due to ill health. “The worst thing about epilepsy is not being able to keep dates,” he says. “I often don’t know what I’m going to be like until I wake up.”

Not being able to afford new art supplies hurts, too. His illness prevents him from taking on a job, and art materials aren’t cheap. It’s hugely frustrating. You suspect, however, that even when his ink runs dry, Edwin will keep making art, and that it will be grunty, even confrontational, and always from the heart. “I want to say something with my art.”



Left: Kowhaiwhai 16; above: Kowhaiwhai 02; top: Cave Art 06.

HEI MAHI MĀRA

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

Recovery on track

Five years after the first big Canterbury earthquake of September 4 in 2010, I am still in recovery mode in the māra. Every time I think I have finally done the last piece of work around the place, something else in need of tidying up becomes obvious. Fortunately these things are becoming less frequent and while they aren't big issues, they are a constant reminder of the disasters we have been through. Even just seeing the quakes in Nepal on television can bring back sleepless nights and reminders of the fear and despair destructive earthquakes can bring randomly out of the blue.

However, the spring sunshine and new warmth bring the promise of blossoming new life to the māra. Getting stuck into the work helps, as does the sunshine and free vitamin D (so vital in recovery from cancer). Some interesting research I came across recently shows that a bacterium found in the soil, *Mycobacterium vaccae*, has been found to stimulate the release of serotonin, which in turn can make people feel relaxed and happier. This mycobacterium can be taken up through touching the soil, inhalation, and through the vegetables that get eaten from the māra. Apparently, it also curbs inflammatory reactions in the body. It has been found to be useful as a treatment for depression and cancer, as both are in part inflammatory disorders. An added bonus is that this mycobacterium does not appear to have any side effects or chemical dependency potential. By itself I doubt it can cure cancer (or depression), but I do know that the holistic natural approach I have taken to treat my cancer reflects in my latest scan, which shows that my pancreatic tumor continues to shrink. I have put on weight, and the blood marker for this particular cancer is now in the normal range for the first time since my diagnosis just over three years ago. This is still a long way from being in remission, but positive progress nonetheless; with one of the main side effects being that I have far more energy to get stuck into working in the māra.



History still has lessons to teach us about safe food production ... [It] can sometimes read like people doing one dumb thing after another.



Top: Radish seedlings. Above: Shredded newspaper in water. Above right: Tiger worms, and worm farm ready to go.

This is just as well, as spring is the busiest time of the year with the need to bring in compost, dig in the lupin cover crop, and to spread dolomite lime and Rok Solid mineral and trace elements fertiliser. My tunnel house can now be planted in lettuce, zucchini, and tomatoes (cucumbers and capsicums late spring). Outside, lettuce, silver beet, spinach, kale, broccoli, spring onions, celery, strawberry plants, parsley, and coriander can be planted. Late spring will be the time to plant some riwai (potatoes), beans, and zucchini.

Spring is also the time to start applying liquid fertiliser to these newly established plants once a week.

After the quakes I forgot about my old worm farm. I found it again recently and decided to get it working. There was some leftover humus/compost material at the bottom of the two trays which hopefully contains some worm eggs, so I will mix this with:

- shredded newspaper (minus any colour photos/displays) that has been soaked in a bucket of water
- last season's compost I dug out of the tunnel house
- a couple of trays of specialist tiger earthworms (*Eisenia fetida/andrei*) I have purchased.

Once this mix is placed in the trays, I will add fresh cut-up vegetable material from the garden on top (citrus peel, fats, oily



PHOTOGRAPHS TREMANE BARR



food, and onions are best avoided). I will top this up occasionally with leftover vegetables from the juices I have every day. One mistake I made in the past was to put too much vegetable food in before worm numbers could build up, as it takes time (three to six months with this type of worm farm). Another mistake was to not put some lime (not dolomite type) on every two weeks to avoid the environment becoming too acidic. The worm farm also needs to be kept damp and out of the rain and direct sunlight to provide the best growing environment.

The reward of the vermiliquid fertiliser (diluted 10 to 1) from the worm farm is well worth the effort, as it contains many beneficial nutrients and microbes which help promote soil health and plant growth naturally. In hindsight I suspect that my first attempt at a worm farm was relatively unsuccessful because of the high lead levels and other heavy metals in the vegetable scraps I fed the worms. At that time, I was not aware that the soil of my māra was contaminated as a result of poor historic land use.

I have finally found space at the back of the old garden for the three feijoa and two apple trees that had to be moved for the house rebuild. I have kept the fruit trees, as according to studies, their fruit do not accumulate heavy metals. However, I will test some of the fruit in the late summer. Feijoas contain comparatively high levels of the compounds that enhance anti-inflammatory and anti-oxidant activity. The feijoa trees are now in their final positions amongst the older established fruit trees. This got me thinking that while these fruit trees are in toxic soil that I could try a phytoremediation experiment, which would involve trying to remediate the soil using plants that can grow in toxic soils and absorb heavy metals (hyperaccumulators). I have read that the best plants to trial as hyperaccumulators would be Indian mustard greens (*Brassica juncea*), ornamental kale (another Brassica), and sunflowers. An extra bonus from the kale and sunflowers is that they will be aesthetically pleasing. While fruit tree roots normally go down further than these plants, the

WEBSITES

- Antidepressant Microbes In Soil:
How Dirt Makes You Happy:
<http://www.gardeningknowhow.com/garden-how-to/soil-fertilizers/antidepressant-microbes-soil.htm>
- <http://discovermagazine.com/2007/jul/raw-data-is-dirt-the-new-prozac>
- Agrissentials Rok Solid:
<http://www.agrissentials.com/>
- Can-O-Worms material:
<http://www.earthlydelight.co.nz/products.htm#worms>
- Heavy metal phytoremediation:
https://en.wikipedia.org/wiki/Phytoextraction_process
https://en.wikipedia.org/wiki/List_of_hyperaccumulators

soil testing showed that the lead in the soil stays in the top 30–40 cm of soil and doesn't leach down, so their deep roots should leave the fruit less vulnerable to contamination. The hyperaccumulator plants will have to be disposed of in the ordinary rubbish bin, not the green waste bin used for council composting. Hopefully, if this experiment works to drastically reduce the lead level in the soil, it may be possible to remediate the rest of the property using this low-cost solution. 

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. Tremane is currently a Research Fellow based at the Ngāi Tahu Research Center at the University of Canterbury and is working on the Raumanga Rōnaki Mahinga Kai project.



HE AITAKA A TĀNE
PLANTS nā ROB TIPĀ

Tussocks

offer unlikely shelter in a storm

Historically, tussock grasslands have not rated highly in terms of their value to the economy.

Before human settlement of Aotearoa, the dominant cover of higher alpine grasslands was large snow tussocks of the *Chionochloa* family. At lower altitudes, sub-alpine grasslands were primarily dominated by short or low tussocks (less than 50 cm), including a taonga species for Ngāi Tahu – silver tussock (*Poa cita*) – and hard tussock (*Festuca novae-zelandiae*).

In the 1840s these short tussocks made up 44 per cent of this country's total native grasslands, concentrated mainly in drier regions of the central and eastern regions of Te Ika a Māui, and the inland plains, basins, and lower eastern mountain slopes of Te Waipounamu.

Several alpine species of *Chionochloa*, which grow up to 1.5 m tall, were the dominant species in 13 per cent of the country's grasslands.

Since human settlement, both alpine and sub-alpine grasslands have been extensively modified and developed by fire, cultivation by horse and tractor for farming, aerial topdressing with lime and fertiliser, and oversowing with imported grasses to make them better suited for grazing livestock.

As development of these natural tussock grasslands for agriculture has accelerated, problems of faster run-off of rainwater, erosion, and nutrient enrichment of waterways have increased; with ongoing negative environmental repercussions.

Today agricultural, political, and environmental leaders acknowl-

edge the benefits of retiring higher altitude grasslands into their natural vegetative cover of tussocks, to improve the harvest of water and slow the rate of rainfall run-off.

Tussocks were known to Māori as *wī* or *pātiti*. Interestingly, the only one specifically named on the taonga plants list of Ngāi Tahu is silver tussock (*Poa cita*).

This fast-growing, densely-tufted species prefers dry soils and has shiny, silvery-green erect foliage. It grows well on exposed, windy sites from sea level to sub-alpine regions up to 1400m.

In historical references, both *wī* and *pātiti* were regarded as excellent materials for thatching the roofs of *whare*, *wharenuī*, or *whare rau* – small round temporary shelters still used in the Titi Islands in recent times. Walls were often lined with reeds on the inside and *pātiti* on the outside to shelter the occupants from the elements.

In *Traditional Lifeways of the Southern Māori*, researcher Herries Beattie records that the roofs of meeting houses were covered with *pukākaho* reeds (*toetoe*) and then thatched with *wīwī* (rushes) or *pātiti* (tussocks), the thatch collectively known as *rau*.

In a *whare rau* the fire was in the centre of the hut. Scrub or flax was laid on the ground and a thick layer of *pātiti* was spread over that, and then *tiaka* (mats) were laid on top for sleeping.

For higher-born individuals a *rara* (bed) was built by driving *poupou* (posts) into the ground. Battens were then lashed to them with *harakeke*, and they were covered with *wīwī* or *mania*, which was



PHOTOGRAPH MICHI KRAUSS/MYCHILLYBIN

then covered with pātīti.

Early European settlers mixed tussock fibre with clay to reinforce mud bricks for the construction of substantial cob dwellings and buildings. They also stuffed sacks with tussock to use as mattresses.

When Māori weka hunters were caught out in a thunderstorm in the high country, Beattie recorded that they crawled under clumps of tussocks for shelter. Obviously the taller snow tussocks would have offered better protection from the storm, and in fact the long fronds of this plant were woven into a windbreak or temporary shelter from the elements.

The tussock's ability to shed water evolved into the development of a waterproof rain cape, known as a pōkeka pātīti, or whītau.

Pōkeka (rain capes) were made from dry flax (koka) overlaid with tussock or pīkau (pīngao), and were regarded as “thoroughly rain-proof garments,” Beattie says.

Te Rangi Hīroa (Sir Peter Buck) noted that the fibre of silver tussock was used to make tags and a neck fringe on a rain cape found in a cave on Mt Benger, near Roxburgh in Central Otago. He believed the craftsmanship of weaving techniques for this garment was evidence of links between Aotearoa and the Pacific Islands.

One of the best-known uses of tussocks in the southern mountains was for packing leggings, to protect the bare legs of high country travellers from the fierce taramea (speargrass).

Beattie carefully recorded the technique for making leggings or

shin guards, known as tāhau-taupā. First, the ends of pātīti were tucked into the person's paraerae (sandals), and the lengths of fibre were wound around the legs and bound in place with harakeke (flax).

To keep their feet warm when wading in rivers, Māori stuffed pātīti into their paraerae.

Beattie makes other references of industrial applications of wī and pātīti in the construction of a pā tuna (eel weir). Hard wooden stakes were driven into the riverbed, and a screen of rauaruhe (bracken fern) and pātīti was used to guide tuna along the fence and into a hīnaki (eel pot).

He also records barracouta being split by the pāwhera method and laid on a mat of pātīti before being hung out to dry in the sun.

There are few references to medicinal uses for tussocks, but in *Māori Healing and Herbal*, Murdoch Riley records the ashes of tussock grass being sprinkled on a burn.

For rheumatic pains Māori used wī, a long white grass; and the roots of tūtunāwai, a swamp plant. A handful of each was boiled for an hour in just enough water to cover them. The water was then allowed to cool, and a tablespoon was taken three times a day.

When we venture into the mountains these days, who would think of tussocks as an excellent windbreak, or for shedding water off your roof or shoulders in a storm?



REVIEWS

BOOKS

THE LIVES OF COLONIAL OBJECTS

Edited by Annabel Cooper, Lachy Paterson and Angela Wanhalla.
Otago University Press
RRP: \$49.95

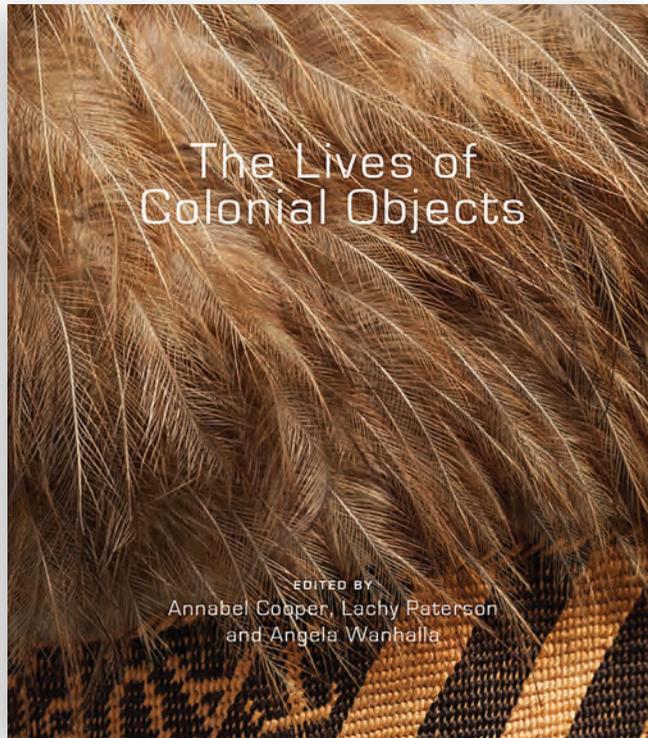
Review nā Adrienne Rewi

When I read about the tāniko slippers now in the Auckland War Memorial Museum, I think of growing up in a family of makers – knitters, embroiderers, quilters, woodworkers and model-makers – whānau who unwittingly entwined something of their personal lives and circumstances into their craft.

This is what *The Lives of Colonial Objects* is all about – a collection of beautifully photographed museum objects, and the intimate tales of their making. It's the way history should be approached – unfolded, revealed, inspected, and deliberated upon through the accessible, everyday objects made by the ordinary people of their time.

There's a chapter for every object, written by historians, archivists, curators, and Māori scholars. They look into the "lives" of treasured family possessions such as family diaries, a cherished kahu kiwi, a music album, Katherine Mansfield's hei tiki, a stamp collection, and of course, those fabulous tāniko slippers.

The slippers were owned by the celebrated Muaūpoko leader, Te Keepa Te Rangihīwinui, or Major Kemp as he was commonly known, rangatira of Pūtiki Marae, Whanganui. Major Kemp excelled and was greatly respected in both the Māori and Pākehā worlds, and his tāniko slippers – their making explained in detail by writers



Chanel Clarke and Catherine Smith – mark him out as a man of style and good taste.

When he died in 1898, his only daughter, Wikitōria, inherited most of his estate. She gave his tāniko slippers to her father's great friend, John Roderick McDonald, one of the largest Pākehā landholders in the Horowhenua district. He spoke fluent Māori and was both "a great supporter of the Māori race" and a keen purchaser of Māori land. McDonald's granddaughters recently gave the slippers to the Auckland War Memorial Museum.

There's another fascinating tale about the Weller brothers' medicine chest (Otago Peninsula Museum), written by Jonathan West. The brothers, sons of a wealthy English family, founded a variety of business interests. West relates the tale of Octavius

Harwood, a clerk for the brothers' Ōtākou whaling station, who became the "makeshift physician" to the station Dr Joseph Cochrane, the only doctor in Te Waipounamu, was assaulted.

Four Kāi Tahu villages lay close to the whaling station in the late 1830s, and Harwood had an important role in brokering relationships with those communities. He traded with Kāi Tahu leaders, employed Kāi Tahu as whalers, and in 1839, he married Titapu, the daughter of Kāi Tahu rangatira, Pokene.

Throughout this book – easily picked up and read in bite-sized individual chapters – there's an underlying reverence for the everyday objects we so often take for granted, and the "secrets" and stories they have woven into their fabric. It throws a captivating light on lives past.

HOCKEN, PRINCE OF COLLECTORS

Donald Jackson Kerr
Otago University Press
RRP: \$60
Review nā Mark Revington

Dr Thomas Morland Hocken arrived in Dunedin in 1862. He was 26 years old. He began collecting almost immediately. Books, manuscripts, maps, sketches... they were all grist to his mill. He would go on to amass such a vast collection of post-contact writing that, after his death, it was gifted to the Otago Museum where it became the Hocken Library, now in new premises and often called the jewel in the research crown of the University of Otago.

Hocken's contemporaries, Alexander Turnbull and Sir George Grey, were also

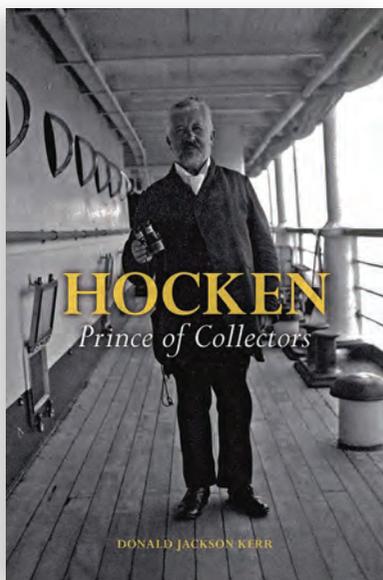


Adrienne Rewi, a communications advisor at Te Rūnanga o Ngāi Tahu, is a widely-known writer of books, journalism, travel guides, speeches, blogs, tweets and grocery lists. She is also a keen photographer and avid reader.



Mark Revington is editor of TE KARAKA.

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



notable collectors. Turnbull has a library named after him in Wellington, while Grey collected books, letters, art, photos, and manuscripts, and also became governor of New Zealand. Perhaps it was something in their DNA. Turnbull began collecting coins at the age of eight and went on to amass a vast collection of books and manuscripts. Hocken just couldn't help himself, as this densely researched book by historian Donald Kerr makes plain. He developed a passion for New Zealand and Pacific history that included collecting books, manuscripts, sketches, maps, and photos. Not only was Hocken a collector; he was renowned as a public speaker and educator, and known for his lectures on a wide range of topics.

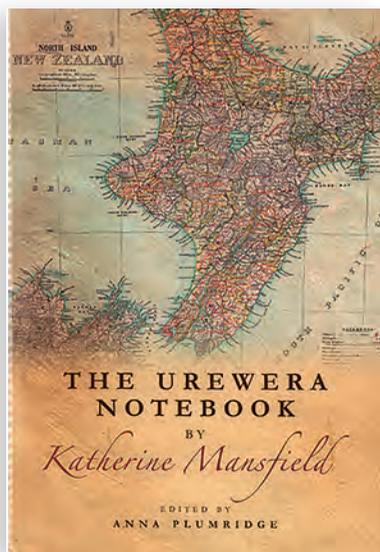
Kerr is Special Collections Librarian and Co-Director of the University of Otago Centre for the Book. He is, it almost goes without saying, passionate about books. In researching this book, he examined Hocken's whole collection, including his personal papers and correspondence.

He has produced a dense, thorough examination of a man who played a vital part in collecting a record of New Zealand's early post-contact history.

THE UREWERA NOTEBOOK

By Katherine Mansfield
 Edited by Anna Plumridge
 Otago University Press
 RRP: \$49.95
 Review nā Martin Fisher

Katherine Mansfield's *The Urewera Notebook*, edited by Victoria University of Wellington post-graduate student Anna Plumridge, has been used in a myriad of different ways by scholars over the years. Originally it was used by her husband, John Middleton Murry, to show that Mansfield had disliked her life in colonial New Zealand. Later it was revised under the work of more independent scholars such as Ian A. Gordon and Margaret Scott to portray Mansfield enjoying herself in New Zealand. Plumridge provides the most accurate reproduction of the work, and helpfully highlights the positive and negative effects of previous uses of the *Notebook*. The original format, with its lack of punctuation, allows the reader to feel like they are on the journey as descriptions stretch on and on. Some of Plumridge's most



illuminating contributions include emphasising Mansfield's attitudes towards Māori who she encountered during her camping trip from Hastings to Rotorua and back through Te Urewera.

Mansfield's portrayals could often fall under the colonial predisposition to romanticise the noble savage (and feed into the stereotypes of a dying conquered race), such as her description of "little whares...very old and desolate – almost haunted". But she also showed a respect for Māori that would have been quite rare at the time, and especially among her camping party. At Te Whaiti she noted the prevalence of poverty, but also highlighted the refinement of a struggling mother with many children who had a "splendid face and regal bearing". She described the party's European and Ngāti Rangitihui guide Albert Warbrick in similar terms, and marvelled at how he and his family adopted both Māori and European lifestyles. Ultimately though, Mansfield's *Notebook* reveals less about Māori, and more about what made white people tick. In Mansfield's case it reflected her privileged upbringing, but also some attributes missing from many of her colonial contemporaries – just enough curiosity and some empathy.

AROHAHUI: REVENGE OF THE FEY

Nā Helen Pearse-Otene
 Huia Publishers
 RRP: \$25.00
 Review nā Te Rakitaunuku Tau

Arohanui — *Revenge of the Fey* is a tale of two rival factions. The Kaitipua, the warlike ancestors of man, have forgotten the old ways, and are now in a time of famine and desolation. They are led by a strong chief, Parekoi, who is desperate for a solution to their plight. The other faction is the Parehe, the fantastically drawn guardians of nature who remember the old ways of

Reviews continue over.

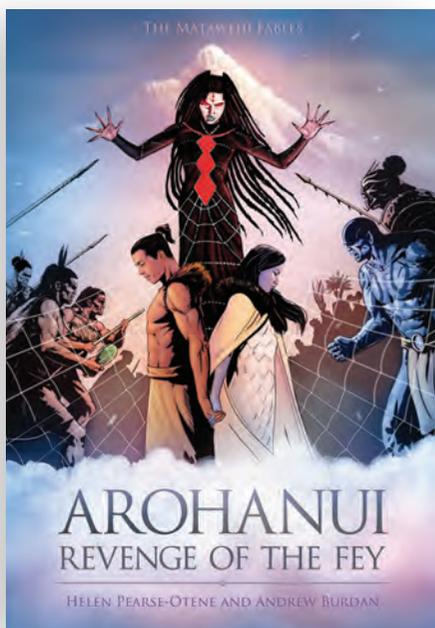


Martin Fisher was born in Budapest, Hungary but was raised in Canada and New Zealand. He is a lecturer at the Ngāi Tahu Research Centre at the University of Canterbury.



Te Rakitaunuku Tau (Ngāi Tahu, Te Ngāi Tūāhuriri): "One hell of a guy." *NY Times*; "Absolute lad." *Jesus Christ*; "Swipe right." *Tinder*; "A trusted friend and ally." *Barack Obama*

REVIEWS



nature and the land, and possess the solution to the Kaitipua's adversity. I will end my plot summary here so as not to divulge any further spoilers for interested readers.

I really enjoyed this graphic novel for many reasons, but I'll start with the illustration. As a bit of a geek, I've read a lot of comics, and this one is certainly up there. The Parehe are a standout here as a well-drawn fusion of contemporary supernatural comic book characters and Māori warriors. As soon as the reader sees them he/she is immediately interested in the tale. I also enjoyed the book's depiction of what a pre-European Māori settlement may have looked like. I'd give the illustration a strong 9/10. Moving on to the plot, I really liked the slightly Romeo and Juliet theme tied in with the mythical legend vibe of the story. The characters developed nicely, and some had a surprising amount of depth, considering the length of the story. Often I was debating who I was rooting for! I really enjoyed this book and would recommend it to all.

MEARIKI: THE QUEST FOR TRUTH

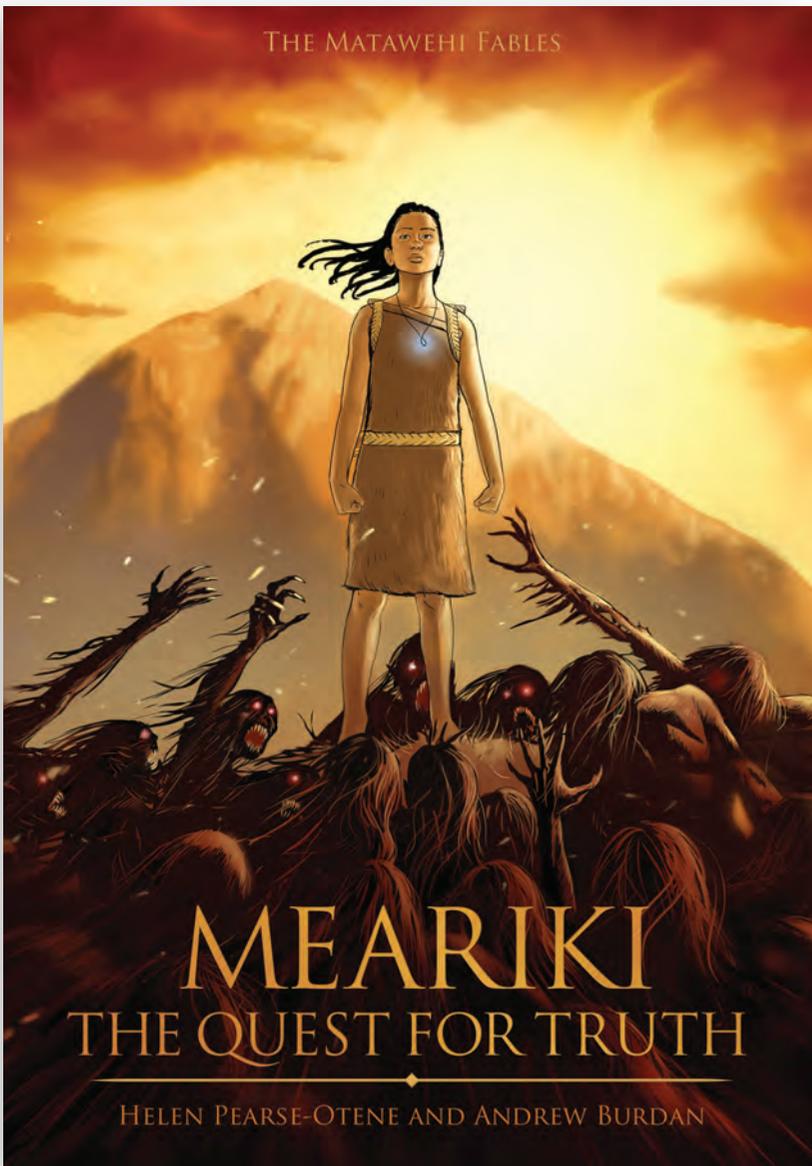
Nā Helen Pearse-Otene

Huia Publishers

RRP: \$25.00

Review nā Te Rakitaunuku Tau

Meariki: The Quest for Truth is the tale of a young woman, Hineamuru, who is high in her village's hierarchy. Hineamuru is kidnapped by a dangerous warlock and taken to his lair by his spectacularly-drawn



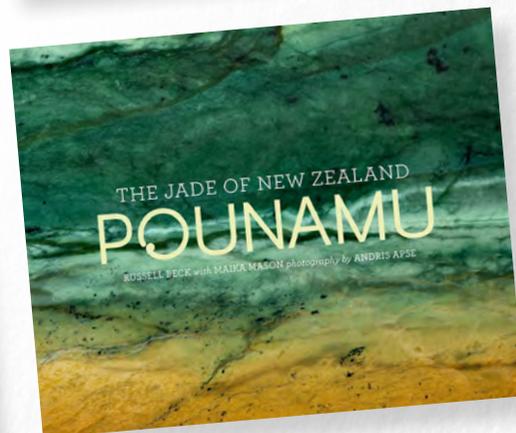
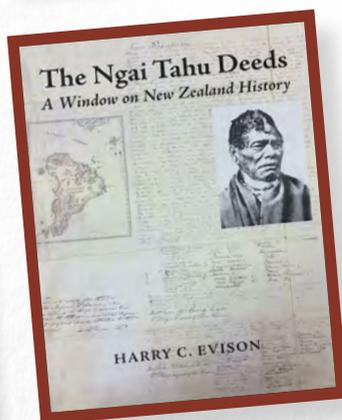
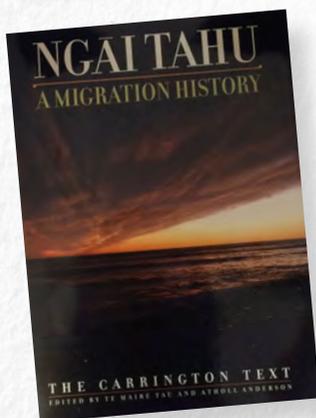
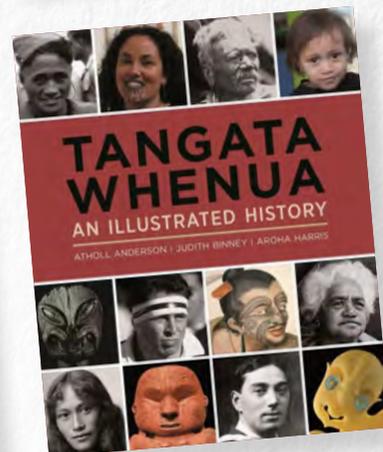
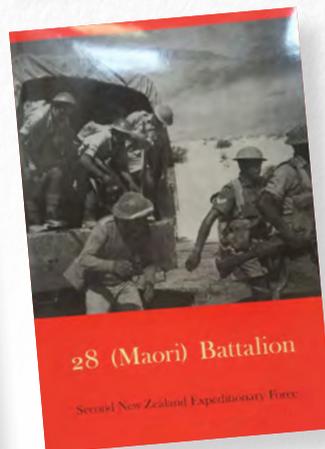
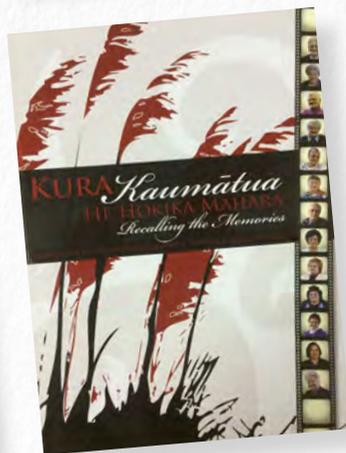
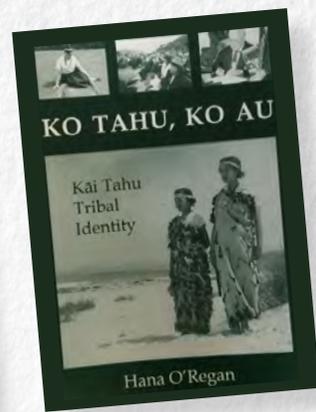
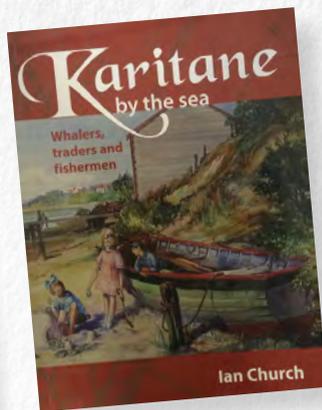
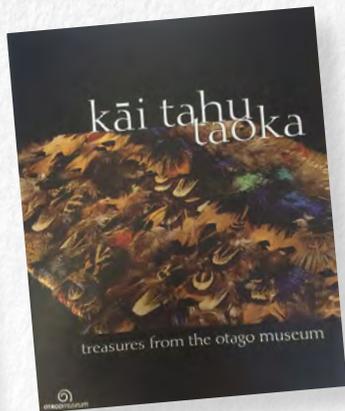
eagle. A lowly slave, who happens to be a descendant of the mysterious Parehe (see previous review), along with Hineamuru's beloved, Pēhi, go on a rescue mission to save Hineamuru from the clutches of the dastardly warlock.

I enjoyed this book, and again the illustrations were a stand out for me. Illustrator Andrew Burdan continues to draw captivating images such as the giant eagle, evil warlock (again combining contemporary superhero/villain design with Māori influences), two-headed dog, and all the other supernatural creatures of the story. Each and every one of these were a credit to the author's creativity, as they all seemed to spring to life in my imagination. I could easily see in my mind the eagle soaring across the skies or the great dream weaver Te Moepapa bounding along with his two headed dog.

Good illustration is important to any comic book and this one nailed it.

Moving along to the plot, I found two things particularly stood out in this book compared with *Arohanui*. *Arohanui* was fantastic, but something *Meariki* has up on it is the small bits of humour, like when Pēhi becomes a pig and all his snotty remarks. These are appropriate and in no way ruin the story, but add enjoyment for the reader.

The second thing is the very supernatural plotline. I enjoyed all the mysterious weapons and creatures that constantly appeared throughout the storyline, as they added an element of wonder and intrigue. One example is the fire dagger crafted by the children of fire goddess Mahuika. Such things left me intrigued and wanting to know how they could be used and what would happen. 

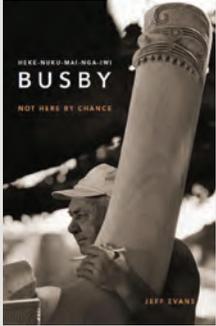


Check out the books available online at the tahufm.com shop

tahu 

MURIHIKU 99.6 // ŌTAUTAHI 90.5 // TIMARU 89.1 // KAIKŌURA 90.7 // ŌTĀKOU 95 // SKY 423

Waka legend



Hekenukumai Busby is credited with reviving waka building and celestial navigation in Aotearoa. His waka have sailed between New Zealand, Hawaii, and many islands in the Pacific and he has made at least 30 waka, including several waka hourua (double hulled sailing waka). Understandably, kaitiaki **JEFF EVANS** was a little nervous when he first began talking to Hec in a series of conversations that would become a biography, *Not Here By Chance*.

THE FIRST TIME I DROVE NORTH TO INTERVIEW HEC BUSBY AT HIS Aurere property I was nervous. I figured that from the moment I left home I had four hours to prepare myself, but I knew it was never likely to be enough time. I was a writer of modest ability who had published a handful of books covering topics such as Māori war canoes, Māori weaponry, and traditional Polynesian navigation. Hec, on the other hand, had already built several waka taua, was an expert in mau rākau, and had actually guided the voyaging canoe *Te Aurere* (which he had built) thousands of miles across the Pacific Ocean using stars, the moon, and the sun as his compass. What was I thinking?

Still, I tried to reassure myself that there must have been a good reason we had found each other the previous February. Hec (Te Rarawa, Ngāti Kahu) had been busy organising the crew of the great waka taua Ngā Tokimatawhaorua at Waitangi, and I was there to enjoy the spectacle with my family. For one reason or another I got talking to Stanley Conrad (Te Aupōuri) – *Te Aurere*'s captain – and he in turn introduced me to Hec. It was soon after that brief encounter that I phoned Hec to ask whether he was interested in sharing his life story with a wider audience.

I'm still not entirely sure where I drew the confidence from to imagine I could write a biography, or why Hec consented, but we both had a strong interest in promoting Māori culture and I knew instinctively that his story needed to be told. And so here I was a few months later, speeding past Mangonui and Coopers Beach and crossing the single bridge at Taipa that would become the silent signal I was nearing Hec's home. All the while I was readying myself to ask a man I barely knew to open the vault that was his life for me.

When I finally arrived at his home on that first trip I was greeted warmly and we were soon at work compiling a list of events from his life that we might explore for his biography. Only we didn't get far. It soon became clear that Hec either wasn't comfortable talking about himself, or he had been so caught up in the day to day living of his life that he had never taken the time to look back at what he had achieved.

To get us started, I asked some questions about his experience as the kaitiaki of Ngā Tokimatawhaorua, and what had driven him to build *Mataatua-Puhi*, the first waka taua he had constructed – just a stone's throw away from where we sat. His daughter-in-law, Gina Harding, then appeared with sheet of paper naming all of the waka he had constructed here since that first one was launched in 1989.

Within the next few years he may also be able to add to his accomplishments the construction of a carving school and the commence-

ment of a whare wānanga, on land near his home that he has donated. It will be here, in the sacred school, that classes on navigation, canoe building, sailing, and other topics will be taught. Despite its relative isolation, this will be a place where people gather, and make things happen.

Writing the biography of such an iconic figure is of course an honour, but an honour that comes with the weight of almost overwhelming responsibility. Simply put, the author needs to get it right. So the question was, exactly how do you get it right for a man who has lived for over 80 years and achieved so much? The late biographer and historian, Michael King, said that when writing about living subjects, the biographer is charged with trying to locate their subject "in their social, cultural and historical context", as well as doing their best to "shed light on motivation and character, and to identify and evaluate achievement." King's guidance gave me clarity and focus, and was a boost to flagging confidence.

Nevertheless, there were tough days when the challenge hung over my head and paralysed my writing. On those days I was often able to ease the pressure by concentrating on background research relating to the Busby whānau itself. They had a long and rich history in and around Pukepoto, a small settlement just outside Kaitaia, and showed up on a surprisingly regular basis when searching online resources such as The National Library's helpful sites, Papers Past and Appendix to the Journal of the House of Representatives. For instance, Timoti Puhipi's failure to gain the Northern Māori electoral seat featured in a report from 1876:

The natives of this district are naturally disappointed that Mr Timoti Puhipi was only second on the list of candidates for the Northern District in the General Assembly. I thought there would have been a case of bribery at elections. It was stated the successful man was returned by the admission of the votes of little boys; but the fact was that some of Mr Puhipi's own people so much objected to his going from the district that they refrained from voting in numbers which, had they voted, would have placed him at the head of the poll.

Later, when I shared some of these recollections with Hec, he began to open up with his own tales and quickly added the story of the great navigator-ancestor Tūmoana and the arrival of the *Tinana* waka: it was this ancestor's return voyage to his Polynesian homeland that had been the inspiration for *Te Aurere*'s maiden voyage to



constructed nikau village – a temporary refuge should the Japanese attack along Ninety Mile Beach.

On another visit Hec told me stories of long summer days sitting under the shade of a tree as a great-aunt shared stories of Kupe and other ancestors, and how captivated he had been by such traditions. Those memories, along with school trips to Waitangi where the newly built *Ngā Tokimatawhaorua* lay at rest, would prove to be the sparks that ignited Hec's lifelong passion for waka.

Like many involved at a grass-roots level, Hec had risen from humble beginnings to have an appreciable influence over the future of many New Zealanders, Māori and Pākehā alike. Despite being a successful busi-

PHOTOGRAPH JEFF EVANS
Rarotonga in 1992. And I heard of Puhipi, Hec's great-great-grandfather who signed the Treaty of Waitangi in late April of 1840 at Kaitiāia, and whose taiaha Hec still had possession of.

Of course I had always been excited to be working with Hec on his book, but it was only as he began to open up and share memories of his own childhood that I finally began to realise the magnitude of the gift I had invited upon myself. Sitting for hours at a stretch while Hec reached back into the depths of his memory was both a rare honour and a humbling experience. His stories describing events that occurred on the Home Front during the Second World War, for example, were mesmerising.

He was there when Pukepoto's soldiers spent their last evening on Te Rarawa Marae before leaving for war, and he listened as an elder named those who wouldn't return home. Those named, he learned in later life, were the men, many barely out of their teens, who cried while shaking hands and saying their goodbyes. And once the Māori Battalion had departed our shores, newspaper articles captured the efforts of the community to raise funds so they could send packages of woollen socks and mittens, chocolate, and letters from home for their men fighting on the front line. Hec also remembered marching with his school mates into the hills behind Pukepoto to explore a freshly

nessman who founded and ran a profitable bridge building company in Northland for over three decades, many of the people I spoke with considered that Hec's most important contribution to his community has been a willingness to act as both a repository and a guardian of cultural knowledge. In his twilight years, he remains one of Te Rarawa's great sources of knowledge for many issues, particularly those relating to the whenua. Others, such as Karl Johnstone, the director of New Zealand Māori Arts and Crafts at Rotorua's cultural tourist destination, Te Puia, have suggested that Hec's ability to bring people together will be a significant part of his legacy. Indeed, the roll call of nations in attendance for the launch of his biography included Hawaiians, Tahitians, Cook Islanders, Samoans, Tokelauans, and half a dozen other Pacific nations. All of them had travelled to the shores of Doubtless Bay because of Hec's standing in the wider waka community. It is fair to say he is held among his peers with a level of reverence seldom witnessed in this day and age.

For all Hec's many achievements, it is possibly this last one, his ability to build bridges between indigenous nations throughout the Pacific, which he may become most widely known for. Those who named him Heke-nuku-mai-nga-iwi knew what they were doing. He wasn't named by chance.



MATT SCOBIE

Kati Huirapa – Ngāi Tahu

HE TANGATA



PHOTOGRAPH © FAIRFAX MEDIA

Matt Scobie is a PhD candidate who begins study at the University of Sheffield this month. His research will explore ways to hold business and government accountable for their wider social and environmental impacts with a focus on engagement around the operations of extractive industries in areas of importance to indigenous groups. He completed a Master of Commerce at the University of Canterbury.

Matt is also an electroacoustic composer who grew up playing percussion, and has recently delved into the digital world. He was awarded a Lilburn Trust Composition Award in 2013 from the University of Canterbury.

WHAT CONSTITUTES A GOOD DAY?

Just feeling satisfied with whatever I've done with my time during that day. This is often easier said than done.

ONE THING YOU COULD NOT LIVE WITHOUT?

Other than the basic necessities, I'd say good conversation.

WHO OR WHAT INSPIRES YOU AND WHY?

I'm pretty easily inspired. I think that everyone is amazing at something, and listening to people talk about doing what they love, or watching them do the things they love, is easy to draw inspiration from. So everyone and everything, in their own way.

HIGHLIGHT IN THE LAST YEAR AND WHY?

There have already been many good times, but if I had to choose one it would be conducting my research interviews during the early months of the year. This involved meeting the most passionate, inspiring, and engaging people I could have imagined. I felt very privileged to be talking with these individuals.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

I'm a pretty austere person at the best of times, but I have a weak spot for collecting records. So my record collection would certainly be the most extravagant part of my life.

FAVOURITE WAY TO CHILL OUT?

FAVOURITE PLACE?

I've been travelling a lot this year, but my favourite place in the world is Ōtautahi. So when I attempt to chill out, I try to find somewhere that reminds me of home. Usually a quiet park.

DANCE OR WALLFLOWER?

Wallflower.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Tacos.

WHAT MEAL DO YOU COOK THE MOST?

Tacos.

GREATEST ACHIEVEMENT?

Feeling satisfied with where I am and what I am doing. This can be hard for many people, myself included, but I think that being able to do something that I feel very passionate about every day is a great personal achievement.

ASPIRATIONS FOR NGĀI TAHU TO ACHIEVE BY 2025?

I think Ngāi Tahu is an incredible group of people, which I am constantly humbled to be a part of. Aspirations for Ngāi Tahu to achieve would be to carry on doing what we are doing, but be driven even more by principles of sustainable social, environmental, and economic development.



Supporting Ngāi Tahutanga

Calling for project applications now



Ila Howse, Tuahiwi kaumātua kapa haka at Te Papa.

ngāitahufund
SUPPORTING NGĀITAHUTANGA

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

Call 0800 524 8248 today



9 416479 003076