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TE KARAKA


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NGĀ HAU E WHĀ FROM THE EDITOR

It's hard to believe it is only three months since we published the last issue of TE KARAKA. So much can change in such a short time, as we have witnessed with the passing of a number of whānau and tribal leaders, among them Tahu Pōtiki and Pere Tainui. Over the past year we have had the privilege of featuring stories on both Tahu and Pere – two rangatira with incredible vision and passion for their whānau, hapū, and iwi; and for the revitalisation of cultural practices. Reflecting on their stories makes one realise the importance of publications such as TE KARAKA as a vehicle for capturing and sharing tales of our journey and our people.

The recent regional growth fund injection of $3.7 million into the Gore District (see page 18) is an exciting prospect that offers the potential for new business development and employment, and the fulfillment of long-held dreams and aspirations. As the vision of Haea Te Awa begins to unfold for the iwi, the timing of such announcements is perfect to support the building of whānau, hapū, and regional economies throughout the takiwā. At a whānau level, fisherman Nate Smith (see "From hook to plate", page 12) is a great example of what can be achieved when the right idea is combined with the motivation to make good things happen. Gravity Fishing not only employs Ngāi Tahu whānau, but has supported the development of other related whānau businesses. Admirable also is Nate's ethical approach to the sustainability of our kaimoana.

In a world where we are constantly bombarded with negative statistics about the disproportionate numbers of Māori in incarceration, family harm, and tamariki in care, it is heartening to read about inspirational initiatives in our community making a difference in the lives of whānau. 0800 HEY BRO (page 27) and Tai Wātea (page 30) are two such programmes empowering whānau to change their life pathways and make positive choices.

Here's to spring, and the delight that comes with the sprouting of new life and warmth of te rā.

Nā ADRIENNE ANDERSON WAAKA

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

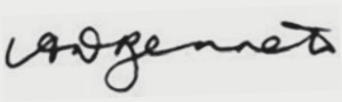
CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU
ARIHIA BENNETT

BIG PLANS AHEAD FOR ME!

I know you are supposed to be discreet about your age but it's a bit late for that now as I move closer towards that gold card than most others around me in the workplace. As a child it seemed to take forever for my birthday to roll around each year, knowing that a present would arrive from my grandmother in the form of a card with 20 cents inside the envelope. Of course once this landed in my lap, I was straight down to the corner dairy to buy a bag of lollies. This event marked another year older.

These days I'm in no hurry for that annual event but as I celebrated my birthday recently, for the first time I found myself visiting the Work and Income website to look up the superannuation. Being an obsessive Virgo planning is in my frontal lobe and as I move closer towards that age I'm thinking about all of the other changes that will come with it. If you know me, I'm always looking at the bright side of life and thinking about retirement is no different. It is actually quite exciting and I am already drawing up a big list of events, activities and small business hobbies that I want to launch into. Should I downsize to one of those cool tiny homes on a trailer so I can have a change of scenery each year? It would certainly reduce my power bill. Or should I pack up and move to the Gold Coast with all-year sun and beach walking galore? Wherever I land I need to think about how I will stretch my pension and make it last the week. I am grateful that I did some earlier planning and I can supplement it with my Whai Rawa and KiwiSaver. Of course there will be no need for that flash corporate wardrobe and in fact there would be no room for anything – that's why I'm making the most of it now. Sounds quite fanciful but if I'm honest I know there are challenging realities for our fast-aging population. The basics of health become a number one priority – good nutrition, exercise, stimulating your brain beyond Sudoku, social engagement and connectivity – are all essential, along with laughter. Who wants to be old and grumpy as well – not me!

Recently I was privileged to travel with our local kaumātua down to Arowhenua to farewell a beautiful wahine who led an extraordinary life full of manaakitanga. What a fun trip; hearing the stories from way back in the "old days", was a real life expression of community connectivity. There is a unique richness that we have amongst us that is woven by whakapapa and whānau – and we love a good laugh. The marae is our anchor or the centre of village life. For others it may be replicated at the retirement village, the RSA or other community organisations. While this may sound "fluffy", planning my years ahead is actually serious business. Whether I end up in a tiny house or on the Gold Coast, I am clear that I want to be surrounded by positive energy, laughter and people who care for one another. Take some time to think about your own life plan – the earlier you prepare the better.



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DESIGN
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PRINTING
Spectrum Print – Blue Star Business

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Issue 83 published September 2019
© 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 responsible forest management through independent third party forest certification.

FRONT COVER
The Dark Sky Project in Takapō, a next level star navigation experience. Photograph: nā James Allan

WHENUA

MOTURAU Moturau is the correct Māori name for Lake Manapōuri in Te Rua-o-te-Moko (Fiordland). Roto-Ua is an earlier name for the lake, and was given by the Waitaha explorer Rākaihautū when digging the lake with his kō, on account of the persistent rain that troubled his party here. Puhiruru (Rona Island) is the island in the foreground, and the prominent beehive-shaped hill immediately behind it is Te Tukeroa (The Beehive). The small island to the left is Uenuku (Isolde Island) and the island beyond that is Pōhuruhuru (Pomona Island), which is the largest island in Moturau, and indeed the largest island in any New Zealand lake. The name Manapōuri has been incorrectly applied to the entire lake, but specifically refers to a small bay (Shallow Bay) in the eastern part of the lake, near to where this photograph was taken.

PHOTOGRAPH: TONY BRIDGE / TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE, 2018-0304


NGĀI TAHU
Kā Huru Manu
www.kahurumanu.co.nz

Caring for our planet

I was born on the cusp of the second millennium. As a child, the stuffed huia birds at the Canterbury Museum captured my imagination. The idea of "extinction" – something being here and then not – fascinated me. Extinction happened in the past, when people were careless because they did not have the knowledge that we have today ... or so I thought as an 8-year-old.

This is the inheritance of my generation:

- There are over 4000 plants and animals at risk of extinction in Aotearoa – over 450 of which are considered "nationally critical."
- Our lakes and rural rivers often have excessive nutrients such as nitrates and reactive phosphorous. These nutrients increase algae and plant growth, and can destroy the natural ecosystem.
- Wetlands are shrinking and their quality is degrading, mainly due to conversion to agriculture and livestock grazing.
- Urban rivers may contain heavy metals such as copper and lead, that kill aquatic life and are definitely not life-enhancing for humans.
- Pharmaceuticals and personal care products (PPCPs) in our urban lakes and rivers are another threat. United States research shows antidepressant medications are accumulating in the brains of fish in the Great Lakes region, and could be making fish unusually aggressive. About 70 per cent of consumed pharmaceuticals are excreted in mimi, and aren't filtered out by most municipal sewage systems. Therefore, they end up in waterways. As yet little is known on how to prevent this.

It would be easy for me to have a go at Baby Boomers for creating this parlous state, or farmers, or councils, or the government. However, we all enjoy the luxuries of the modern world. So what can the average person like me do?

In my final year of school, I met two young British students on exchange in Christchurch as tutors at my school. Both were vegan. I'd never met a vegan, and only had a foggy awareness of the word's definition. Many students at my school were farmers or recreational hunters. This meant there were regular arguments and debates that tested the vegan world outlook against the typical Kiwi meat-eater lifestyle.

The British students raised a number of good points and persuaded me to at least think about what I was eating and its impact on the environment. There is a plethora of facts and figures that explain the pros of a plant-based diet for yourself and the Earth around you.

A 2018 *Guardian* article reported on a study that showed avoiding meat and dairy was the "single biggest way" to reduce unwanted environmental impacts. Without meat and dairy, global farmland could be reduced by 75 per cent and still feed the world. The loss of bush and forest to farmland is the single biggest cause of the current mass wildlife extinction.

As Ngāi Tahu we identify deeply with our whenua. At the forefront of my mihi is my maunga and my awa – my ancestors living and breathing in our midst. Inherent in this connection is the responsibility to look after them, as for generations our people relied on the earth and rivers for sustenance.

Gathering kai as whānau from our lands and waterways keeps these traditions alive, connects us to the past, and enables us to share and celebrate who we are: muttonbirders, whitebaiters, eelers – this is fundamental to our Ngāi Tahutanga.

I'm well aware much of this kai isn't vegan, but believe we have the right to live with this polarity. Sustainably gathering mussels with Dad to feed our whānau and drop to elderly aunts and uncles on the way home is vastly different from the $100 million-plus dairy conversion in the Mackenzie Basin, or the 30 to 40 million litres of nitrogen-laden cows' urine that gets washed into the waterways off the Canterbury Plains every day. The important concept is sustainable take. Embedded in our mahinga kai traditions is a deep respect for the resource and its continuance.

We need to think about a plant-based diet with sustainable mahinga kai exceptions, because the facts speak for themselves – cutting back on meat and dairy is the best thing you can do for the Earth's preservation. In a more local sense, apart from supporting any tribal campaigns, the best thing we can do to individually heal our awa and whenua is stop supporting the industries that are destroying them.

How can we blame the farmers or the council when we are chewing on a mince pie with our milky cup of tea? It just doesn't make sense to be against an industry, and then actively support it in your day-to-day life with your dollar. While we are ranting about the state of the Rakahuri, it's possible that the milk in our tea and the beef on our plate was produced by a farm that contributed to the river's decline!

Many rangatahi will share things on Instagram and Facebook regarding the climate crisis. Yet these same people will often berate those on plant-based diets who choose to actively do something about these issues in their lives. During my (very) brief period as a vegan, I had at least three people make jokes around the apparent disconnect between being Māori and being vegan. "That just doesn't make sense," one said. Well it makes complete sense to me.

Many Māori are embracing veganism. Glenda Raumati is a marae kitchen boss. She also runs a health clinic. She has added vegan options like scrambled tofu to the marae menu. An insightful *Spinoff* article talks to several plant-based Māori, a number of whom cite a kaitiaki duty to their whenua as a prime motivator in their decision.

These are hard issues to grapple, with no easy answers. As Ngāi Tahu and kaitiaki for our whenua, we have customary rights, but we also have a responsibility to be more conscious in the choices we make that affect our whenua. Imagine our Aotearoa if there were no endangered species, and we had not allowed any living creature to suffer the fate of the huia.

Twenty-year-old **Nuku Tau** (Ngāi Tahu, Te Ngāi Tūāhuriri) is in his second year of a law degree at the University of Canterbury.

Oranga Tamariki – **Not one more baby?**

Not a week after Māoridom erupted over the harrowing images of a baby being uplifted from its mother in Napier earlier this year, another baby was killed in his home. This murdered baby was one of six children – the other five had previously been uplifted by Oranga Tamariki.

Some rangatira have been quick to criticise the Oranga Tamariki uplifts with cries of "Not one more baby". I agree with the call of "Not one more baby". Let's all rally around the call that not one more baby should in their homes be:

- physically abused
- sexually abused
- mentally abused
- murdered
- uplifted by the state.

It seems obvious that if we can get the first four right, then the last becomes obsolete. Of course, I'm being naïve if the criticism of Oranga Tamariki is anything to go by; suggesting that the first four on the list are not nearly as damaging to our tamariki as being uplifted by the state is.

I'm sure our many pēpi and tamariki who have been brutally harmed and lost their lives at the hands of whānau would have been relieved to know that despite the abuse and trauma they were suffering at least they would not be uplifted by Oranga Tamariki as their final "indignity".

Over 60 per cent of babies killed up to 2014 were Māori and killed by Māori, according to For The Sake of Our Children Trust. And it hasn't improved since then. I'm sure that the names of some of these pēpi are springing to your mind as you read this, given the widespread media attention that the very worst of these cases received. Further, most tamariki subjected to abuse don't actually die. They just suffer lifelong mental and physical scars from their abuse, and end up in gangs, or jail, or on welfare, or as suicide statistics.

When I hear about treaty and deprivation and poverty and colonisation and every other social ill as an excuse for the bashing and killing of our tamariki, I question where our Māori priorities lie. When I hear rangatira talking about "uplifts" as being the worst thing that's happening to our whānau, I raise one very incredulous eyebrow. And I'm not alone.

Dr Lance O'Sullivan (Te Rarawa, Ngāti Hau, Ngāti Maru) recently spoke of being traumatised trying to save a two-year-old murdered by a whānau member. Dr O'Sullivan would agree with the Oranga Tamariki detractors that it is not delivering for Māori. His view is that it's a vastly underfunded, under-resourced service. He argues[1] for beefed-up powers akin to the police that would enable them to remove a child in an at-risk environment "as soon as possible". I think I know which Māori leader I'm going to listen to – the one who had his hands on a dying child trying to save her from the injuries sustained at the hands of her whānau.

So am I out on a limb in being sceptical of those wanting to criticise Oranga Tamariki? Am I in the minority of Māori that think maybe it's our families that need to have a long hard look at themselves and not perhaps Oranga Tamariki? Not even close. I don't need a survey to know that if our whānau are asked what is better for our tamariki – abuse or uplift – the answer will be in an unequivocal "uplift".

I'm not going to get side-tracked into kōrero around the abuse uplifted children can face in state care. Of course it happens and it's shocking, but that's not a case against uplifts. We can't sit back and say that "wrap-around services for at risk whānau are what's needed" when children's lives are at risk. Get them out of immediate harm's way – and let's endeavour to ensure that they are not being taken out of the frying pan and into the fire.

So at the moment, we have a number of reviews and inquiries of Oranga Tamariki underway. The Government is reviewing the uplift that was featured earlier this year in the media. A review by "powerful iwi leaders" is underway, with the catchcry: "Māori kids are six times more likely to be uplifted than a non-Māori child". Let's ignore the fact they are also being killed at double the rate of non-Māori kids, BY MĀORI.

And we know what the outcome of the Māori-led inquiry will be. It'll be any combination of: colonisation, deprivation, treaty failures, failing system, and the classic "the government". All pointing at external factors – with little to no thought about who is killing their children and why.

But the vast majority of Māori families – families who have the same whakapapa and history as those who abuse and kill, who come from the same grandparents as those who abuse and kill, and who live in the same socio-economic circumstances as those who abuse and kill – do not abuse and kill their children.

The question isn't, "Why is the system failing Māori?". Rather, it's, "Why do the vast majority of those victimised by the system not abuse and kill their children – and how can we replicate that for all families?" Too simple? I think not.

For those angry or disagreeing with my thoughts – kei te pai. I'll leave you with this reminder:

The recent death of a little boy who died on a resuscitation table. The nurse could not open his eyes as they were too swollen shut. He had bite marks to his face. His body was covered from head to toe in bruises and abrasions. He had lacerations and haemorrhaging deep within his abdomen. His bowel had ruptured, leaking faecal matter into his abdomen, causing septic shock. His brain was swollen, and there were historic blood clots under his scalp. He was just three years old, and in the care of whānau.

What are our priorities again? Oh that's right – not one more baby uplifted.

[1] Source https://www.newshub.co.nz/home/new-zealand/2019/07/dr-lance-o-sullivan-traumatised-by-death-of-abused-baby-under-his-care.html

Ward Kamo (Ngāi Tahu, Ngāti Mutunga Chatham Island, and Scottish decent) grew up in Poranui (Birdlings Flat) and South Brighton, Christchurch. Ward is on the board of Pillars, a charity focused on supporting children of prisoners.

Written in the STARS

THE NEW BUILDING, NAMED REHUA, BOASTS A MULTI-MEDIA indoor astronomy experience that combines science and tātai aroraki (Māori astronomy). A mana whenua working party ensured they were able to contribute to the project in a way that celebrated their time-honoured connection to Te Manahuna (the Mackenzie Basin).

On a brisk winter morning on the shore of Lake Takapō, a cluster of people gathered to cross the threshold. The crowd huddled close as karakia flowed from the front of the procession, and the voice of Te Wera King rang out: "Ko wai te whare e tū nei?" Who is this house that stands before us? A chorus of voices answered: "Ko Rehua!" It is Rehua! Amidst the natural beauty of the turquoise lake and snow-capped mountains, Rehua welcomed its first visitors in a fitting manner – in darkness, under the stars, and to the sound of karakia and karanga.

The dawn ceremony was an echo into the past, with the karakia mirroring those said by Waitaha chief Rākaihautū when he led the first expedition into the interior of Te Waipounamu. Using his kō, he dug out the principal lakes of Te Waipounamu – Ngā Puna Wai Karikari o Rākaihautū – including Takapō.

Our tūpuna were a people who believed in karakia, and in remembering the traditions of their ancestors – often by weaving messages into an entertaining story. When these tales are retold by proficient orators, the knowledge can be retained over centuries – one of the many reasons that the art of storytelling is so highly prized within te ao Māori. Dark Sky Project is a chance to celebrate this tradition and engage with lesser-known stories, written in the night sky, waiting patiently for us to reclaim them.

This theme of knowledge transmission ties into the name chosen for the building that houses this exciting new venture. Rehua is the deity associated with all knowledge – a fitting name for a whare dedicated to teaching its visitors about the night sky and all celestial objects. Known as Antares in western astronomy, Rehua is one of the most well-known stars within tātai aroraki. He is discernible in the night sky by his distinctive red colour, and is part of the reason that

The stars have aligned for Dark Sky Project, a bold new astro-tourism venture in Takapō. It's the longstanding vision of the founders of Dark Sky Project's predecessor Earth & Sky, Graeme Murray and Hide Ozawa, whose passion is to preserve and showcase the region's famously dark skies. This purpose has new fulfilment through a joint venture with Ngāi Tahu Tourism. Kaituhi **SAMPSON KARST** travelled to the alpine village for the opening of Dark Sky Project's new lakeside venue.

PHOTOGRAPHS JAMES ALLAN

Above: The entrance to Rehua featuring the distinctive Dark Sky Project logo.

red is a central component in the impressive new branding developed for Dark Sky Project. The contemporary logo is inspired by Mahutoka, the Southern Cross. The lines linking the letters are drawn from the stitching in tukutuku panels, and represent the link between us and the night sky.

Ngāi Tahu Tourism Chief Executive Quinton Hall spoke at the opening ceremony, and was quick to praise business partners Graeme Murray and Hide Ozawa. In addition to establishing Earth & Sky, they are also vocal advocates of the Aoraki Mackenzie International Dark Sky Reserve, ensuring that light pollution is kept to a minimum to allow for the highest standard of astro-tourism. Above all, Quinton says, they were quick to understand the value that mana whenua could add to this kaupapa.

"We developed this experience with some key partners, but primarily we were working with mana whenua. We were able to connect with them and the multi-disciplined team at the University of Canterbury, as well as the talented design

team, to create an amazing experience that encompasses culture, astronomy and science."

From the outset, the intention was to focus on collaboration to ensure that the experience was truly of the place. The mana whenua working party was made up of rūnanga members nominated from Arowhenua, Waihao, and Moeraki. Their role was to provide cultural guidance to Ngāi Tahu Tourism and Earth & Sky, and to ensure that the project celebrated and honoured their connection to Te Manahuna.

The group members were Te Wera King, David Higgins and the late Mandy Home supported by technical specialists Justin Tipa, Darren Solomon and the late Tahu Pōtiki. The contribution of both Mandy and Tahu are warmly acknowledged. E ngā rangatira, moe mai rā.

"It's a totally new kind of project in the sense that rūnanga have been actively involved in the development of this place and the content," says Te Wera King, upoko of Te Rūnanga o Arowhenua and Te Rūnanga o Waihao.

"It's an experience that's taken both sides out of their comfort zones, but it was really necessary to give rūnanga a hands-on experience of what it's actually like to put a business of this magnitude and scale together."

Justin Tipa (Ngāti Hāteatea, Ngāti Hinematua) agrees. He says his role on the mana whenua working party gave him a front row seat to watch Dark Sky Project come to life.

"This is indeed a commercial operation with tremendous potential, but it also houses our cultural knowledge; so this is a significant event for the three rūnanga involved." The mātauranga Ngāi Tahu that Justin refers to is explored in a new daytime tour, guiding visitors through a specially-designed experience zone. The 45-minute interactive encounter blends Māori astronomy and creation traditions with University of Canterbury research carried out at the Mt John Observatory.

When the working party wanted to consult an expert on Māori astronomy to make sure the experience was as accurate as possible, there was one person who immediately came to mind. As the preeminent scholar of tātai aroraki in Aotearoa, Dr Rangi Matamua was invited to consult on star lore and the overall visitor experience.

"It started with just a few meetings and a concept, and now it's actually come to life," says Dr Matamua.

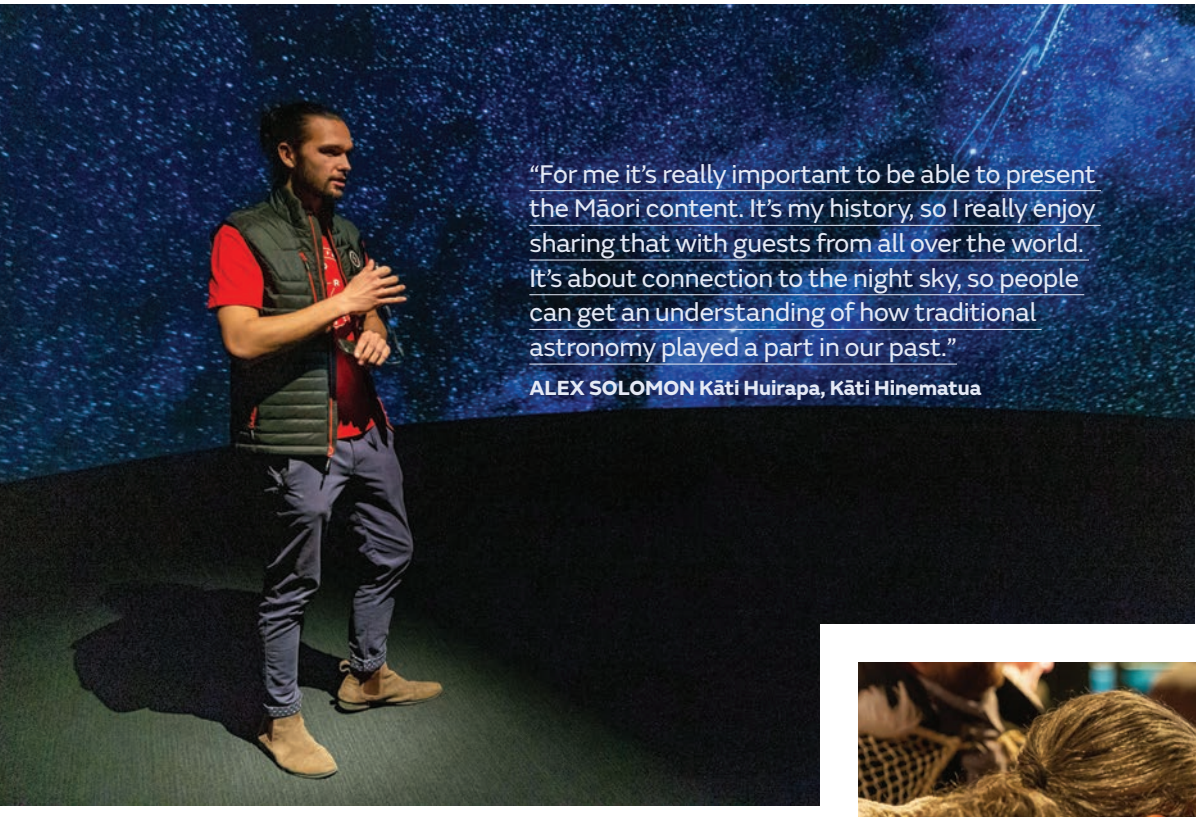
"As an introduction point, I couldn't think of a better space or place for people to come and get a brief but in-depth, and a very connectable experience to Māori astronomy."

A notable example of this unique and immersive experience takes place when visitors are invited to peer into a digitally-projected lake. Tuna can be seen swimming through the water, their movements giving way to a rising constellation of stars. The tour guide explains the connection – that the appearance of this particular constellation was a sign that tuna would be plentiful and ready to harvest. This is an impressive example of the way that modern technology has been merged with the traditional stories and mātauranga of mana whenua to create the best astro-tourism experience on the market.

For Dr Matamua, the highlight of working on this kaupapa was meeting with mana whenua to sit down and exchange knowledge and stories. "Ngāi Tahu continue to hold a lot of knowledge around the environment – traditional knowledge that's recorded and that they're still practicing," he says.

"It's a totally new kind of project in the sense that rūnanga have been actively involved in the development of this place and the content ... but it was really necessary to give rūnanga a hands-on experience of what it's actually like to put a business of this magnitude and scale together."

TE WERA KING
Upoko, Te Rūnanga o Arowhenua and Te Rūnanga o Waihao



Left: Guide Alex Solomon delivering his kōrero as part of the Dark Sky Experience; below: Te Wera King welcoming manuhiri to the opening of Dark Sky Project; bottom: Governor-General Rt Hon Dame Patsy Reddy cutting the ribbon with Reita Mathews and Suzy Waaka.

Opposite page: top: The 125-year-old Brashear Telescope, a Victorian masterpiece that has sat in storage for 50 years before being restored for Dark Sky Project; bottom: Tamariki line up ready for the 45-minute Dark Sky Experience.

"I was able to give the astronomical risings, and the dates that I gave fell into complete sync with what they were talking about. For me that was affirmation; a confirmation that it's all connected and that what we are doing is correct."

David Higgins, upoko of Te Rūnanga o Moeraki, says working on this project has contributed to a broader understanding of the night sky. "We have got to work with wonderful people like Rangi Matamua, who has been a valuable asset to the development of our knowledge and understanding."

For David, this knowledge is both a step closer to our tūpuna, and an important opportunity to share our stories with the world. "I come from a coastal marae, where our people understood the star constellations and their importance to maritime journeys," he says.

"We know what those star pointers mean, and to be able to share that knowledge with others throughout the world is very important for our people at home."

Alex Solomon (Kāti Huirapa, Kāti Hinematua) is one of the new guides who has the privilege of sharing this knowledge with manuhiri. For Alex, working with Ngāi Tahu Tourism lets him engage with his whakapapa in a unique way.

"For me it's really important to be able to present the Māori content. It's my history, so I really enjoy sharing that with guests from all over the world," he says.

"It's about connection to the night sky, so people can get an understanding of how traditional astronomy played a part in our past."

Dark Sky Project truly is a case study for commercial, cultural, and scientific shared ventures. Its relationship with the University of Canterbury means that it can support and advance astronomical studies. It represents a whare wānanga (place of learning) for Māori astronomy, while providing employment opportunities for mana whenua. It provides a unique experience for manuhiri, and because it is truly of the place, it cannot be replicated. For Ngāi Tahu it means reclaiming a physical footprint on the land, and showcasing our ancient history and heritage with new immersive technology. And for founders Graeme and Hide, it represents the opportunity to inspire and educate manuhiri from Aotearoa and further afield, and to connect them to our southern skies.


GRAV

From hook to plate

Bluff fisherman Nate Smith is on a mission to change the face of commercial fishing in the deep south. A third-generation Ngāi Tahu fisherman, Nate is the owner/operator of Gravity Fishing, and has made a brave personal commitment to return to sustainable fishing practices in a bid to preserve precious southern fish stocks. Kaituhi ROB TIPA reports.

IN JULY LAST YEAR, GRAVITY FISHING SWITCHED FROM THE BULK harvesting techniques that are in common use by the fishing industry to a more traditional style of fishing with hook and line. Nate specifically targets a handful of fish species, and takes only what his customers have pre-ordered.

Gravity Fishing's annual catch has dropped from 50 tonnes to eight tonnes of fish. However, Nate's financial returns have actually improved, through cutting running costs and taking control of all aspects of catching, packing, and marketing a range of premium quality whole fish through the company's own processing facility.

In the last 12 months, Gravity Fishing has developed a growing domestic market, supplying whole fish to chefs in some of the country's leading restaurants, vineyards, and lodges.

Business has been so successful, Nate now sees an opportunity to recruit other southern fishermen.

He started fishing as a teenager, working as a deckhand on fishing boats operating out of Bluff and Rakiura. He learnt the art of fishing with hook and line from his father, who used to catch whole fish for his late father-in-law's fish factory in Bluff.

After completing his skipper's ticket, Nate went straight into seismic survey for the oil and gas industry, work that took him all around the world; mainly the Middle East, Western Australia, and the west coast of the North Island.

"I decided to get back into the fishing industry because that was where I was always destined to be," he says. "My father, grandfather, uncles, and cousins were fishermen, so I was always going to come back to it."

PHOTOGRAPHS ALAN DOVE

"For me it's personal. I've seen the enthusiasm of my own son catching a blue cod for the first time, like I've experienced myself. When I saw that I thought, 'How can we preserve this?' "

NATE SMITH Ngāi Tahu

Nate went fishing commercially for Sanford for 11 years, initially leasing a few boats. In November 2014, he bought the 17-metre alloy vessel *Gravity* in Australia, modified it for fishing on the southern coast, and went to work catching blue cod and crayfish quota for Sanford.

In little more than a decade, he noticed a significant decline in blue cod catches in particular, and began to question the sustainability of using cod pots for bulk harvesting the species.

"When we first started fishing we were averaging 700–800kg of blue cod a day, and the last season we did with cod pots we were down to an average of 300kg. In that time I'd seen the decline, and I just knew there was a real problem."

Last year was a prime example, he says.

The fishing industry has a Total Allowable Catch (TAC) of 1239 tonnes of blue cod, and last season was under-caught by 304 tonnes. Although the Ministry of Fisheries took steps to fix that by changing the mesh size of cod pots to harvest only larger fish, smaller fish were still being caught.

Nate regards blue cod as an iconic native species, not found anywhere else in the world. The pristine waters, tidal flow, and nutrients in the waters he fishes – Area 5 between Slope Point on the Catlins coast and Awarua Point north of Milford Sound – all contribute to what he believes is the best quality blue cod in New Zealand.

Historically, fisheries in the "Roaring Forties" (the areas between latitudes 40° and 50° in the Southern Hemisphere) were protected from over-fishing by this region's legendary strong winds and tides. But with bigger boats and modern technologies, Nate says these fisheries don't get a rest any more.

"The people who came before us were using the right methods and were fishing in the right way," he says. He remembers his grandfather catching blue cod on hook and line around the coast of Rakiura. "But we got too smart and used too much technology to look after the resource."

Rather than contributing to the problem by continuing to use cod pots, Nate took declining catches personally and decided to do something about it.

After much research, trial and error, he converted *Gravity* to hook and line jig fishing, only catching and supplying pre-ordered species of fish, while reducing pressure on the precious blue cod fishery.

Gravity Fishing – essentially comprising Nate and his regular crewman and business partner Jahna Tuliau – started out line fishing, supplying chefs around the country with a premium selection of quality whole fish.

Jahna and his wife Tamai Puki (Ngāi Tahu) used a Puna Pakihi business start-up grant from Te Rūnanga o Ngāi Tahu to establish Southland Seafood Distributors. As the licensed fish receiver for Gravity Fishing, they land and pack all fish caught by the boat.

As Nate explains, financial gain has never been a major driver for him. He reckons sustainability is the biggest issue facing the fishing industry right now.

"Our views on sustainability are different to the next guy's views on sustainability. How we gauge it is we can preach that we are sustainable, because we know what's going on out there.

"We're out there every week and we analyse the fish stocks. We know when a certain species of fish is going to be good, and we know when it's not going to be good," he continues.

"We're only ever putting a small number of hooks in the water at any one time and we're only ever taking what we need, which is what has been pre-ordered. We may catch that in an hour of fishing on a Monday morning, and then we come home."

One of Nate's North American customers is a restaurant owner who used to grade fish in Japan. He gave Nate some invaluable advice about when certain species of fish have the best oil and fat content. Gravity Fishing used this information to present its customers with a calendar detailing when particular species of fish were in season, and when they could expect to offer each fish on their menus.

For example, during May and June Gravity targeted hāpuka (groper), because they were in the best condition they were likely to be in for the next 12 months. By the end of June they moved on to blue cod, striped trumpeter and octopus for the winter months.

In the summer months they target kingfish and albacore tuna, a migratory species.

Above: Gravity Fishing business partner Jahna Tuliau and his wife Tamai Puki at Southland Seafood Distributors; left: Nate Smith with the simple hook-and-line he uses to catch fish. Previous page: Nate Smith on board his boat Gravity.

"Every kilogram of another species of fish that we catch takes the pressure off the blue cod fishery, which is the species we are trying to look after," Nate explains.

Gravity Fishing uses the Japanese method of ikijime to instantly kill the fish humanely as soon as it is landed. The fish is dropped into an ice slurry to lower the body temperature quickly.

This process returns the blood to the gut cavity so the fish's flavour is not soured by lactic acid. It also slows rigor mortis by five or six days, and gives some fish species a shelf life of up to nine days.

Nate says their first 12 months of sustainable fishing has given the pair a good gauge on what the New Zealand market can absorb at the high-end level.

With a large and expanding customer base, they are talking to other fishers from Bluff and Rakiura who share their concerns about declining catches, and want to do something about it by adopting similar sustainable fishing practices.

Nate would like to see more fishers involved, to maintain a consistent supply to existing domestic markets and to meet demand for export orders. The company is currently working on certification to supply customers in Australia.

He believes his methods could support the same number of fishers, the same number of boats, and comparable returns for smaller catches of top quality fish.

"I'd like to see these methods used throughout New Zealand," he says. "I'd like to see every fisherman doing what we're doing, because financially they'd be better off, there would be less pressure on the fishery, less wear and tear on gear, and less effort.

"If everyone was doing what we're doing, I would say we would probably only harvest half of the total allowable catch of 1239 tonnes. That has got to go some way to looking after the fishery.

"If I'm catching eight tonnes of fish (annually) where I used to catch 50 tonnes of fish, and five others do the same, that's almost 250 tonnes of fish that remains in the ocean.

"That's sustainable, that's looking after a fishery first and foremost; and if you can achieve that and start to see stock numbers come back, that's when we can say, we did the right thing there."

Nate believes such changes would have an instant effect on blue cod fishery stocks in particular.

"Within 12 months you would start to see huge numbers of blue cod biomass, the way it used to be. If we want to continue to eat fish in future, it's a logical step.

"For me it's personal. I've seen the enthusiasm of my own son catching a blue cod for the first time, like I've experienced myself. When I saw that I thought, 'How can we preserve this?'"

Tino rangatiratanga:
mō tātou, ā, mō kā uri ā muri ake nei

Over the last 18 months many of our Ngāi Tahu whānau might have seen or heard references to Haea Te Awa emerging in our tribal publications and kōrero. Some will be very familiar with the term if they attended one of the Haea Te Awa wānanga at marae throughout Te Waipounamu this year. Others might only know that Haea Te Awa is the aspirational new plan developed by Te Rūnanga o Ngāi Tahu to guide the iwi into the future. And others again might be completely new to the kaupapa. So what can we expect from Haea Te Awa? Kaituhi **ANNA BRANKIN** sits down with the programme's architects to find out.

WHEN TE RŪNANGA O NGĀI TAHU FIRST REACHED A SETTLEment with the Crown in 1998, our iwi leaders knew that we would need a robust strategy to consolidate and grow our newly acquired resources.

Over the next two years, a working group of nearly 100 Ngāi Tahu whānau members undertook extensive planning and consultation to identify and define a single tribal vision that would carry us into the future. This was: Tino rangatiratanga mō tātou, ā, mō kā uri ā muri ake nei – the ability to create and control our destiny for generations to come.

This vision led to the creation of Ngāi Tahu 2025, a strategy that mapped out the pathway to realising our tribal aspirations through work streams including te ao tūroa (the natural environment), mātauranga (education), whānau (social development), and Ngāi Tahutanga (culture and identity).

Under the guidance of Ngāi Tahu 2025, Te Rūnanga has spent the last 20 years focused on strengthening our asset base through the commercial operations of Ngāi Tahu Holdings. This has created an annual distribution that has allowed Te Rūnanga to deliver a range of programmes that target those key areas identified within the strategy.

This approach has been necessarily centre-focused, as the iwi sought to build on strategic relationships with the Crown and government agencies throughout Te Waipounamu, and to establish itself as a thriving part of the national economy.

Twenty-odd years on, our post-settlement chapter is well and truly over, and it is time to build a new waka that will forge the way into the future. Our overarching vision of intergenerational tino rangatiratanga remains unchanged, but we need a new strategy that reflects the progress we have made so far, as well as the demands of an everchanging world – and that strategy is Haea Te Awa.

The term "haea te awa" means "slash the sky from the sea", and is taken from a karakia performed by rangatira Rākaihautū during his voyage on the Uruao waka – a karakia used to provide a clear pathway to navigate the waka safely to Aotearoa. The term has been chosen to represent the strategy's intention to clear a new pathway forward for the iwi as we navigate our path into the future.

The team bringing the strategy to life comprises Julian Wilcox (Programme Lead), Rakihia Tau (Investment Policy Framework), Tom Hooper (Regional Development) and Alicia Glasson (Project Co-ordinator).

"Haea Te Awa has come about in direct response to the aspirations we heard from papatipu rūnanga, which were expressed through the Papatipu Rūnanga Aspirations Group [PRAG] presentations in 2017," says Julian.

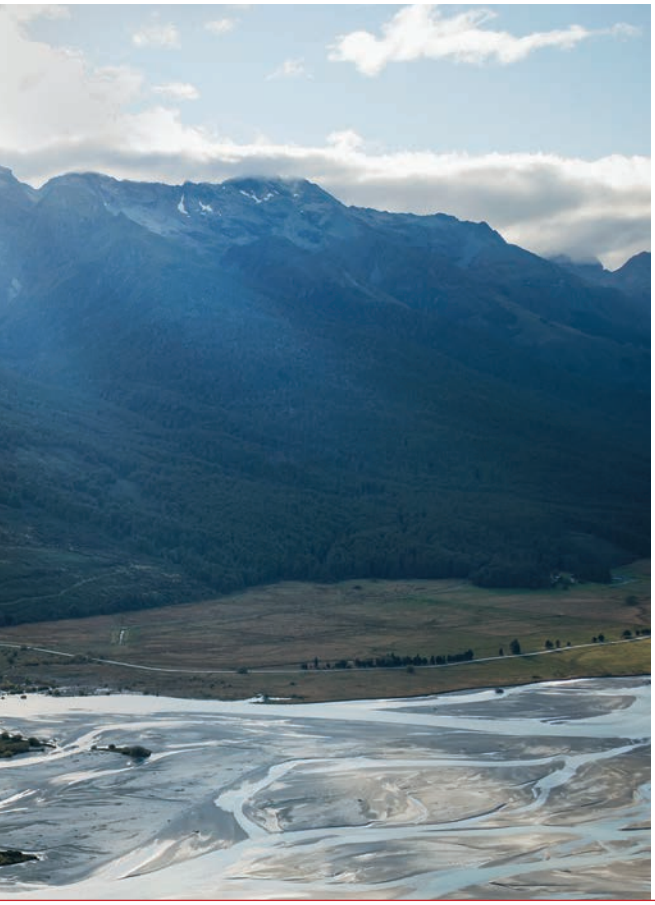
"There was a common theme that came out, which was the aspiration of regional rangatiratanga – a desire to deliver their own programmes, and to leverage the Ngāi Tahu name and mana to establish their mana whenua in their rohe, including a visible presence in the wider community."

Throughout these presentations the metaphor of a hearth fire emerged, with Te Rūnanga being likened to a single roaring fire that has been tasked with providing light and warmth throughout the entire iwi. In reality, however, the heat of that fire is barely felt out in the regions, and our papatipu rūnanga said that they would each like their own fire, enabling them to express rangatiratanga within their respective takiwā.

"We've used the fire metaphor to give effect to the principles of regional rangatiratanga, and that's led to the key programme of Haea Te Awa, which is regional development," Julian says.

"What we want is a fire fuelling each of the papatipu rūnanga, enabling them to build skills and capability, creating employment, and bringing people back to the takiwā to work."

According to Tom, these regional "fires" will fulfil a wide range



PHOTOGRAPHS – LEFT: SUPPLIED, RIGHT: DEAN MACKENZIE

Above: Rakihia Tau delivers a presentation on Haea Te Awa to the whānau at Wairewa Marae.

of aspirations held by our papatipu rūnanga.

"The concept of regional development is that it's not just about financial return," he explains. "It's about economic return creating jobs and business opportunities for papatipu rūnanga. It's about social and cultural objectives like establishing mana and presence in the takiwā. And yes, it is also about the financial return of building profitable businesses."

There are already a number of rūnanga-owned businesses that meet these criteria some of which are featured in this issue of TE KARAKA, the most successful of which is undoubtedly Whale Watch Kaikōura (page 40). The thriving marine eco-tourism business has not only stimulated the entire regional economy, but is truly a representation of the culture and history of Te Rūnanga o Kaikōura.

"I remember when Bill Solomon set up Whale Watch," says Rakihia. "His vision was about employment for his community, and they have absolutely achieved that. On top of that, they have also had a great economic and commercial outcome in terms of the success of the business."

For the past 18 months, Rakihia has been focused on developing the Investments Charter, a new document that will replace the Investment Policy Framework that currently guides the commercial activities of Ngāi Tahu Holdings.

"Our current policy has had an emphasis on financial outcomes, so it has been fulfilling a commercially-driven aspiration – not that that's been a bad thing," he says. "The Investments Charter will still do that, but we've got to get smart about how we deliver our goals.

"We'll keep the best of what we've got in Ngāi Tahu Holdings, and we'll set up a specialised entity to deliver the outcomes of regional development and economic self-determination for our papatipu rūnanga."

These outcomes are the primary focus for Tom as he investigates options for pilot programmes.

Twenty-odd years on, our post-settlement chapter is well and truly over, and it is time to build a new waka that will forge the way into the future.

"Will there be another one that looks exactly like Whale Watch? No, they'll all be different. But is it realistic for each rūnanga to find opportunities either within their takiwā or in collaboration with other rūnanga that meet the right objectives? Yes, absolutely," he says.

"It's important to recognise that each rūnanga is unique and has their own sets of wants and needs that they're working through. It's not 'one size fits all', and we will be working closely with papatipu rūnanga to build their capability and competence where necessary, and help get them where they need to be."

Over the next few months, whānau can expect to see more details emerging about the Regional Development Fund, as Haea Te Awa comes to the end of the consultation and engagement phase and moves into implementation.

And as Rakihia says, the future is bright. "Imagine 18 fires generating greater prosperity out in the regions, with that central fire of Te Rūnanga still blazing," he says.

"Let's give our whānau and rūnanga the ability to create their own wealth, and to determine what to do with it. How fantastic would it be if we could realise that vision within all our communities of Te Waipounamu?"

Regional **Regeneration**

In 2018 the government launched the Provincial Growth Fund, with $3 billion over a three-year term to invest in regional economic development. The fund aims to contribute to community well-being by creating sustainable employment opportunities, and lifting the productivity potential of the regions. Early this year, the fund earmarked $3.7 million for the Gore District, to support economic growth and tackle youth unemployment. Kaituhi ROB TIPA outlines the exciting progress as long-cherished plans begin to come to fruition.

STORIES, MYTHS, AND LEGENDS OF SOUTHERN MĀORI occupation of the Mataura River valley will be brought to life in a multi-million dollar redevelopment of the Gore Arts and Heritage Precinct.

The Maruawai Project is the culmination of many years' work developing and refining an ambitious arts, heritage, and cultural hub in the heart of Gore's central business district.

Plans for the Maruawai Cultural Precinct include a new Maruawai Centre, which will celebrate close to a thousand years of human occupation of the Mataura valley.

The precinct already has community services such as the Gore Visitor Centre, Gore Historical Museum, and Gore Library; and popular tourist attractions including the Hokonui Moonshine Museum and the award-winning Eastern Southland Art Gallery, home of nationally and internationally significant art collections.

The Maruawai project received a $1.6 million cash injection from the Provincial Growth Fund in April, allowing work to start on the first stage of a major upgrade of the heritage precinct and the Hokonui Moonshine Museum.

The Minister for Regional Development, Shane Jones, says the project is an exciting development that will bring more tourist traffic to Gore, and encourage visitors to spend more time and money in the region.

The new Maruawai Centre will occupy a large, open-span former retail building. There'll be displays explaining the district's importance to southern Māori for food gathering, its national significance for agriculture, and its reputation as the brown trout fishing capital of New Zealand.

Terry Nicholas, the Hokonui representative for Te Rūnanga o Ngāi Tahu, sees the project as the first public opportunity for the rūnanga to share its cultural identity, myths, and legends with visitors to Gore. "It's the opportune chance to profile and correct our culture and identity through the increased pedestrian traffic visiting the Maruawai Centre," he says.

"It has been a long-term project to date, and aspirations have been high."

For Waitaha, Kāti Māmoe, and Ngāi Tahu people, Maruawai (the valley of water) was a massive food basket, with a complex matrix of mahinga kai (food gathering) sites. Tuna, kanakana, kākahi, native trout, ducks, weka, taramea, and tūtū were some of the valued traditional resources of this region. A network of walking trails through the valley allowed tangata whenua to move easily from the southern coast of Te Waipounamu to the southern lakes, Central Otago, Martins Bay, Milford Sound, and the West Coast.

The design of the Maruawai Centre includes an opportunity for Ngāi Tahu artists to recapture the essence of a journey through the Mataura valley, with art works representing six themes focused on the flora and fauna of the region.

The project will engage six artists – three Ngāi Tahu and three Pākehā, three men and three women – to tell their stories using traditional art forms and digital media.

Hokonui Rūnanga was a major partner in the application for funding from the Provincial Growth Fund.

As well as the $1.6 million tagged for the Maruawai project, $2.1 million was granted to the Hokonui Huanui project, which addresses youth unemployment and helps young people take up job opportunities in Southland's growing economy.

The rūnanga is one of several health and social service partners in

PHOTOGRAPH ROB TIPA

the district that will administer Hokonui Huanui.

Terry Nicholas says that all good employers retain their staff. Most jobs in Gore offer long-term employment, and many existing jobs have been held for as long as three generations by members of the same family.

He says the Huanui initiative is an opportunity to prepare young people for a sustainable future with new roles in hospitality, apparel, arts, and crafts.

Terry believes that the Maruawai and Huanui projects may lead to opportunities for the rūnanga to host larger groups of visitors for a cultural experience at Hokonui Marae. This in itself would create extra employment options for young people.

Gore District Arts and Heritage Curator Jim Geddes says international tour groups are crying out for more indigenous experiences, and for high quality attractions in the regions.

The Maruawai project aims to attract more free independent travellers, smaller bus tours, and groups to explore the art gallery, visit the Moonshine Museum, taste some whiskey, dine out at local restaurants, and hopefully, stay overnight.

The Eastern Southland Gallery, which opened in Gore's former public library in 1984, was "the first cab off the rank, and the project that started all the others," Geddes says.

"Our collection at the gallery has always had an elemental focus to it, and the Ralph Hotere Gallery is a good example of that.

"When we opened, we had two people who supported us right

Above: Jim Geddes and Terry Nicholas stroll through the garden between the Eastern Southland Gallery and the Gore Library, part of the cultural hub of the Gore central business district; top: An artist's impression of the new Maruawai Centre, which will house displays featuring 1000 years of occupation of the Mataura River valley by southern Māori, the region's national significance for agricultural production, and its reputation as the brown trout capital of New Zealand.

at the beginning. One was Ngāpuhi artist and print-maker Marilyn Webb, a huge supporter of ours; and Ralph came on board very soon after that.

"Marilyn and Ralph were the first two solo exhibitions we had when we opened, and they always maintained an interest in what we did."

When the gallery was gifted an important international collection of works by ex-patriot New Zealander John Money, Hotere also gifted a significant number of works from his own collection. Other donors came on board to support the gallery, which now has 80 of Hotere's works, regularly rotated in a permanent exhibition.

The gallery also has a large collection of works by Marilyn Webb, who is now a patron of the gallery and is actively involved as a distinguished artist, mentor, and educator at the Ōnuku Art Centre across the Mataura River in East Gore.

Both Hotere and Webb were mutual friends of poet Hone Tuwhare. All three were former Burns or Frances Hodgkins Fellows at the University of Otago, and all remained in Otago.

"Hone Tuwhare became a really important figure in the gallery, mainly as a poet, but he had a very strong connection with artists as well, and he was a great champion of ours," Geddes says.

The first stage of the Maruawai project involves the redevelopment of the Hokonui Moonshine Museum, a unique attraction that celebrates an illicit trade in alcohol after the Mataura district, by majority vote, declared the sale of alcohol illegal in 1902.

Highland Scottish settlers brought with them the skills and the stills to manufacture illicit whiskey known as "Old Hokonui" or "Hokonui Moonshine", and they did a roaring trade, flaunting prohibition laws for the next 51 years.

Geddes says a brand new boutique distillery will be a fully commercial operation, with an off-license and manufacturing license to legally sell Old Hokonui to the public. All profits will be ploughed back into the coffers of the trust that runs the museum.

The new distillery will be an extension of the existing museum building, and will look like "a rusty old corrugated iron shed", complete with tasting and flavour chambers.

The Maruawai project as a whole will be undertaken in three stages. The refit of the Hokonui Moonshine Museum is scheduled for completion next year. Work on the Maruawai Centre is likely to be completed by late 2021, and public art works and landscaping of the whole cultural precinct is expected to be complete by early 2023.

"Collectively, it's a history lesson, it's an arts lesson, it's a geography lesson, and it's a social science lesson; all rolled into one," Geddes says.

The land that today encompasses much of the Gore central business district, North Gore, and West Gore was known as Taumatatanga hei Kaungaroa, and was largely swamp, tussock, and small streams.

The terrace above the Mataura River at East Gore was known as Ōnuku, the place where a lament was composed by a hunter mourning the death of his wife and family in a heavy snowstorm. Historically, this area was a popular camp and processing site for taramea (speargrass), an ingredient used in many perfume recipes.

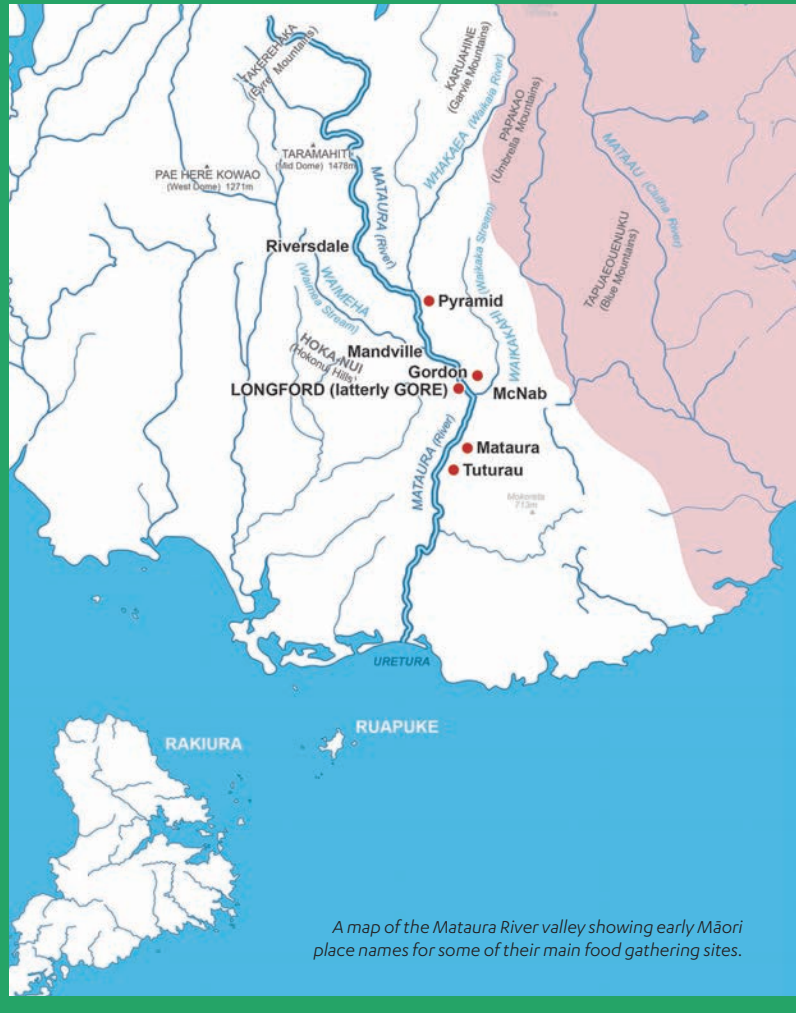
A historic Presbyterian church at Ōnuku is currently being restored for use as an art education centre. A creative workspace for visiting artists is already up and running, providing an important engine room for the wider Maruawai Cultural Precinct.

Upstream on the Mataura River is Kahuika, also known as Waikākahi, at the mouth of the Waikaka Stream, where kākahi (freshwater mussels) were gathered.

Wharekorokio is another seasonal food gathering camp further upstream, at a place known to European settlers as Pyramid.

One of the best known mahinga kai sites in the valley is Te Au Nui, the waterfall at Mataura, where kanakana (lamprey) were collected seasonally as they migrated upstream to spawn.

South of Mataura is Tūtūrau, a small permanent Ngāi Tahu settlement where tūtū berries were once plentiful. It is also the site of a famous battle in 1836 where Ngāi Tahu warriors defeated an incursion by a Ngāti Tama war party led by Te Puoho. This battle was the last instance of inter-tribal warfare in southern New Zealand.



A map of the Mataura River valley showing early Māori place names for some of their main food gathering sites.

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Pou Whenua

Establishing a Footprint

Nā JAMES HARDING

"I HAD GOOSEBUMPS. TO SEE IT IN THE LANDSCAPE ... IT WAS spine-tingling, very emotional."

Te Rūnanga o Ngāi Tahu Kaiwhakahaere Lisa Tumahai is reflecting on the pou whenua that has just been unveiled and blessed in Kahurangi National Park. Along with her Ngāti Waewae whānau, she put on her boots and made the two kilometre trek from the Rough and Tumble Bush Lodge in Seddonville on Te Tai Poutini to the site beside the Mōkihinui River.

The installation of the pou and the event in support of it were the result of a collaboration with Te Papa Atawhai, the Department of Conservation (DOC).

"Even 10 years ago, we really struggled to find our place in the relationships with government agencies," Lisa says. "Our voice and our participation were limited. We were up against it, in a way.

"If we look at where we are today, participating at a governance level with agencies like councils and the Department of Conservation – it's a huge progression. A lot of hard work has gone in to achieve this."

At first glance the pou whenua seems like a single entity, but it is actually two closely adjacent pou rising about six metres high, with its tops peeking out over the lush canopy of the park. The bright green carvings of the pou are nestled amongst the darker green of the rainforest, distinct enough to stand out, yet still be one with the surroundings.

Lead carver Mahana Coulston says he feels lucky to have been given the opportunity to work on the pou. He explains its significance as the embodiment of Ngāi Tahu and Ngāti Waewae whakapapa.

"Each pou was carved to form the hull of a waka, and both pou together represent mana whenua in the area of Mōkihinui: Ngāti Waewae and our Ngāi Tahu, Ngāti Wairangi cousins in the Kawatiri area."

The pou whenua are named for two notable tīpuna of the area: Tarapuhi and Mati Nohi Nohi. Tarapuhi (the taller pou) was the eldest son of Ngāi Tahu chief Tūhuru and Papakura, and became the paramount chief on Te Tai Poutini, from Poerua in the south to Kahurangi Point in the north. He held this role when Pākehā first came to Te Tai Poutini, and was instrumental in negotiating the land purchase that was the 1860 Arahura Deed.

Mata Nohi Nohi was a descendant of rangatira Puaha Te Rangi, who received a Toku Whenua from Tarapuhi in 1860 which then passed to Mata Nohi Nohi in 1878.

For Lisa, it is especially significant that this striking piece was created by a direct descendant of Tarapuhi. Mahana has been carving for 17 years, and learned the art of whakairo under the guidance of master carver Fayne Robinson when they worked on the carving of Tūhuru, the wharenui of the impressive new marae that opened at Arahura in 2014.

"A lot of hard work has gone into achieving this, and seeing it come to fruition is really special," Lisa says.

"To see our young carver Mahana leading the carving of this pou whenua in our landscape is a testament to his hard work in mastering the art of whakairo."

PHOTOGRAPH RICHARD ROSSITER

"Pou whenua have always been important to our people. They establish a footprint and provide a tangible sense of Ngāi Tahu mana in our takiwā. Ngāi Tahu are the kaitiaki of this land; we must ensure it is protected for us, and our children after us. Pou are physical reminders of that responsibility. They will still be here in a hundred years, and their stories will continue being told from generation to generation – mō tātou, ā, mō kā uri ā muri ake nei."

LISA TUMAHAI Kaiwhakahaere, Te Rūnanga o Ngāi Tahu

The pou is the first of several that will be installed in the Ngāti Waewae takiwā, and the second installed in Te Waipounamu this year. On the other side of the motu, within Whakaraupō (Lyttelton Harbour), sits Ōtamahua (Quail Island). The island is visible from the mainland, and from the ātea of Rāpaki Marae you can look out across the harbour and see its rolling hills and sheer cliff faces.

The 81-hectare pest-free island is managed by DOC. Until recently, its connection to Ngāi Tahu may not have been immediately clear to manuhiri coming to the island. But now, at the highest peak of the island, pointing up towards Ranginui is Te Hamo o Tū Te Rakiwhānoa. The magnificent pou whenua is the first significant symbol of the rich cultural significance of the island to Te Hapū o Ngāti Wheke, mana whenua of Whakaraupō. Standing nine metres tall, it is an impressive sight to behold, both up close and from afar.

Ngāti Wheke commissioned the team at Whakaraupō Carving Centre to work on the piece. Master carver Caine Tauwhare, Carving Centre trustee John Lewis, and apprentice carver Josh Brennan carved the elaborate design from one giant log. The process took approximately three months.

Josh worked on the pou as part of an apprenticeship at Whakaraupō Carving Centre. He says he has enjoyed the opportunity to be involved in such an important kaupapa.

"Tū Te Rakiwhānoa was on a quest to restore the waka Aoraki, and he used his hamo to clear the debris away from the waka. A taniwha by the name of Koiro Nui Te Whenua was causing havoc amongst the people in the area. Tū Te Rakiwhānoa, with the help of his cousins, Kahukura and Marukura, used the debris cleared from their waka to bury the taniwha."

Caine Tauwhare elaborates on the different elements of the pou.

"The pou is a representation of te hamo, which is the kō used by our tupuna when he was trying to restore his waka of Aoraki. Te hamo is a digging implement used by our tūpuna to plant kūmara; Canterbury being, to my knowledge, the southernmost point in the motu to grow kūmara. When we talk about gardening and growing kūmara, we are talking in the realm of peacefulness.

"On the side of the pou you'll see a piece jutting out. This is called the teka. Our ancestors would put their foot on this as they held the kō to dig a hole and plant the kūmara. The teka itself is different on each side. It represents the two whānau who helped Tū Te Rakiwhānoa keep the taniwha in its hole underneath the island."

The idea for the pou whenua first came from Whakaraupō Carving Centre, and was completed as part of a regeneration plan led by Te Hapū o Ngāti Wheke around areas of cultural significance in Whakaraupō.

Like the Mōhikinui pou, the installation was a collaboration with DOC. DOC staff led the operation to have the 650kg pou hoisted from Lyttelton Harbour across the bay to Ōtamahua by helicopter, and carefully lowered into place, where it was fixed to its plinth. Incredibly, the entire flight, including installation, was completed in less than five minutes.

Both pou have coincidentally come at a time when Te Rūnanga o Ngāi Tahu is looking to focus on clearly identifying the boundaries of the takiwā to anyone travelling through, while also ensuring that Ngāi Tahutanga is there for all to see.

"Pou whenua have always been important to our people. They establish a footprint and provide a tangible sense of Ngāi Tahu mana in our takiwā," says Lisa.

"Ngāi Tahu are the kaitiaki of this land; we must ensure it is protected for us, and our children after us. Pou are physical reminders of that responsibility. They will still be here in a hundred years, and their stories will continue being told from generation to generation – mō tātou, ā, mō kā uri ā muri ake nei."

PHOTOGRAPHS SUPPLIED

Above: Whānau gathered on Ōtamahua to celebrate the installation of Te Hamo o Tū Te Rakiwhānoa; left: Tarapuhi and Mati Nohi Nohi standing proud on the banks of the Mōkihinui River; top: L-R Francois Tumahai, Lisa Tumahai, Mahana Coulston, Caleb Robinson, Mark Davies, Minister Eugenie Sage.

Home
is where the heart is

Nā KIM VICTORIA

"LET THERE BE PEACE IN THIS HOME" – A SIMPLE SENTENCE from Koata Te Maiharoa that wrapped his granddaughter Samantha's new Christchurch home in a korowai of love.

"And people do love this house," laughs Samantha. "They come and visit, say what a comfy home it is, and then fall asleep on the couch."

After six years of sharing her parents' house with her daughter, Brooklyn, the opportunity to now have friends over for dinner in her own home is the culmination of a three-year journey to home ownership.

Samantha signed up to participate in the Shared Equity Housing initiative offered by Te Rūnanga o Ngāi Tahu in 2016. The scheme was a pilot programme based in Ōtautahi, intended to help Ngāi Tahu whānau purchase their first home. Te Rūnanga o Ngāi Tahu purchases up to 30 per cent equity in the home, meaning that whānau only need to come up with a deposit for the remaining 70 per cent.

"I was at the marae for a whānau meeting and they were talking about the programme," says Samantha. "Then I received an email asking if I was interested in knowing more, which I was."

Samantha filled out and sent in an application form. It was promptly declined.

However, ka mate te kāinga tahi, ka ora te kāinga rua. The decision created a life-changing moment for Samantha. One of the conditions of joining the programme is that applicants have to work with Mokowhiti, a pastoral care provider of services grounded in kaupapa Māori. It was through this that Samantha met Trudy Thomson, a financial literacy facilitator assigned to the shared equity initiative.

It was a challenging time. Samantha freely admits that she was living pay check to pay check, and she had quit her job in early childhood education to pursue a career in primary teaching. She didn't meet any of the financial requirements for home ownership.

According to Trudy, this is typical of many of the people she works with. She says that Samantha is part of a younger generation of Māori who have better access to education and opportunities that can assist with changing realities for their whānau, but who are still nearly all lacking in one key skill: financial literacy.

"For whānau, good financial understanding can mean financial freedom," she says. "It is about better health outcomes, better life outcomes. You make better decisions."

Once Samantha had a goal in place – a home for her now eight-year-old daughter Brooklyn – and some advice on budgeting, the magic began to happen, just as Trudy expected.

Samantha (far right) and her whānau outside her brand new whare in the Karamū development, bought as part of the Shared Equity Housing initiative.

"I never thought I could save enough, but as soon as it started growing a wee bit, then it became fun to see the numbers go up," says Samantha. "Before that I didn't save a penny."

It was an equally rewarding journey for Trudy, who has grown close to the young family. "Samantha is an amazing young woman. She realised quickly that purchasing a home is a long game. So while this has been a long-winded three-year journey, it's been the best outcome for her.

"I like to teach whānau about making good long-term decisions regardless of whether it is housing or purchasing anything. If you've worked hard for your money, you need to make good decisions about it," says Trudy.

The easiest tool for doing this, she says, is to make a list. "Write down all the pros and cons. It's as simple as that." She tells the story

PHOTOGRAPHS SAMSON KARST

of one prospective applicant for the shared equity programme who wanted to buy a house in a certain location. "We worked out everything from what his mortgage would be, what he could rent it out for, literally everything that would enable him to make an informed decision, not an emotional one. He came in with one idea, but went out with another."

While several families have bought homes through the programme, others have bought on the open market after starting the process and discovering, with help from Trudy working through their finances, that they qualified for a mortgage. Others have opted out of the scheme altogether.

"Some people don't want their finances scrutinised," Trudy says. "Either they just don't want to, or they don't have the ability to provide three months' worth of bank statements. They don't have a printer, they aren't engaged with a bank, or, in some cases, have never even walked through the door of a bank."

Trudy takes her laptop and printer with her to every meeting so she can do any printing. She goes with her clients to the bank. She explains percentages and prioritising debt – even explaining the difference between good debt (a student loan) and bad (hire purchase). She helps set up accounts, and provides the contacts – everything to help people start having those very confronting conversations about money. "It's a really important relationship to have, so I'm even honest with them about the mistakes I've made in my life with my finances," she says.

Angela Blair is a Development Adviser with Tokona te Ao (Tribal Economies) – the workstream of Te Rūnanga o Ngāi Tahu dedicated to raising the horizon for Ngāi Tahu whānau through economic

Above: Angela Blair and Trudy Thomson are the team helping Ngāi Tahu whānau into home ownership; right: Samantha planting a tree in the backyard of her new whare with daughter Brooklyn and grandfather Koata.

development. Angela says that the shared equity programme is a key part of this commitment.

"For us it's about Ngāi Tahu whānau having access to appropriate, adequate, and affordable housing that meets their needs."

The initial shared equity pilot programme supported five whānau into their own homes, and since then, two more families have purchased through the scheme. Tribal Economies plans to grow the scheme, but first needs a more accurate picture of Ngāi Tahu home ownership.

"In 2013 home ownership was sitting around 42 per cent for Ngāi Tahu whānau, but from conversations we've been having, we know that it's dropped," says Angela.

"We want to study the needs and aspirations of our whānau so we can identify the best homes that will suit them. Homes that are in the right location, what developments are going on in the region, what the Ngāi Tahu whānau household position looks like in these areas, what incomes are, and what's affordable."

This information will dictate how Tribal Economies can support whānau in each region of the Ngāi Tahu takiwā.

"However, that support doesn't necessarily mean home ownership, because that is not everyone's aspiration," Angela says.

"This could in part be intergenerational. If your parents rent there is a high chance that you won't move into home ownership; and that you might be quite happy to live your life in a warm, safe home that is a rental. You might not even know that home ownership is an option."

That's where Tribal Economies steps in. Angela says Tribal Economies reaches out to whānau who are members of the Whai Rawa savings programme to let them know about the shared equity option and the process involved. Whai Rawa is able to identify those whānau meeting key criteria and with aspirations towards purchasing their first home and let them know about the offering. This fulfils one of the key withdrawal criteria for Whai Rawa, encouraging first home purchases while supporting those whānau who need a little further help to make it happen.

"There are options, whether it's using KiwiSaver withdrawals, Home-Start grants, Welcome Home Loans or shared equity programmes – but whānau need to be prepared to have their finances closely examined. They also have to be completely honest. The challenge always is that it's really easy to accumulate debt, but it's just not easy to save."

Add in high rental prices, micro-financing companies, and payday loans, and the outlook for home ownership can be bleak. And once you do get a mortgage, unexpected bills can contribute to sleepless nights.

"That is not the idea for this programme," says Angela. "We are not about increasing anxiety. It's about growing home ownership potential, so we would never let a whānau take on a commitment they couldn't afford. But we all know that life gets in the way of our plans sometimes, which is why Trudy and Mokowhiti stay engaged with whānau long past the day they move into their new home."

"All they have to do is call me, and say, 'My car's died', and we will work out a plan," says Trudy.

"Once you are financially confident, you can be more assertive. Once you realise banks or businesses don't really care how hard you worked for your money, they just want you to spend it with them, you can make an informed choice about what you want to do."

Samantha made a choice to embrace the discipline of having a budget, and to resist the impulse to spend big (even though it's meant sacrifices like not visiting her best friend in Canada). It's meant embracing the grit – "my favourite value," laughs Trudy – that is part of the rigour around home ownership, even with a shared equity portion.

The challenges have been real, but the rewards have been huge. For Samantha and Brooklyn, the scheme has made it easier to get a foot on the property ladder, and with far less stress.

In the wake of Samantha's grandfather's blessing, given in the presence of four generations of her family; "It's given me peace of mind," she says.

"For us it's about Ngāi Tahu whānau having access to appropriate, adequate, and affordable housing that meets their needs."

ANGELA BLAIR
Development Adviser, Tokona te Ao (Tribal Economies)

“Hey Bro.”

These are two pretty comfortable words. We say them all the time – a casual greeting that just rolls off the tongue. They are also the name of a recent He Waka Tapu initiative – 0800 HEY BRO. It’s a helpline for tāne who feel like things are getting too much, and need someone to talk to so they don’t reach a point where they might harm themselves or a loved one. Kaituhi MATTHEW SCOBIE reports.

FOR DAMIEN PETERSEN, THE CREATOR OF 0800 HEY BRO, IT WAS about recognising the failure of our system to provide preventative support for vulnerable tāne. Generally, the first time people come into contact with the support they need is after a crisis – the ambulance at the bottom of the cliff, rather than the fence at the top.

“I was sitting in a room full of men who were mandated to be there, but with no preventative support, and I saw a need. This wasn’t a want, it was a need for our people,” says Damien, who is the Family Harm Reduction leader at He Waka Tapu.

The idea formed when he was lying in bed talking with his wife of 22 years. They discussed the fact that if something bad happened between them, she would have victim support but he would have no one to turn to; and neither would have any preventative support. They identified the importance of providing support for tāne to work through healthy relationships too. This is the whakapapa of 0800 HEY BRO – a couple reflecting on their relationship and the challenges in the world, and supporting one another to come up with a solution to help others. It is also the essence of kaupapa Māori – with solutions identified by people who know the challenges intimately, and work together to overcome them.

From the beginning, it was clear that 0800 HEY BRO could be a natural fit with He Waka Tapu, a kaupapa Māori and whānau-led organisation which has been operating in Ōtautahi for almost 25 years. Beatrice Brown, Domestic Violence/Family Violence Manager at He Waka Tapu, was quick to back the idea; acknowledging that it is important to offer help to tāne as well as wāhine.

“Both need support to make a relationship work. If only one is getting support, it’s not gonna work.”

He Waka Tapu got behind the kaupapa of 0800 HEY BRO, and supported Damien and his colleague Matiu Brokenshire to set it up. For the first few months, it was just Damien and Matiu on the phones – two tāne there 24/7 to talk to callers who might be feeling angry, isolated, or frustrated by their situations. When Damien reflects on these early days, he says they might have been “pretty green” about the practicalities of running a helpline, but their own experiences and the work they had put into the kaupapa meant they were able to connect with the tāne who called them.

Beatrice says this special combination is the key to the success of 0800 HEY BRO.

“You can’t just put anyone on the line; it’s got to be the right guys, with lived experience,” she says.

“It takes a lot for men to ring us, and sometimes they need to be shown someone cares.”

PHOTOGRAPHS SUPPLIED

"I was sitting in a room full of men who were mandated to be there, but with no preventative support, and I saw a need. This wasn't a want, it was a need for our people."

DAMIEN PETERSEN Creator of 0800 HEY BRO and Family Harm Reduction leader at He Waka Tapu

This is an attitude shared throughout the organisation, as He Waka Tapu CEO Jackie Burrows reflects.

"We're using tāne who have experience with or have experienced family violence. They're men working with men. Being Māori is a way of being; and for us, if you understand that, you get it, you can work here.

"Having experience in kaupapa is about understanding the strengths that you can bring to support wellbeing. When we employ people here, it's not always about their qualifications – it's about their aroha."

The success of 0800 HEY BRO also lies with the community of tāne who have made use of the service. It takes courage to pick up the phone and tell someone that you are on the verge of committing violence.

"We let callers know that just by ringing, they've done the right thing. 'Ka pai for ringing.'" says Damien.

"Because that's a huge step – to pick up the phone and admit you feel like you're going to do something wrong."

There is a lot of whakamā when it comes to talking about personal struggles, but Damien says that men can relate to their voices over the phone. At a surface level, this is as simple as men taking the initiative to talk to other men about their anger, and the violence that may stem from this anger.

While the concept might seem simple, it is the first of its kind. A great deal of responsibility and lived experience has gone into its development and the ongoing navigation with those using the service.

Although the service is run out of Ōtautahi, 0800 HEY BRO receives calls from across the country. The calls are not only related to domestic violence, but self-harm and sexual violence. Callers are supported in real time on the phone, as well as receiving in-depth support after that first call is completed. Programmes are put in place and tools are given to all callers – both tāne and wāhine – to navigate their relationships towards their own wellbeing. Jackie says this fits in with the broader kaupapa of He Waka Tapu – embedding preventative measures into our whānau and communities.

In the past, funding models have been geared towards crisis response, but by the time a whānau is in crisis, it is too late. But now the new direction set at government level places prevention at the heart of whānau well-being.

This new direction can be seen in the support provided to He Waka Tapu and 0800 HEY BRO by state services such as Integrated Safety Response (ISR), a multi-agency pilot led by New Zealand Police as part of the broader Family Violence and Sexual Violence programme. Canterbury District Director for ISR, Leanne McSkimming, considers the whānau-led and preventative approach of 0800 HEY BRO to be a key strength of the service. "It empowers whānau to take a step and make a choice towards becoming violence free," she says.

Leanne says the decision to support 0800 HEY BRO was an easy one. "The service has been extremely life-changing for many whānau, where the cycle of intergenerational violence has been broken," she says.

"There is a great deal of shame for a lot of perpetrators, and as a result traditional services did not meet whānau need."

"We're using tāne who have experience with or have experienced family violence. They're men working with men. Being Māori is a way of being; and for us, if you understand that, you get it, you can work here. Having experience in kaupapa is about understanding the strengths that you can bring to support wellbeing. When we employ people here, it's not always about their qualifications – it's about their aroha."

JACKIE BURROWS He Waka Tapu CEO

Here, conventional State services recognise they have a shortcoming that can be addressed through a kaupapa Māori approach – further evidenced by the fact that the ISR steering committee is currently chaired by its Ngāi Tahu representative, Robyn Wallace.

When Robyn reflects on the metaphor of the ambulance at the bottom of the cliff, she takes it a step further. "We want to be at the top of the cliff, or do away with the cliff altogether," she says. "Te Rūnanga o Ngāi Tahu is not necessarily a provider, but we do support kaupapa Māori providers.

"We are always interested in wellbeing for Ngāi Tahu and Māori whānau, so we're happy to support this programme, and it has had great results."

For Jackie, 0800 HEY BRO is just another step in a long journey towards whānau well-being. "We're still addressing colonisation issues and trauma in whānau. Even with support, until we get all those lined up and wellness coming right through at both ends, it's a challenge," she says.

"The dream for anybody that is sitting in this mahi is that you're not needing to do this anymore."

Part of the process of decolonisation is not just to identify and break down structures that have resulted in Māori subjugation, but to imagine, develop, and implement viable Māori alternatives to self-determine our futures together. This requires projects from across the spectrum of health, education, the economy, and the environment; led by and across whānau, hapū, iwi, and Māori.

0800 HEY BRO is just one example of the potential success that can be achieved. More and more, the Crown is recognising that Māori do have solutions to the challenges plaguing us and the world, and that with space to test, refine, and perfect these solutions we can create better opportunities for whānau going forwards.

The team at 0800 HEY BRO dream of scaling up so that it can be rolled out nationally, with locally responsive solutions in place across the regions. This is an effective metaphor for many Māori alternatives to the status quo: starting from an idea within whānau, rolling it out and up with support from community, and then being valued and funded as an effective Māori-led solution on a national level. It is these sorts of ideas and processes that shine lights towards a society, and an economy, of aroha. Until then, Hey Bro.

Above left: Jackie Burrows, He Waka Tapu CEO; above right: Beatrice Brown, Domestic Violence/Family Violence Manager at He Waka Tapu.

Previous page: Damien Petersen, Family Harm Reduction Leader.

Tai Wātea
Waves of Freedom

The Live for More Charitable Trust is a values-driven programme that offers troubled rangatahi a second chance. Based in Tauranga, Live for More strives to steer young people away from drugs, alcohol, and crime. It empowers them to live happy and healthy lives, filled with hope for their future. Kaituhi **MONIQUE BALVERT-O'CONNOR** reports.

SALVATION, FOR RICARDO TAWA, HAS COME BY WAY OF a surfboard.

The 17-year-old Bay of Plenty youth – of Ngāi Tahu and Tūhoe descent – says he was on the road to prison when he encountered the right person, at the right time, outside the Tauranga courthouse.

That person was Sean McGuinniety, a Youth Navigator with Live for More.

"I was up for sentencing after a robbery spree. I went pretty much all round the North Island robbing," Ricardo says. "I was on weed and alcohol too, and things weren't really looking too good. I asked Sean if he had any places on the Live for More course. Some of my mates had done it and reckoned it was great, and gives you another view on life. He said 'Yes', and I jumped on."

The course Ricardo speaks of is Tai Wātea ("Waves of Freedom"). Run by Live for More, its main physical tool is the surfboard. Surfing is used in this therapeutic group programme as a clinical tool to engage rangatahi who may not respond well to typical intervention.

For Ricardo, who first got in trouble with the police at the age of nine, the course has changed his life. After graduating from Tai Wātea, he is now completing a six-month EmployNZ course with the intention of applying to join the army – and, of course, now he can surf.

"If I didn't do this, I would probably be sitting in a cell. It gives you a different perspective on life and crime," he says.

"You don't have to be in crime to get what you want. It's taught me how to change my life around."

Ricardo is the son of Warren Spence (Ngāi Tahu) and Atawhai Tawa (Tūhoe), and the youngest of seven children.

"My parents are really happy I have changed, and am not going back to my old ways. My brothers and sisters are happy I'm not in a cell, and that I can watch my 11 nephews grow – and I'm definitely going to teach some of them to surf," he says.

Surfing was a new experience for Ricardo, who says catching his first wave was a "mean as" experience.

"We believe in these young men so they can learn to believe in themselves. These young guys are often breaking the cycle in their whānau, and the ripple effects from that are immeasurable."

KRISTA DAVIS Youth clinician and founder of Live for More

PHOTOGRAPHS SUPPLIED

Above: L-R Narin Peter Wetini, Hamira Tawa, Ricardo Tawa and Atawhai Tawa at Ricardo's graduation; top: Ricardo Tawa during a Tai Wātea surf lesson; left: The Tai Wātea crew including Ricardo Tawa (standing, third from left), Sean McGuinniety (kneeling, second from left) and Krista Davis (kneeling, second from right).

"It was awesome, and I'm not too bad a surfer now. I'll definitely keep surfing, as it's always good to be in the water with all the boys catching a wave. It's a great experience."

Krista Davis, the youth clinician and founder of Live for More, says the surfing component makes good sense. It is something tangible, and an understandable analogy for life.

"They learn that similar to when you fall off surfing, in life we must learn to get back on the board, paddle out again, and catch another wave."

The course is geared at helping young men aged 17 to 25 who are not engaged in employment, education, or training; and are often caught up in drugs, alcohol, and crime. They must live in the Tauranga region and be motivated to attend.

Krista says Live for More is saving and transforming lives, one wave at a time.

"We believe in these young men so they can learn to believe in themselves. These young guys are often breaking the cycle in their whānau, and the ripple effects from that are immeasurable," she says.

"It has been an unbelievable amount of work, and still is; but it is worth all the blood, sweat, and tears when I see these previously broken and hopeless young men so full of joy, and proud of who they have become."

Fifty-six young men have completed the programme, and more than 95 per cent are Māori. The programme includes components focused on cultural elements such as pepeha and haka, which offers all participants, regardless of their ethnicity, the chance to ground themselves in the values that underpin tikanga Māori; and in particular enables Māori participants to reconnect with their culture.

Krista says typical intervention has failed these young men. They may be deeply troubled and in desperate need of help, but nothing is reaching them.

"Surfing is the clinical tool we use to build a relationship with these very disengaged young men. It allows us to build a healthy relationship outside the four walls of an office. From here, rapport and trust are built, which then fuels our ability to support these young men in many different ways, both clinically and practically."

Krista believes there is also something extremely powerful about getting in the saltwater – it cleanses the wairua and clears the mind. Surf therapy has also been scientifically proven to improve mental health.

"Many of the young men tell us how they feel so free and peaceful when they are in the water, away from land and all the dramas of their lives. Surfing is also a new skill they learn, and an analogy for them of everything they can achieve in life that they didn't know they could do," she says.

The programme works to empower the young people to see that change really is possible, and that they are in control of their futures.

It's not all about surfing. The course runs for one day a week over eight weeks. There's surfing and other physical activities each morning, with the afternoon dedicated to clinical group sessions and cultural work. Learning their pepeha, for example, enables them to grow in their identity and confidence. The clinical group work involves educational discussions and reflections on their own lives, as well as motivational speakers who share personal journeys of change and transformation.

Krista and Sean have no doubt the Live for More approach is working, and that without the programme, the outlook for many of the rangatahi would have been bleak.

"Many would be in jail, on the streets, very unwell mentally, addicted to hard drugs … and some would even be dead from suicide. We know all this, because the young men have told us themselves afterwards that these are the places and situations they would be in," Krista says.

Eighty-seven per cent of graduates have reported that Tai Wātea has saved their lives, 97 per cent report it has helped them stay out of prison, and 84 per cent say it has steered them away from gang affiliations. To top it off, every single graduate of Tai Wātea reports that the programme has encouraged them to stay on the right side of the law.

Four weeks after completing the course, Ricardo had his moment of reckoning in court. Sean was there to offer his support, and the judge was given a letter from Live for More detailing Ricardo's progress. On the basis of this, he decided to give him a second chance.

"There were hugs and tears and relief," Sean recalls. "Ricardo has come such a long way. We are so proud of him".

Predator Free **Rakiura**

For many years the Tītī Islands off the coast of Rakiura have been a hard-won sanctuary for our taonga species, thanks to the efforts of a group of dedicated Ngāi Tahu whānau who have been working to safeguard these islands from the predators that threaten our rarest and most endangered wildlife.

Predator Free Rakiura is the ambitious next step in the fight to protect these species, with stakeholders travelling to Rakiura in July to sign a Memorandum of Understanding (MOU) reflecting their commitment to ridding the island of predators. Kaituhi ANNA BRANKIN reports.

PHOTOGRAPH TRISH H-C/UNSPLASH

"THE SIGNING OF THE MOU SOUNDS LIKE AN INCREDIBLY significant milestone, and it absolutely is – to get so many people to come together and commit to working through this courageous and aspirational challenge," says Bridget Carter, project manager for Predator Free Rakiura. "But what was more amazing for me was how easy it was, because everyone really wants this to happen. The document itself and the event we held for the signing was just a public and positive expression of that commitment."

The sense of positivity and goodwill towards this kaupapa was evident on a rainy Saturday morning in July when over a hundred community members, Ngāi Tahu whānau, and representatives of the various signatory groups gathered on Rakiura for the signing of the MOU – most of whom had travelled from the mainland especially for the event. Amongst this group was Conservation Minister Eugenie Sage, Department of Conservation (DOC) Director-General Lou Sanson, Southland District Mayor Gary Tong, and Ngāi Tahu rangatira Tā Tipene O'Regan.

The MOU itself was signed by members of the Predator Free Rakiura Leadership Group, which includes the four papatipu rūnanga of Murihiku, Te Rūnanga o Ngāi Tahu, the Rakiura Māori Lands Trust, the Rakiura Tītī Islands Administering Body, the Rakiura Tītī Committee, DOC, the Southland District Council, Environment Southland, Real Journeys, and the New Zealand Deerstalkers' Association.

"One of the things that's really powerful about this project is that it's a collective of all sorts of different groups," Bridget says. "We have incredibly strong involvement from rūnaka and iwi, we've got all those arms of government, and then we've got representatives from the tourism industry, from the fishing industry, from the hunting community, and from the community of Rakiura itself."

When Predator Free Rakiura was first established in 2012, it brought all of these parties together, and their individual and collective dream became one step closer to realisation.

"This project means different things to different people – but ultimately it's the same vision," says Bridget. "For some, it's important for the island itself and the taonga that we're talking about protecting – birds, bats, invertebrates, plants, and freshwater systems. Other people see it as an opportunity for sustainable eco-tourism that brings the benefit of a resilient economy to the island.

"For me, I'm an island resident with a young family, and I jumped at the chance to be part of a project that secures this place for future generations."

PHOTOGRAPH JAMES JUBB

Left: L-R Bridget Carter, Tā Tipene O'Regan, Minister Eugenie Sage, Tāne Davis and Paul Norris at the signing of the MOU.

Awarua Rūnanga representative Gail Thompson says this shared vision is the cornerstone of the collaborative approach this project needs. "When you sit down and share your aspirations, you click on pretty quick that everyone actually wants the same thing," she says.

"It's just about figuring out how to work together to get there."

From the outset, the Predator Free Rakiura Leadership Group was very aware of the challenges they would face in getting community support for the project, developing a methodology, and raising the funds to implement it. They were also conscious of the fact that none of this would happen overnight.

"It is a long-term strategy," says Gail. "But from a rūnaka perspective, from a Ngāi Tahu perspective, we're not going anywhere. We've waited this long – we're in it for the long haul."

This sentiment is shared by the other iwi members on the leadership group – Stewart Bull and Tāne Davis, who represent the tītī community as the chairs of the Rakiura Tītī Committee and the Rakiura Tītī Islands Administering Body respectively.

"It seemed to us that this was a call to arms," says Stewart. "It's about creating that island sanctuary for our taonga species.

"We've got 70 per cent of the Tītī Islands predator free now, and the only reason we haven't achieved a complete eradication is that we keep getting predators coming across from mainland Rakiura."

The Tītī Islands consist of three chains of islands that lie off the coast of Rakiura. They are not permanently inhabited, but for generations, Ngāi Tahu whānau have been undertaking a yearly pilgrimage to the islands for seasonal harvesting of tītī. And, as Stewart says, these islands are vulnerable due to their proximity to Rakiura.

Tāne refers to recent rat incursions on Rukawahakura, an island off the south-east coast of Rakiura. "We did a successful bait drop and set up a network of trap systems, which has worked so far. There is still the odd incursion, but the trap network is working in defence of that," he says.

"It would be a huge asset to us as Rakiura Māori and Ngāi Tahu if Rakiura became predator-free. Those Tītī Islands are the last remaining strongholds we have for our taonga species – many of which of course used to be found on Rakiura, and could be returned if the island becomes predator free."

For Bridget, the kaitiakitanga demonstrated by the tītī community in their staunch protection of their islands is a welcome addition to the movement. "There's an incredibly strong history of conservation and awareness of predator impacts, and of taking bold and decisive action to protect the treasures of those islands," she says.

She refers to the story of Taukihepa (Big South Cape). In 1955, the first rat was seen on the island. Less than a decade later, the island was overrun, and there had been a noticeable decline in the wildlife and vegetation.

At that stage Taukihepa was home to the last surviving population of tīeke or South Island saddleback. With incredible foresight, these birds were translocated to a predator-free island to prevent them being driven to extinction. Today, the tīeke are thriving across a number of southern islands, all descending from the handful of birds that were uplifted from Taukihepa.

"Taukihepa changed conservation history in New Zealand in terms of understanding the impacts of rodents on our native species," says Bridget. "I like to think of Taukihepa as a micro-example of what is possible for Rakiura – and in turn, that Rakiura is a micro-example of what is possible for New Zealand."

Because of course in 2013 the Predator Free New Zealand Trust was established, announcing their intention to see introduced predators eradicated from Aotearoa by 2050 – and what better place to start than Rakiura?

"When they talk about Predator Free 2050, most people probably think they'll start in the north and work their way down," says Stewart. "My thoughts are that we've already started down here, so we should work our way up.

"Rakiura is known as Te Punga o Te Waka a Māui – the anchor of the waka that is New Zealand. Well, we've got to make sure that anchor is well and truly stuck in the sand before we can do anything else."

Barry Hanson, Director of Conservation Partnerships for DOC,

says he is looking forward to meeting this challenge in collaboration with iwi and the other members of the Predator Free Rakiura Leadership Group.

"This project is a high priority for DOC, it's a high priority for the Minister of Conservation, and it's becoming more and more evident that it's a very high priority for Ngāi Tahu."

Barry explains that the project is broken down into several phases: social engagement, technical feasibility, fundraising, and implementation. And of course, the key to success for Predator Free Rakiura is not just eradicating predators from the island, but making sure there are no repeat incursions.

"The reason we've been so determined to get community support is that to be successful, we're going to need widespread behavioural change – by Rakiura and Bluff residents, by the port, by fishers, and a whole range of other people," says Barry.

"In that sense I think the social challenge is actually greater than the eradication challenge."

The social engagement work has been done, and the community of Rakiura has thrown its weight behind the project. The next step is a technical feasibility study, which explores the possibilities in order to determine the methodology with the lowest cost and highest chance of success – a process that Bridget says will require patience, both from the leadership group and other interested parties.

"Some of the questions that come up are when it might be done, how much it will cost, and what particular conservation tools will be used – toxins or traps, aerial drops, fences and the like," says Bridget.

"The truth is we just don't know because we haven't done that piece of work – but it's really important that we are open to all options."

Barry agrees, saying: "The reality is that groups like the government, Predator Free 2050, and philanthrophic investors will probably need to come up with about half of the total funding, and they're after two things: one is really great governance that shows that the project is well-led, and the second is a low-cost, low risk of failure methodology. So we actually have to identify what the method is before we take a social standpoint on it."

But at the end of the day, the members of the Predator Free Rakiura Leadership Group are determined to realise their long-held vision – and iwi are leading the charge.

"The Department sees this not as an eradication project, or a social science project," says Barry. "It's a mātauranga project, and iwi values and knowledge need to be directing it.

"You've only got to look at what's been achieved on the Tītī Islands around Rakiura to see what we can learn from iwi."

"We've had to step up to the mark in terms of our awareness and implementation of eradication techniques and ongoing biosecurity," Tāne says. "We have Sandy King, a conservation dog handler, come with her little dog Gadget and check our gear before we head over to the islands. I think you could say that the tītī whānau are ahead of the ball game in terms of biosecurity."

"There's been a whole lot of talking and theorising, but the tītī community, we've actually been there and done that," Stewart agrees. "At my age, I've had the privilege to have seen the islands before the rats arrived, and then saw the numbers of native birds get taken right down. To see the regeneration since we removed the predators has been amazing."

Predator Free Rakiura represents an opportunity to see that same flourishing regeneration on mainland Rakiura – a significant step towards the larger aspiration of Predator Free New Zealand.

"It's an opportunity for social cohesion, as well as a tangible environmental miracle," says Bridget.

"New Zealand has a long history of making ambitious plans and doing the impossible in this space – so why not do it again?"

"It would be a huge asset to us as Rakiura Māori and Ngāi Tahu if Rakiura became predator-free. Those Tītī Islands are the last remaining strongholds we have for our taonga species – many of which of course used to be found on Rakiura, and could be returned if the island becomes predator free."

TĀNE DAVIS Rakiura Tītī Islands Administering Body

Hiwa-i-te rangi

Nā ROB TIPA

PHOTOGRAPHS ROB TIPA

Ask anyone who has ever built a boat and they will tell you the experience is all about the journey, rather than the destination.

FOR MEMBERS OF THE HAUTERURUKU KI PUKETERAKI WAKA Club, the journey started more than a decade ago with the vision to build Hauteruruku, a lightweight 18-foot double-hulled waka unua based on a traditional Polynesian design.

Ten years later the club has just launched the newest addition to its fleet, Hiwa-i-te rangi, an 18-foot outrigger-style waka ama based on the same hull design of its double-hulled sister.

The difference is that the new waka ama was built by a team of 40 young volunteers, many of whom had never used woodworking machinery, hand tools, or power tools before, let alone built a boat.

Their reward for two years of hard labour was evident from the smiles on their faces as they launched Hiwa-i-te rangi on the estuary of the Waikouaiti River at Karitāne on an overcast winter's day in July.

Fittingly for the young crew who built it, the name Hiwa-i-te rangi represents the youngest star in the Matariki cluster – the star to which you send your dreams and aspirations.

On its maiden voyage, a gust of wind filled the crab claw sail and the lightweight hull accelerated effortlessly across the estuary, displaying the lively turn of speed this style of Polynesian outrigger is renowned for.

The new two-person waka ama will be ideal for an experienced sailor to teach a young person skills to give them confidence to handle the boat on their own.

The launch was a very proud moment for the Hauteruruku Waka Club, says one of the project leaders, Suzi Flack.

Three generations of her family were involved. Her father George Meikle (76) and husband Brendan Flack were mentors for the young builders, and her daughter Georgia-Rae was the project's artist, as well as part of the building crew.

"It was so much more than building a waka," Suzi says. "The time that we have all had together; the confidence and skills that people have acquired along the way.

"It has really brought people to the rūnaka and into the club, and I've seen interactions in other facets of life here."

Club members have made connections with whānau from Gore Bay, and from Ngāti Whātua in Dargaville. They have exchanged

Above: Georgia-Rae Flack (left) and Shanele Kowalewski bring Hiwa-i-te rangi back to shore after its maiden voyage; above left: The club's three waka Huirapa, Hiwa-i-te rangi, and Hauteruruku, on the Waikouaiti River estuary.

Facing page: Members of the Hauteruruku ki Puketeraki Waka Club raise the mast for the first time on their latest vessel, Hiwa-i-te rangi, an 18-foot waka ama built by its younger members.

waka with these groups, and visited the Hui Te Ananui a Tangaroa New Zealand Maritime Museum in Auckland on a northern hīkoi to inspect traditional waka from the Pacific Islands.

They have also welcomed leading waka navigators on to the Kāti Huirapa ki Puketeraki Marae at Karitāne, reviving maritime traditions in southern waters by linking the rūnaka to a wider support network of waka builders and navigators.

"You can't really say we've just built a waka," Suzi explains. "We've created a community of whānau, really. It has been amazing, culminating in the launch day when everyone came, including guests from Dargaville and Gore Bay."

Hiwa-i-te rangi is a continuation of the journey for members of the Hauteruruku Waka Club. After building the double-hulled Hauteruruku, the club was loaned the 29ft Pūmaiterangi for two years by the Te Toki Voyaging Trust, and took both vessels on a voyage on three inland lakes to mihi to Aoraki (Mt Cook).

This journey sparked interest in younger members of the rūnaka to build a larger vessel capable of coastal voyages.

Project leaders encouraged the younger people to "start small" by building a smaller vessel to develop their woodworking, laminating, and fibreglassing skills. They learned to use power tools like thicknessers, bandsaws, drills, and sanders before attempting a larger vessel.

"We're all expert sanders now," Suzi says.

The project had financial support from the Ngāi Tahu Fund. A combination of native and exotic timbers and modern strip-plank and fibreglass construction techniques were used for the waka.

Many of the young boat-builders – including a core group of 10 or 12 – are university students who have a connection to Puketeraki through the University of Otago's post-graduate Te Koronga Indigenous Science Research group. They had to juggle working bees on the waka with their studies, writing theses, holidays, shift work, and family commitments.

Meanwhile, the design for Hiwa-i-te rangi evolved around the resources the club already had. The group's visit to the New Zealand Maritime Museum confirmed their own instincts that they should use whatever materials they had available.

The club already had the hull frame and mould used to build Hauteruruku. They also had some kahikatea timber left over from that project. Originally sourced from Central Otago, it was dry, well-seasoned, and had been stored for about 30 years.

The kahikatea was ripped down to 5mm strips to plank the hull and to build the laminated beams joining the hull to the ama (outrigger). The hull has two full-length Oregon stringers and a hard-wearing Australian hardwood rubbing strake.

There are buoyancy compartments built in at each end for safety. The decks are covered with Meranti marine ply, and the seats are rimu.

The bamboo mast and boom came from the Hokianga region, donated by the Mules whānau, who have strong links with Karitāne including a daughter and mokopuna living there.

The young builders had seen kōrari – the seed stalks of harakeke, known as "claddies" in the south used to build lightweight surfboards, so they were keen to experiment with that material to build the ama.

Coincidentally, harakeke had a prolific flowering last summer, with the tallest stalks anyone had ever seen. So the young builders had some great material to work with, and embraced the challenge.

"It was a real labour of love cutting and shaping the pieces down to size, almost like making a giant jigsaw and fitting it together on the stringer," Suzi says.

"People left them to it, because that was their thing. We didn't really know if it was going to work, but Georgia-Rae had complete faith to keep going."

Georgia-Rae drew a freestyle design of a mythical bird inspired by Waitaha rock art drawings and that design now graces the sail, which in itself was recycled from a cut-down yacht sail.

Suzi says the project has been a long journey, taking two years rather than the year they originally anticipated.

"We have lost whānau members and they are missed daily; people have graduated, people have moved away, people have moved back, people have written theses and masters, pēpi have been born, and we have sailed on new waters," she says.

"But the kaupapa is so much bigger than building a waka – it's about all the connections along the way, and the growth that has happened."

Project Whare Paku

SITTING ON THE HILLTOPS OF BANKS PENINSULA, DREAMING of how we wanted to live our lives together, Jared and I conceived a dream of rangatiratanga. Rangatiratanga over our decisions, rangatiratanga over our kai, rangatiratanga for our whānau and the generations to come. Little did we know that in the years to follow, we would make some bold decisions that would allow this journey to take shape in ways we could have never foreseen.

Within the year we packed our bags, leaving behind the conveniences of urban life – going to the theatre, meeting up with friends, expanding our palate of international foods – and moving home to my ūkaipō. And when I say home, I mean into the room off the verandah of my parents' Hokianga homestead, down a dirt road in the heart of Northland.

Driven by our passion for being present in the lives of our immediate whānau, we started putting into place what needed to happen to shift our lives toward realising our vision of rangatiratanga. And as we soon found out, the process was not necessarily a seamless or linear one – our story is one of squiggly routes.

That brings us to our project – appropriately (or inappropriately) named "Project Whare Paku" – a kaupapa that aims to bring together our pursuit of tiny house living and low-impact existence within our taiao. Our mutual love for the environment, whānau, and creativity directed us toward what we saw as a solution to many of the barriers our generation is facing: home ownership, food security, and agency over our decisions. So we took stock of the savings we had hidden away over the years, Jared upskilled in his DIY abilities, and off we went with one thing on our minds: a trailer for our new home! The interesting thing with left field decisions such as a home on a trailer is that people think you're either mad or genius. Luckily for us, anyone who mattered in our lives could see that we were indeed the best of both of these things.

PHOTOGRAPHS PETER DE GRAAF, *NORTHERN ADVOCATE*, 2019

But as we were to soon find out, our decision to do everything ourselves involved very little glamour. The "measure twice, cut once" mantra soon turned into "research for months, measure a hundred times, cut very slowly, and figure it out as you go". While I continued to work to ensure we had enough cash flow to balance our outgoings of odd purchases, Jared's repertoire of building achievements went from a bookshelf to four walls and a roof.

Like any great project there is always a twist, and for the first year we had escaped any drama, complexity, or setbacks. But our twist eventually did arrive. As any parent will know, children take your lives down a multitude of unplanned paths. Finding out we were going to have our first child meant deadlines became more daunting, original plans got morphed, and "tiny" took on a larger definition.

The interesting thing with left field decisions such as a home on a trailer is that people think you're either mad or genius. Luckily for us, anyone who mattered in our lives could see that we were indeed the best of both of these things.

Eight months pregnant, in the heat of a particularly dry Northland summer, we finally moved into our tiny house. It was blissful, with all the things that dreams are made of. Until the broader infrastructural limitations started becoming evident. Not having running water (either for us or our gardens), the novelty of living by candlelight started to dim; and cooking on my old Aoraki Bound cooker limited our repertoire of dishes. It soon became apparent that Project Whare Paku was not simply a housing kaupapa. What we had to create was a mini-world, so that all components of our lives would thrive.

To add to the growing complexity of the project, our whānau of two adults and a growing pēpi expanded with the decision to whāngai two nephews. They came to live with us, adding to the pending tipping point of the human-to-roof ratio. Tiny living just wasn't going to work … well not just yet, anyway.

So we had to put our pride to one side, yet again, and find some solutions to our DIY reality. Off we went, firstly to our whānau bach by the harbour, to birth our first child; and then back to the room on the verandah with three more humans in tow. Having parents who welcomed us back with open hearts while we took stock of how we had just multiplied is something we will be forever grateful for.

Which lands us to where we are right now: living in an intergenerational household, back in the room off the verandah – Taua, Pōua, Jared, myself, and our allsorts whānau. We've spent the year learning how to parent, learning the ins and outs of permaculture, and, when possible, we have snuck in a bit of work on the house and section. Our tiny house project is now a full-flung lifestyle including an off-grid solar set-up, gravity-fed water system, the beginnings of a food forest, and organic kai production that we hope will feed/inspire our whānau, friends, and community. With the tiny house near completion and a few more pieces of the puzzle to find, we are determined to get into our whare by the close of the year.

Our journey toward realising our rangatiratanga has not been a direct route; nor would we want it to be. It has tested our mental, emotional, physical, and spiritual resilience; but has also allowed us the space to deconstruct our perceptions and interactions on a range of levels. It is making us more agile, more in-tune, and a better team; and, although painful at times, will set us up for longevity. To say that we've loved this project would be to simplify something that has been profoundly life changing – and something so powerful should never be easy, direct, or obvious. Our reclamation of rangatiratanga is hidden in the darkness of the unknown, in the process of the journey, and the frustration of unlearning and relearning.

A year from now we will be in a very different situation, which is only an exciting idea. Bring on the squiggly routes, the journey, the odd learning – for it just makes us stronger, more resilient, and better at [tiny] living.

Rangimārie Mules descends from Kāti Huirapa ki Puketeraki, Kāi Te Ruahikihiki, Kāi Te Pahi and Kāti Moki. Although she has strong and active links to her Ngāi Tahu whakapapa she was born and raised on the edges of the Hokianga Harbour where she still resides alongside her whānau, her partner and their newborn son Taupae Karaka.


WHALE WATCH

PHOTOGRAPHS AND WORDS
Nā PHIL TUMATAROA

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI


WHALE WATCH
KAIKOURA | NEW ZEALAND


WHALE WATCH

For Amelia Taylor (Ngāi Tahu) her relationship with Kaikōura Whale Watch is as deep as her love of the sea and the magnificent whales that make their home off the coast of the small township.

It was the foresight of Uncle Bill Solomon that led four Kaikōura families to mortgage their homes and finance the fledgling eco-tourism business in 1987. More than 30 years later it is an international success story and the backbone of the local economy.

"I love Tangaroa – I love being out there on the sea. That's when I get the chance to kōrero to the manuhiri about Uncle Bill's vision. I was around when it happened and had a very special relationship with Uncle Bill – so I feel it's my duty to make sure that story's still being told."

Amelia is on her third stint working for the whānau-run business and today spends her time as a Versatile – a role that sees her dividing her time between duties on the boats and at the Whale Way Station headquarters.

"I cover all areas, sea crew, retail, cafe, reservations, administration and cleaning, wherever I'm needed, but it's at sea with the whales that I am most at home," she says.

And the feeling of home is never far away for Amelia who works alongside her sister Ari, who is one of the original and longest serving employees at Whale Watch, and daughter Jaegan, who has worked there for the past six years.

"It's more than having a job, the whole whānau has worked here at one time or another and the next generation will too," she says, evidenced by Ayla-Jade, Amelia's three-year-old mokopuna sitting on her knee behind the shop counter.

"That's what makes Whale Watch special. It's got that whānau aspect – whether you're Māori or not."

Wild weeds and asparagus

Each spring before I dig in the cover crops and put compost on the soil, my wife and I have active discussions over the place of weeds in my māra. I prefer as few weeds as possible so that there is maximum space available for the more palatable plants I prefer eating, like strawberries and asparagus. My wife, however, likes to have a ready supply of "weeds" to make into teas and pestos, so I need to make sure there are patches of them available for harvesting. Two of the most common wild food weeds found in a māra are nettle and dandelions; and while I don't appreciate too many of them in my māra, I understand there is a place for allowing some of them to grow (and it saves money by not having to go to marriage counselling).

Two of the most common wild food weeds found in a māra are nettle and dandelions; and while I don't appreciate too many of them in my māra, I understand that there is a place for allowing some of them to grow.

Nettle is an adaptogenic herb that is packed with hundreds of phytochemicals, and is high in silica and 40 other trace minerals that are bioactive and bioavailable. These anti-inflammatory nutrients help revive tired organs, particularly the adrenals, to help ward off adrenal fatigue – a common complaint brought on by the stresses of the modern world. Nettle is also very supportive of the endocrine system in general, and the reproductive organs, particularly for females. It can be a real pain, but its healing powers are undeniable. Nettle tea is a mainstay of my recovery from cancer, and nettle deserves a place in any māra.

Dandelions are particularly useful in spring, as the alkaloid bitterness in the new leaves helps get the blood pumping in a way that supports and cleanses organs of radiation, toxic heavy metals, DDT, and other modern poisons. The root is even more powerful in its ability to cleanse the body's organs. The flowers are the least bitter part, and make a colourful addition to a salad. All parts of the dandelion contain phytochemicals, vitamins A and B, manganese, iodine, calcium, iron, magnesium, and selenium. These nutrients help purify the blood, squeeze toxins out of the lymphatic system, and help the body fight off disease. Dandelion root and nettle leaves make a powerful tea, made more palatable with a little honey.

Above: Common weeds, nettle and dandelion – dandelion root and nettle leaves make a powerful tea.

Asparagus

Another addition to my māra, at the insistence of my wife, has been asparagus (actually she just went ahead and planted them in the strawberry patch without letting me know). This was about three springs ago, so it was only last summer that they started to produce a harvestable crop. They are a very tasty addition to the menu. Turns out that asparagus is a powerhouse of life-giving energy through its phytochemicals (chlorophyll and lutein), easily absorbable B vitamins, silica, and vital trace minerals such as zinc, phosphorous, magnesium, and selenium. In addition, asparagus is very alkaline, and reduces acidity in the body. This, along with all its other nutritional benefits, makes it a perfect food to help ward off and/or recover from cancer.

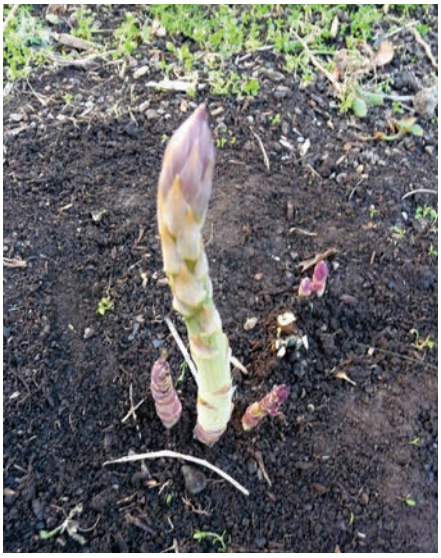
Asparagus is relatively easy to grow, but as a perennial, requires a lot of patience. Normally it takes about three years before the spears can be harvested in any abundance for the first time. They can, however, be productive for more than 20 years, so are worth the effort to grow. While asparagus can be grown from seed, this requires even longer to produce; so it is easier to buy the crowns from a garden centre and get a head start.

Asparagus needs to be planted in fertile soil with a pH of 6.5 to 7. While late winter

PHOTOGRAPHS TREMANE BARR

is the best time to plant them, early spring is also good. Before planting the crowns, cultivate the soil to a spade's depth to make it loose and friable while working in compost and other organic fertilisers. The asparagus crowns should be planted with the roots facing down, at a depth of 15cm, and 30cm apart. Asparagus doesn't like to have wet roots, but does prefer moist soil. A covering mulch of straw can be beneficial in summertime to avoid the roots drying out.

For the first couple of spring seasons after planting, it is generally best to let most of the spears go through their full life cycle, growing into tall, ferny-looking stems that can reach heights of more than 2 metres. This allows the plant time to establish its root system, from which future seasons' spears will grow. In the autumn, these ferny stems can be cut down to soil level. Once they



Left: planting kūmara; above: asparagus.

do start producing, the harvesting runs for 6-8 weeks from late spring to early summer. As a gross feeder, needing a lot to eat, asparagus will need new compost every spring, and regular doses of organic liquid fertiliser applied at the base of the plant where the spears grow from, to help maximise production. Once producing, it is important to harvest the spears regularly, as they can become woody if left for too long. It is also important to cut the spears off at ground level with a sharp knife – trying to rip them off can damage the root system.

While this crop does require patience, it will produce tasty and healthy rewards for decades to come with minimal maintenance – it's well worth the effort.

Continuing experiments with GANS

My experiments with using plasma GANS gardening products on my crops has continued through winter with success. My tunnel house has been full of productive salad crops all winter, while outside, the usual winter crops have been more productive than normal, particularly the sprouting broccoli and Brussels sprouts. This will be the first full growing season using the plasma GANS for every crop from the beginning; it will be interesting to see the results. I will experiment further with kūmara by growing all three types: red-skinned Ōwairaka, gold Toka Toka, and the orange cultivar Beauregard (see TE KARAKA 82 for details on how to grow kūmara). The Keshe Foundation, which develops new technologies to address global environmental challenges, recently announced a partnership with China to further develop plasma GANS not just for agriculture, but free energy generation and space flight. If only people stopped wasting their time complaining about fossil fuels and actually focused on developing the science and technology of free plasma energy, as explained by Nikola Tesla and Mehran Keshe, we would all be a lot better off.

Mahi Māra and the Plasma GANS Series

https://ngaitahu.iwi.nz/our_stories/hei-mahi-mara-plasma-in-the-mara-tk80/
https://ngaitahu.iwi.nz/our_stories/autumn-mahi-mara-song-of-the-tipuna-tk81/
https://ngaitahu.iwi.nz/our_stories/hei-mahi-mara-tk82/

Keshe Foundation

https://keshefoundation.org

Keshe Foundation Announces Major Funding Initiative by China

https://www.youtube.com/watch?v=kerCjeJzAM0

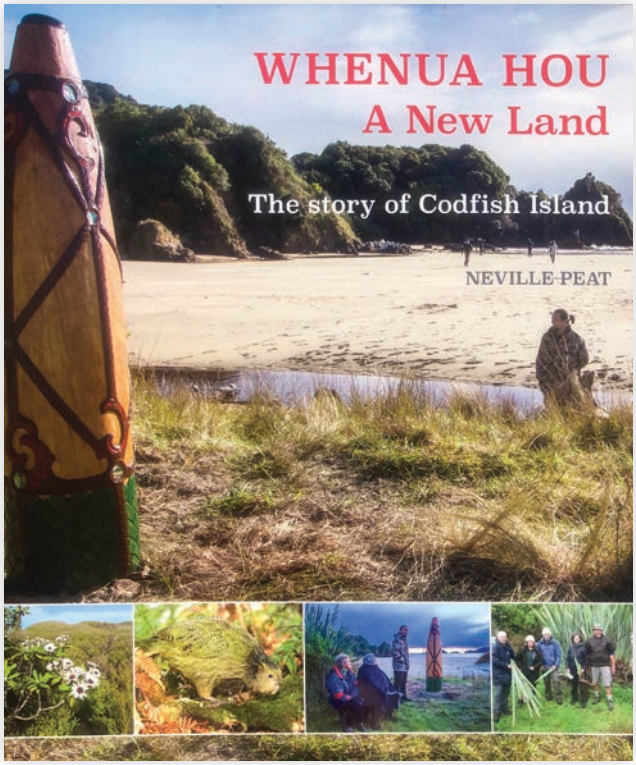
GANS Plasma Gardening Products

https://plasmainnature.com/product-category/plasma-garden/

Keshe Foundation Public Plasma Gardening Videos

https://www.youtube.com/watch?v=nagenO0JQ0U&index=18&list=PLpCKWzA-bp9u08-2qiXOh2Y4HFgS51xHw

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 30 years. Tremane is currently a self-employed mauirpreneur whose whānau owned and run business sells essential oils and natural skin care products containing native plant extracts: **https://zurma.co.nz/**



WHENUA HOU: A NEW LAND

Nā Neville Peat
Whenua Hou Komiti/
Department of Conservation 2019
RRP: $25.00
Review nā Matthew Walker

In July TE KARAKA staff were privileged to attend the launch of this pukapuka at Te Rau Aroha Marae in Awarua. This was a wonderful opportunity to acknowledge the partnership between the Whenua Hou Komiti and the Department of Conservation that brought this book to life. The island of Whenua Hou lies just off the coast of Rakiura, and is of great significance to Ngāi Tahu as the location of the first permanent mixed Māori and European settlement in Aotearoa. It is also the home of the Kākāpō Recovery Programme today, and this book honours both the historical and contemporary stories of the island. Fittingly, our reviewer has a close relationship with the island of Whenua Hou, both as a descendant of that early settlement, and as a former volunteer for the Kākāpō Recovery Programme.

Te Waikoropupū/Sealers Bay is beautiful. I stood here on these golden sands a few years ago, taking a few minutes out between a hectic schedule of day and night-shift kākāpō work. Dusk in summertime comes late to Whenua Hou. When it does come, the toothy granite outcrops of the Ruggedy Range glow salmon across the water as Earth's shadow rises to claim them back. Try to guess how far: so hard to tell. A hoiho passes, watchful, taking its time, heading out to feed. A timeless spot, untouched by the hands of people. Or so I thought – but I was wrong about that. I was standing in the footprints of my tūpuna.

Turning away from the beach and heading up the sandy path, the clues – the "tuwhiri", as Neville Peat describes – are everywhere. The dead trunks of tōtara in the creek nearby bear scars where bark was peeled away and used. The pū harakeke just up from the beach are not native to Whenua Hou: they were brought here by Ngāi Tahu women as a resource, for raraka, for kai, for rokoā. And I find them right there in my old photographs, tohu I could not yet read. Beneath the surface, the beach reveals a history of occupation back to the 13th century. Deep layers speak of a world of Waitaha penguins and moa, of trade from afar: 15th century obsidian from the Bay of Plenty. Shallower layers speak of pre-Treaty contact: willow pattern plates, pipes, buttons, pounamu. Archaeological work continues.

Whenua Hou: A New Land is a short book for a small island with a big story. This book explores the history, biodiversity, and the critical importance of the island to science, to conservation, to Ngāi Tahu. Nevertheless, if you pick up this book as an uri of Whenua Hou, you may be disappointed. It may not have everything you are looking for. You will not find detailed individual histories of the characters here, the Pākehā sealers and whalers and the Ngāi Tahu women. But you will find a portrait of your tūrakawaewae, a readable overview that captures the spirit of the motu, the spirit of coming together, of mutual benefit, of opportunity, of freedom, of new beginnings. The threads, the whītau, of Whenua Hou are woven through and bound into the whakapapa of Ngāi Tahu today. To me, ultimately, Whenua Hou is a symbol of hope – hope for the kākāpō, hope for collaboration, hope for mutual understanding, hope for mahi tahi. As Whenua Hou is a taoka, so is this book. I bought copies for each of my tamariki. One day, they too will stand on that beach, and they will see what I couldn't see.

TE WHATU TĀNIKO – TĀNIKO WEAVING: TECHNIQUE AND TRADITION

Nā Hirini Moko Mead
Oratia Media 2019
RRP: $45.00
Review nā Paula Rigby

As a young girl I marvelled at my grandmother's fingers moving deftly across her weaving, swapping the different coloured shimmery silks to form patterns that she created into belts, bags, and headbands. I was later to learn that this weaving was called tāniko. When my grandmother died, I came across this book, and it became my "go to" inspiration, and the answer to the many questions on the subject of tāniko I was no longer able to ask her.

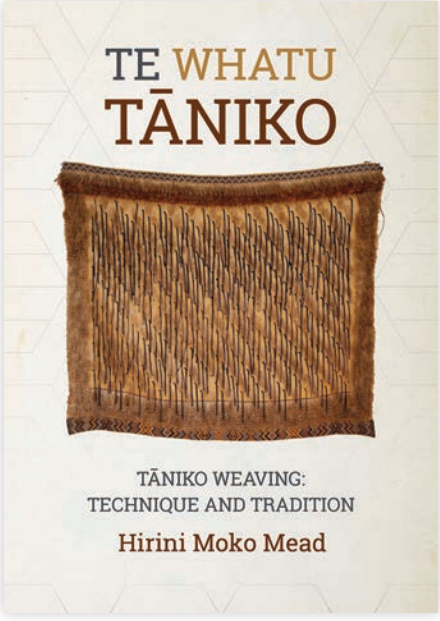
Matthew Walker (Ngāi Tahu, Kāti Māmoe) is a web developer for Ngāi Tahu Tourism, and a keen tramper, amateur geologist and native orchid botherer. Matthew lives in Ōtautahi with his partner Sarah and his tamariki, Zia and Caspar.

Paula Rigby (Ngai Tūāhuriri) is a skilled weaver, with many years of experience. She is currently Deputy Chair of Te Rōpū Raranga Whatu o Aotearoa (National Weavers Committee). Paula has been commissioned to make taonga pieces for both international and national collections.

Tā Hirini Moko Mead's book is recognised as a key reference work to this important tradition of Toi Māori. It was first published in 1958, this being edition three. It is a comprehensive reference book for artists, enthusiasts, weaving students, and teachers.

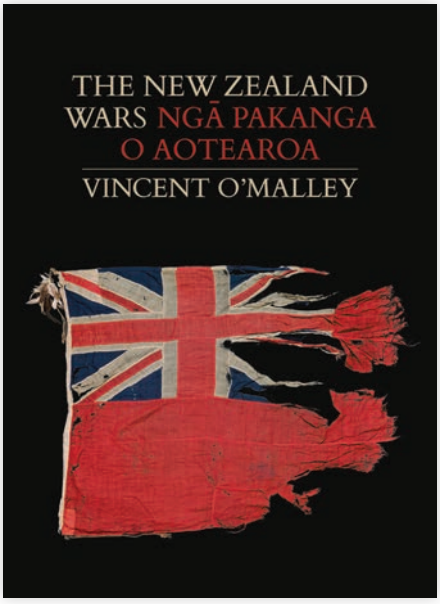
If you have ever wanted to know anything about tāniko, it is all here in one book: the origins of tāniko weaving, its development from the Classical Māori period AD 1650 to 1800 through to the Modern Māori period of 1900 to present day, and traditional techniques are all shown and explained. For those who would like to give it a go, there are step-by-step instructions and drawings alongside a variety of graphed-out patterns for you to try, including recommendations for the amount of materials you will need to make a sampler.

Although first published in 1958, there has not been another book dedicated to tāniko that has surpassed this one. I still get enjoyment from reading this great book.



THE NEW ZEALAND WARS – NGĀ PAKANGA O AOTEAROA

Nā Vincent O'Malley
Bridget Williams Books 2019
RRP: $39.99
Review nā Gerry Te Kapa Coates



The New Zealand Wars involving Māori conflict with the colonising British Empire spanned the years from 1845 to 1872, touching on many 19th century aspects of life in this country. The wars have never been fully acknowledged for the wide effects they had on both tangata whenua and the settler society that arose from colonisation. In this book historian Vincent O'Malley says that "awareness and knowledge of this history is crucial to fully understanding the present", and that "any discussion of contemporary Māori poverty that fails to acknowledge the long history of invasion, dispossession, and confiscation is missing a vital part of the story."

O'Malley gives us chapter and verse of this history, grouped into sections including The Northern Wars 1845–46, Central New Zealand: Wairau, Wellington, and Whanganui, The Taranaki War 1860–62 and 1863–64, The Waikato War 1863–64, The War at Tauranga, Pai Mārire and the West Coast campaigns 1864–66, The East Coast Wars 1865–66, Titokowaru's Campaign 1868–69, and The Pursuit of Te Kooti 1868–72. He summarises the legacies of these various wars by talking about the moves towards redress, how the wars are remembered – or not – by the two factions, and showing the disparity between the government funds lavished on World War I commemorations, compared with those for wars fought here in New Zealand between the Crown and Māori.

It is mainly young people who have been leading the movement to ensure that New Zealanders remember this history. One example quoted is the three students from Ōtorohanga College who, after having visited local sites of conflict, drafted a petition to Parliament in 2015 which attracted over 12,000 signatures calling for a national day of commemoration of the New Zealand Wars. The resulting Māori Affairs Committee inquiry attracted 189 submissions, of which three quarters opposed the petition. Those who opposed were predominantly elderly and "disproportionately male." In August 2016, the government announced that a national day of commemoration would be established, although it would not be a public holiday. After a false start in October 2017, the first Rā Maumahara (day of remembrance) was finally held on 11 March 2018, with the intention for future commemorations to be held on 28 October each year, the anniversary of the Whakaputanga – the 1835 Declaration of Independence by Māori.

One purpose of the book is to aid teaching this history in schools. It is very readable, with fine half-page illustrations – photographs taken of those of the times, both historic and recent artwork, and maps of conflict areas. Class sets should be mandatory in New Zealand schools.

The current protests around Ihumātao are noted with an illustration on page 109 of a published Crown ultimatum notice dated July 9 1863: "To the Natives of Mangere,

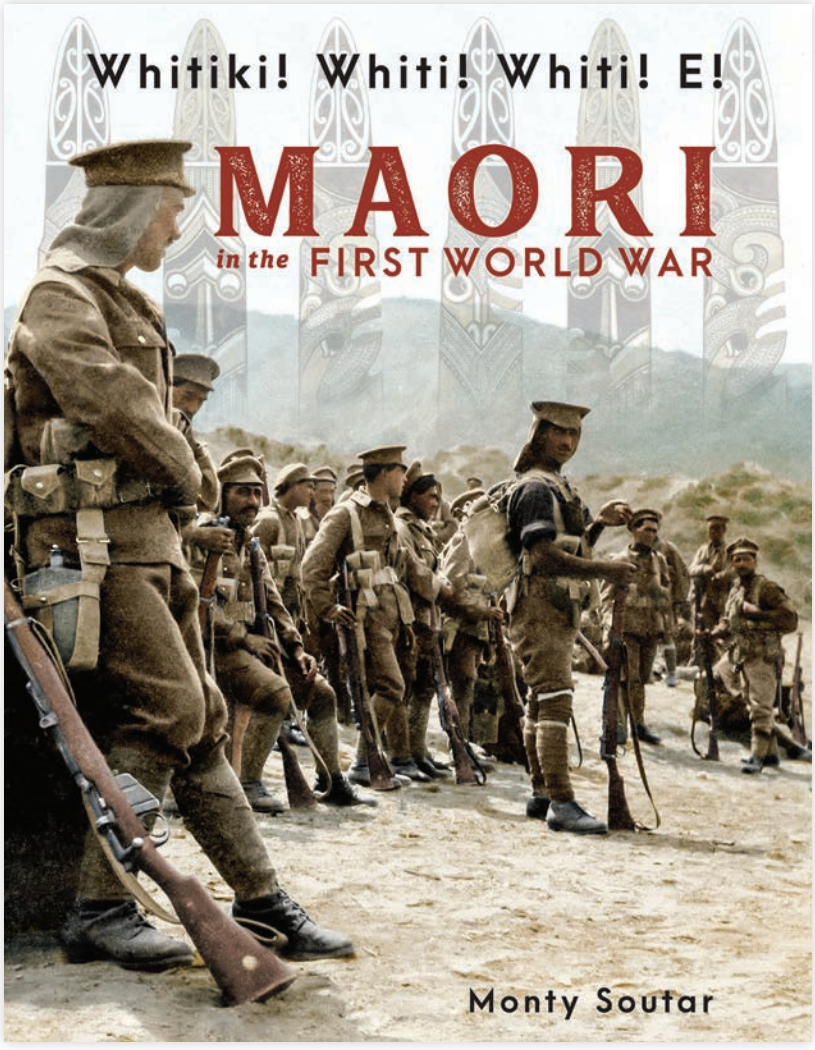
Gerry Te Kapa Coates (Ngāi Tahu, Waihao) was born in Ōamaru, and has had poems, book, and theatre reviews and stories in Huia Short Stories collections 4, 5, and 7; and other publications including *Landfall*, *Mana* magazine and *Ora Nui 3*, as well as a wide variety of non-fiction espousing environmental issues, amongst other themes. His collection of poems and short stories from 1961–2011, *The View From Up There*, was published by Steele Roberts. Gerry was a panellist at the 2013 Christchurch Writers and Readers Festival. He also works as a consultant and commissioner on RMA and similar EPA hearings, as well as being an author and doing Māori and technology advisory work.

Pukaki, Ihumatau, Te Kirikiri, Patumahoe, Pokeno and Tuakau – All persons of the Native Race living in the Manukau district and the Waikato frontier are hereby required immediately to take the Oath of Allegiance to her Majesty the Queen, and to give up their arms to an officer appointed by the Government for that purpose." O'Malley says in a footnote that many Māori understood this notice as ordering them to leave their lands, and that few were willing to take the oath, as they feared they might then be required to fight for the Crown against their own kin.

This book is splendidly produced. Not only is it timely, but it will certainly endure as an accessible resource for those interested in learning about the true history of Aotearoa from both sides' perspective.

WHITIKI! WHITI! WHITI! E! MĀORI IN THE FIRST WORLD WAR

Nā Monty Soutar
David Bateman Ltd 2019
RRP: $69.99
Review nā Russell Caldwell



Whitiki! Whiti! Whiti! E! Māori in the First World War is a densely-packed and utterly absorbing work by leading Māori military historian and former soldier, Dr Monty Soutar (Ngāti Porou, Ngāti Awa), ONZM. Dr Soutar specialises in Māori military history in both World Wars, and his new book follows his previous award-winning title, *Ngā Tama Toa: The Price of Citizenship: C Company 28 (Māori) Battalion 1939–1945*.

Whitiki! is very well organised and easily comprehensible. The author's clear style signposts the reader through major historical events, as well as fleshing out the story of World War I and the role of Māori in it. From a population of 50,000, more than 2200 Māori served in the war, and more than 330 died. They served in the Middle East, Malta, Gallipoli, France, Belgium, and England from 1914 to 1919, in the Māori Contingent and its successors.

The book explores life in Māori communities before the war through to embarkation overseas. Unit formation, training, the realities of trench warfare, and the roles of the Māori soldiers on the front line are also examined. Light is also shed on the reasons why some Māori men signed on to serve, and others staunchly resisted the call to fight overseas. At nearly 600 pages, this book is a significant work. It is packed full of information, detailed research, and over 300 images, many from whānau collections which have not previously been published.

The book also serves as a reference source for the more experienced researcher. It is easy to quickly find parts of the book relevant to one's own iwi or hapū, or in many cases, whānau. In the case of Ngāi Tahu, *Whitiki!* has drawn on the rich material contained within *He Rau Mahara*, published in 2017 by the Ngāi Tahu Whakapapa Unit.

Whether it be on the beaches and hills of Gallipoli or fighting in the trenches in Europe, Māori forces were at the forefront of some of the most gruelling war condi-

Russell Caldwell (Ngāi Tahu/Te Arawa) manages a youth justice facility in Christchurch. He has worked in a number of senior roles in government and Māori organisations, including 10 years working for the Ngāi Tahu Māori Trust Board and Te Rūnanga o Ngāi Tahu. He has previously served as an infantryman and signaller in the New Zealand Army, a second lieutenant in the New Zealand Army Cadets, and a specialist service officer in the Australian Army Cadets, Northern Territory Battalion. Russell holds a degree in New Zealand History and a Master's degree in business. He has published works on the New Zealand Wars and Ngāi Tahu Whakapapa.

tions imaginable. *Whitiki!* contains a vivid first-hand example of this from Private Wiremu Pitama (from Tuahiwi) of burying fallen comrades while under enemy fire at Gallipoli:

"The Turks were sniping at us all the while ... we couldn't dig a decent hole, the ground being that hard ... we could only get down three feet ... we buried them as they were with their things on ... Wepiha read the burial service. We were all crouching to avoid the bullets."

During World War I the devastating artillery bombardments were punctuated with quiet moments. At those times, relentless banter, camaraderie, and a satirical sense of humour helped Māori soldiers to pass the time, support each other, and make life a little more bearable. *Whitiki!* also depicts those moments when the Māori soldiers yearned for home comforts and loved ones. The sparse rations also had them longing for kai Māori.

"I should like to be home and have a good feed of mutton birds and potatoes," Private William Rickus of Temuka wrote home to his mother. "I often crave for a native meal, such as corn, kanakana (lamprey), fowls, or anything for a change from those war rations."

It is clear from the cases presented in this book that Māori in the First World War played a key role in the evolution of uniquely New Zealand styles of soldiering and leadership. This can be seen in the fusion of European military training and the Māori approach to battle. Brave Māori officers such as Captain John Charles Tamanuiarangi Tikao from Rāpaki gained reputations as fierce fighters. When describing an attack on Chunuk Bair Ridge, Tikao wrote, "I had hardly got the word charge out ... when my men were into it hell-for-leather".

When Tikao issued the order to charge, his soldiers broke into haka: "Ka Mate! Ka mate!" (Will I die!) and "Ka Ora! Ka ora!"(Will I live!).

"The yelling screaming way ... the whole lot of us ... as we ran at the Turks ... they seemed bewildered for they hardly fought at all. Most of them ran."

Tikao's men admired his approach of leading from the front during close quarters combat. "You have no idea what an amount of confidence it gives one when you know you have a good leader," one of his men said.

Monty Soutar has done an outstanding job in achieving his mission of ensuring that all of our tūpuna soldiers are not forgotten. The research for this book was conducted over four years; nearly as long as the war itself. The result is a superb and groundbreaking job of telling the story of the entire Māori war effort in the First World War. The book is a welcome addition and fitting capstone to the series on New Zealand and the First World War produced jointly by Manatū Taonga, the Ministry for Culture and Heritage, Massey University, and the New Zealand Defence Force, Te Ope Kātua o Aotearoa.

KEI HEA A SPOT?
Nā Eric Hill
Penguin 2019
RRP: $19.99
Review nā Allanah Burgess rātou ko Kaia Waaka (4), ko Maika Waaka (3)

What an awesome way to take an original lift-the-flap book to the next level – publish it in te reo Māori!

My tamariki recognised the book straight away. It's one of our favourite stories, and we think it's pretty cool that it's now available in te reo.

The Spot series is well known and holds a fair bit of space in our book shelves. In this translation we found that although most of the reo is at a beginner level, some of the sentences are harder than others. You don't need to worry, because most people are probably familiar with the English version, or can easily work out the meaning because of the great illustrations!

Kaia is very proud that she is now able to say "Kei hea?" and understands it means "Where is?"

Some other kupu hou my tamariki learned were kāo (no), āe (yes), and pea (maybe).

Kei hea a Spot? is an interactive and fun way to introduce some basic kupu to your tamariki, and allows them to develop propositional language such as "Kei muri pea i te tatau?" (behind the door), "Kei roto rānei i te karaka?" (inside the clock), and "Kei raro pea i te moenga?" (under the bed).

Lifting the flaps means fun and unexpected surprises for everyone. When Maika was asked what he thought of the book, he said, "Oh, good! The bit when 'Kāo, Spot isn't in the treasure' when I opened it."

I won't reveal where Spot is at the end of the book but let's just say that Kaia went on to support Maika's kōrero by adding, "I think it's a surprise to everyone when Spot isn't under the whāriki like we all thought!"

Kaia said that this book makes her feel happy, but she doesn't like when Maika reads it because he isn't very careful and bends the flaps. And she's right, he is a little aggressive when it comes to opening the flaps; which unfortunately means I don't expect the book to stay in very good condition for long.

This classic book published in te reo Māori is a must-have for your toddlers' book collection. I hope my tamariki don't begin hiding from me at dinner times, but I am looking forward to playing hide and seek using our kupu hou.

Allanah Burgess (Ngāi Tahu, Te Ātiawa) is a project adviser for Whakapapa Ngāi Tahu and a proud māmā to her two tamariki Kaia (4) and Maika (3) Waaka. They live in Ōtautahi but call Waikawa ki Te Tau Ihu home. Kaia is a creative kōtiro who has a love for pukapuka, art and role play. She loves spending holidays with her whānau in Waikawa, especially visiting her Nani, Koro and many cousins.

Mātauranga Pītau Ira is a series of artworks created by Ashleigh Zimmerman (Ngāi Tahu – Ngāi Tūāhuriri) for her graduate exhibition, held at the Whangarei Art Museum in November last year. Ashleigh is a secondary school art teacher, and last year completed a Post-Graduate Diploma of Māori Visual Art through Massey University. Her studies provided a welcome opportunity to explore her whakapapa and sense of identity as a Māori woman.

Ashleigh's whānau lost their connection to their whakapapa when her late grandfather, Stanley Morphina Rule, was adopted at birth by a Pākehā family. With no birth certificate, and no connection to his biological whānau, he had very little knowledge to pass onto his children and grandchildren.

"My identity as Māori is something that I have struggled with, feeling the constant pressure to assert or quantify the degree to which I am Māori," Ashleigh says. "For my graduate exhibition I decided to visually explore the construction of Māori identity through the completion of a home testing kit from AncestryDNA.com."

The home testing kit that Ashleigh received contained a set of instructions, a plastic specimen container, stabiliser fluid and a pre-addressed return envelope. But, she says, it also represented the promise of knowledge that had been previously lost, and a new sense of connection.

Mātauranga Pītau Ira is a juxtaposition of medical iconography with traditional whakapapa aesthetics – surgical masks decorated with moko kauae designs, coloured cotton buds used to create a kōwhaiwhai pattern – to create a new visual language that reflects the vulnerability that comes with receiving finite genetic results without the proper contextualisation of whakapapa.

"DNA is widely considered to be the building block for life, but genes are more than just chemicals," says Ashleigh.

"If ira tangata is the human genome, whakapapa can be envisioned as the cultural value contained within the genome."

Although *Mātauranga Pītau Ira* draws directly from Ashleigh's own experiences, her work has wider implications for the ongoing discussion on the longevity and complexity of indigenous identity.

Aukaha is a regular feature that celebrates the creative talent of Ngāi Tahu whānau. If you would like to see your work (prose, poetry or visual arts) published in TE KARAKA, please contact us.

BY EMAIL: tekaraka@ngaitahu.iwi.nz

BY PHONE: 03 974 0177

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

KAHURANGI MATEROA PARĀOA WILSON-MAHUIKA
Poutini Ngāi Tahu – Kāti Māhaki ki Makaawhio, Ngāti Porou

He Tangata

Kahurangi was raised on the West Coast and has always been fiercely proud of his Poutini Ngāi Tahu and Ngāti Porou heritage. He attended Hato Pāora College in the North Island, originally intending to study archaeology. However, at the age of 14, Kahurangi was lucky enough to discover his true calling while on a hīkoi in the Hollyford Valley, and he changed his career aspiration to Cultural Heritage guide – which he's been doing ever since. Today, Kahurangi is a self-employed guide and programme co-ordinator who runs a number of programmes that introduce Ngāi Tahu rangatahi to the whenua and their culture.

PHOTOGRAPH KURT MCLAUCHLAN

WHAT CONSTITUTES A GOOD DAY?
Waking up.

ONE THING YOU COULD NOT LIVE WITHOUT?
Connection – with people, with te ao Māori, and with the taiao.

WHO OR WHAT INSPIRES YOU AND WHY?
I am inspired by many things in life: my brothers who fought the odds and changed their lives for the better, and members of my whānau who have all fought their own battles in some way and become stronger for it. However, my biggest inspiration is easily my mother, Kara Tui-Alice Edwards. A wahine toa in more ways than one, a matriarch, a protector, a provider – all while raising two kids by herself; instilling strong whānau values and self-identity, giving me a strong hearty base to create any kind of life I wanted. Without my mother's unflinching love and support I wouldn't be able to live this crazy, exciting life of mine! So in turn, I owe my life, my legacy, and all my heart to my mum, who told me: "Always remember that when you were born, you got half my heart and half your father's ihi."

HIGHLIGHT IN THE LAST YEAR AND WHY?
I can't think of just one – had a mission every month and they were all highlights! From running two Te Ara Whakatipu hīkoi and Mātauraka ki Taumaka hīkoi, to being privileged to sail on a waka hourua ko Hinemoana – and the list goes on! Engari, kā mihi nunui ki kā kahi katoa me te āwhina mai i ahau.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
My 1995 Sportster.

FAVOURITE WAY TO CHILL OUT?
Bob Marley or Katchafire blasting out of my headphones or car stereo while on the cruise between missions.

FAVOURITE PLACE?
Anywhere along the West Coast, from Karamea to past Piopiotahi.

DANCE OR WALLFLOWER?
Dancing with the wallflower (well, trying to).

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Meat!

WHAT MEAL DO YOU COOK THE MOST?
Meat on toast!

GREATEST ACHIEVEMENT?
Finishing kura. To drive up this massive driveway as a young boy and to come out five years later a strong, confident young Māori with the tools to create any kind of future for myself. Not to mention the brothers! Boys that grow into men together, that will have each other's backs even after death – a connection that can't be broken, the brotherhood, my mates, my brothers, BFFLs, the broz! Shout out to the one and only Hato Pāora College!

DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?
I would like to see the continuous strengthening of our reo and mātauraka Kāi Tahu. I would also like to see more of our tākata Kāi Tahu working for, with, and running Kāi Tahu. Really, I just want our people to thrive in a Māori world that we've helped to create. Whāia te tika – follow the path of righteousness.

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Calling for applications

Funding round closes Friday 27 September

Te Hamo o Tū Te Rakiwhānoa, as created by Ngāi Tahu master carver, Caine Tauwhare was recently blessed and erected on Ōtamahua (Quail Island).

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