

TE KARAKA





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8 GROWING FUTURE LEADERS

For the past three years, Te Pōkai Ao has been giving Ngāi Tahu rangatahi the opportunity to expand their horizons through visits to San Francisco and Hawai'i, where they learn more about the innovation of the past and the opportunities of the future. Nā Anna Brankin.

12 KA TŪ TE TĪTĪ

A photographic celebration of Te Atakura, the Hui-ā-Iwi kapa haka showcase.

16 MAKING IT BIG IN LONDON'S WEST END

James Buchanan learned his performance skills at primary school kapa haka, and three years at a prestigious performing arts school in London has honed his craft. Kaituhi Emma Symon reports.



16

20 ENSURING OUR TOMORROW TODAY

As we look to the dawn of a new decade, it becomes increasingly important to think about the future of leadership within the iwi. Kaituhi Anna Brankin sits down with kaiwhakahaere Lisa Tumahai to learn more about her vision.

24 ESSENTIAL HEALING

Kaituhi Jocelyn Henderson catches up with Tremane Barr and Jytte Glinborg, the owners of Zurma – a business selling organic, high-quality essential oils and skincare.

27 TUIA250



27



**NGĀ HAU
E WHĀ
FROM THE
EDITOR**

Leadership: a word with multiple interpretations. It is both a quality and an action, and something that most of us demonstrate in some aspect of our lives, whether it's within our whānau, community, or workplace. Growing future leaders has long been a priority for Te Rūnanga o Ngāi Tahu – leaders who are confident in their Ngāi Tahu, connected to their communities, and who have had the best of local (and global) opportunities in education and development. In recent years the iwi has developed various initiatives to ensure the future is in good hands, and in this issue of TE KARAKA we shine a spotlight on aspects of tribal leadership.

Te Pōkai Ao (page 8) is an exciting opportunity for rangatahi to engage first-hand with some of the world's most innovative and successful businesses. Over the past three years more than 100 rangatahi have stepped outside their comfort zone to travel to San Francisco or Hawai'i and participate in this STEAM-focused programme. As you will read, the real impacts of Te Pōkai Ao are just coming to fruition, with alumni like Sam Wixon, who is leading the way in business innovation.

On page 20, kaiwhakahaere Lisa Tumahai talks about the importance of succession planning and shares her vision for not only growing leadership capability, but also opportunities across the iwi, within papatipu rūnanga, and most importantly, at the governance table of Te Rūnanga.

It seems that every day there is a sobering reminder of the need to show leadership of and responsibility for our natural environment, if there is to be a future for the generations that come after us. Lucas Smith is an inspirational young Ngāi Tahu entrepreneur doing just that by helping the planet while healing wounds, with his biodegradable merino plasters and blister protection. You can read his story on page 32.

Meri Kirihimete from TE KARAKA. We wish you a relaxing, safe and fun-filled time with whānau and friends.

Nā ADRIENNE ANDERSON WAAKA

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PO Box 13 046, Christchurch 8141

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28 A TREASURE HOUSE FOR FUTURE GENERATIONS

The Ngāi Tahu Archive was established in December 1978 by a small group of representatives who recognised the importance of securing and owning our history. This year marks a new era with the launch of Kareao, an online archive database. Nā Helen Brown.



28

32 A NATURAL FIX

Entrepreneur Lucas Smith is determined to reduce waste through Wool Aid, a completely biodegradable sticking plaster made of the finest merino wool. Kaituhi Rob Tipa reports.

36 LEADING CHANGE IN EDUCATION

Since 2014 Mātauraka Mahaanui has been making real inroads into developing a bilingual education system in Ōtautahi. Nā Kim Victoria.

4 **WHENUA** Te Wehi-a-Te-Wera

6 **KA HAO TE RAKATAHI** The dodgy world of deepfakes

7 **HE WHAKAARO** Tragedy strikes Samoa

38 **TE AO O TE MĀORI** Sharon Robertson

42 **HEI MAHI MĀRA** Tangata whenua – tangata moroiti

44 **REVIEWS** Haare Williams: *Words of a Kaumātua* and more

46 **AUKAHA** *Protecting Rare Birds in New Zealand* nā Hinekerangi Waaka

52 **HE TANGATA** Mike Pohio



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

A TIME TO GIVE THANKS

As another year draws to a close, I can't help thinking of the extraordinary heartfelt reaction to the harrowing events of March 15 in Christchurch. This changed not only the city but also the country; and had a profound impact across the world. We give thanks to the bravery of all those affected, especially our Muslim communities both near and far. At a time of great sorrow they brought a loving and compassionate response that has left an everlasting impression across our wider society. In this time of great trauma, I watched how kindness prevailed to bring inner peace. We need to imbue this within our way of being.

It is through the lens of giving thanks that I reflect on the year. As a leader in the workplace my role is anchored in service and duty, no different to being at home or on the marae. While I am focused on the intergenerational long game, at times one must grasp the immediate needs of whānau, without losing sight of the big picture.

Determining what we do is not a science or a juggling act. It is an art form that must be turned into accountable, measurable delivery. I'm thankful for the people around me who contribute to, influence, and challenge my thinking so that we plan, prioritise, and get things done. Leading within an iwi organisation is never dull – there is no shortage of opinions and of course everyone is always right. Leaning into feedback of all kinds is entirely necessary, and so at some point is having the courage to make decisions with clear conviction. There is no room for navel-gazing, flip-flopping, self-indulgence, or stroking one's own ego – servant leadership is always about looking outwards. Cracks will quickly appear if your intent becomes distorted, and trust me, everyone is watching.

I'm thankful for learning the practice of self-reflection and keeping an open mind. Thinking about my actions and the impact my decisions have on others is critical. This allows me to gain a sense of how it really feels. The trick here is not to become overwhelmed, but instead acknowledge, learn, and then deal with the outcome, which could lead to making changes. I was reminded of this recently when a kaumātua bravely spoke up on how we had made access to a resource more complex. I immediately felt the impact, and I discovered that he was indeed right and a change was necessary.

As we head into Christmas, think about giving thanks to those around you – it's too easy to take things for granted. Think about kindness and compassion as we head towards 2020, and more importantly, look at how you will infuse this into a refreshed way of being.

I hope you find time to spend with those close to you, both whānau and friends. Go easy on the Christmas pudding and the liquid refreshments, or there will be an extra notch on the belt!

Arihia Bennett

EDITORIAL TEAM

| | |
|-------------------------|------------------|
| Adrienne Anderson Waaka | EDITOR |
| Anna Brankin | ASSISTANT EDITOR |
| Diana Leufkens | SUB EDITOR |
| Belinda Leslie | WEB EDITOR |

CONTRIBUTORS

| | |
|---------------------|----------------|
| Tremaine Barr | Arihia Bennett |
| Helen Brown | Michael Deacon |
| Jocelyn Henderson | Ward Kamo |
| Kiniwai Morgan | Mike Pohio |
| Charisma Rangipunga | Paula Rigby |
| Emma Symon | Nuku Tau |
| Rob Tipa | Eruera Tarena |
| Phil Tumataroa | Kim Victoria |
| Hinekerangi Waaka | Fern Whitau |

DESIGN

La Fábrica Design Studio

PRINTING

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PUBLISHER

Te Rūnanga o Ngāi Tahu
PO Box 13 046
Christchurch 8141
Phone 03 974 0177
Fax 03 365 4424

Send contributions and letters to the editor to:
The Editor
TE KARAKA
PO Box 13 046
Christchurch 8141
tekaraka@ngaitahu.iwi.nz

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FRONT COVER

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Festival at Hui-ā-Iwi 2019
Photograph:
nā Dean MacKenzie

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WHENUA



Kā Huru Manu
www.kahurumanu.co.nz

TE WEHI-A-TE-WERA is the Māori name for The Neck, the long, narrow peninsula at the entrance to Te Whaka-a-Te-Wera (Paterson Inlet) at Rakiura (Stewart Island). The name refers to the well-known Ngāi Tahu tipuna, Te Wera, who escaped to Rakiura following a series of inter-tribal conflicts in Otago. Te Wera famously encountered a seal that frightened him, and the place was subsequently named 'Te Wehi-a-Te-Wera', which means 'The Fright of Te Wera'. The Neck includes Native Reserve 190, which was set aside in 1864 for those 'hāwhe-kāihe' (half-castes), living there, with any remaining land reserved for Ihaia Whaitiri and Hoani Tunarere. This reserve was the first in the Ngāi Tahu takiwā to specifically provide for Ngāi Tahu of mixed descent. The amount of land at The Neck proved to be insufficient, resulting in additional land on the mainland being set aside for hāwhe-kāihe under the Middle Island Half Caste Grants Acts.

PHOTOGRAPH: TONY BRIDGE / TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE, 2018-0311



The dodgy world of deepfakes

With 2019 drawing to a close, I thought I should set my sights on 2020. Why? Because two important events in the political world will take place next November, as both New Zealand and the United States go to the polls to elect their new political leaders. And as technology evolves at a pace many of us can barely comprehend, modern elections bring modern problems. I'm talking about "deepfakes".

A big step up from simply "fake news", a deepfake is a particular kind of manipulative media in the form of doctored videos. Deepfakes present real challenges to democracy and our electoral process, especially at the hands of those with the money to drive influence.

The term "deepfake" is a combination of the words "fake" and "deep", as in "deep learning", an Artificial Intelligence function. Using deep learning, a machine can analyse thousands of images and recordings, and use this to convincingly transpose one face over another in a recording. This creates increasingly hard-to-spot videos of deception. Increasingly, believable-looking videos are depicting people doing and saying things they have never said or done. It's sometimes described as "Photoshop on steroids".

Deepfake videos can portray utterly fabricated events as real. For example, there is a deepfake on the internet of US President John F. Kennedy in which he gives a speech that reality never witnessed. It was supposedly given in 1963, on the day he was assassinated. In juxtaposition with this, another particularly humorous example is the one of President Obama by comedian Jordan Peele in which Obama is depicted as saying black Republican Ben Carson is in the "sunk-en place" – a joke at Carson's expense implying he is silent to black oppression. Other G-rated examples include clips of Nicholas Cage in movies he never starred in.

There are also resurrections of dead celebrities in films. There are endless (somewhat creepy) possibilities in the realms of film or media available to us.

Deepfakes can be used for a range of purposes, from political to commercial and recreational, and are potentially very dangerous. The video of President Obama, although humorous, could have had nega-

tive political effects if the spoof had not been admitted. On a much larger scale, there is potential for deepfake videos to display fake declarations of war by government officials. A New York University study identified deepfake videos as one of eight potential misinformation forms that may sway the 2020 US presidential elections.

In disgusting but relatively unsurprising news, the videos have already been used in pornographic and other nasty ways to discredit female activists and journalists. Sam Gregory, of the human rights non-profit group Witness, claims that up to 95 per cent of current deepfake images and videos on the internet are non-consensual pornographic images and videos, mostly containing celebrity women.

Versions of the technology are slowly making their way into the mainstream through apps and websites. As this technology becomes more accessible, it creates further risk of misuse.

Currently, there is no silver bullet for this growing problem. Readers might remember how annoying internet spam used to be in emails, or when entering dodgy websites. Now, due to filters and browser add-ons, this is largely a thing of the past. However, the speed at which deepfake technology is developing means no such cover-all solution yet exists.


At this stage, the creators of deepfakes have the advantage. Sam Gregory notes that around a year ago people believed that deepfake videos could not depict a person blinking, and that a way to recognise fake media was to spot this. Of course once this was publicised, deepfakes that blink suddenly appeared. Solutions are being worked on, but due to hackers and the general nature of the problem, these can't be relied on as yet.

So, what is the relevance for Māori? As I have noted in previous columns, the media loves to run with the juiciest stories; usually at the expense of Māori – especially when the story is a negative one. An example previously discussed is the fake picture from a self-proclaimed scientist with no credible backing, who claimed the first New Zealand settlers were Welsh. The media ran with this picture and also asserted that the picture had come from the University of Edinburgh.

When this was all proven false – silence. There is obvious potential for doctored videos or images to create uproar at the hands of slack journalism.

So, what is the solution? Gregory notes that most of what is shared online is "true or true enough", and that the solution is not to replace standard internet caution with a disregard for everything one may see on a screen. Even if there was some way to instantly identify deepfake media, a stamp over some video or image marking it as legitimate could still be easily misconstrued by context.

The approach suggested by "techxperts" in the field is a fairly commonsense one. We should be critical of internet content whenever it appears suspicious. Look for sources and corroborating evidence. These days we seem to have an inherent skepticism of many internet images anyway, and perhaps we now simply have to attempt to include video footage as part of our list of things to watch out for.

We are not in an age that marks an "end of truth"; but rather, in a time where information is more readily accessible than ever. We all just need to remember our media literacy skills. 

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Twenty-year-old Nuku Tau (Ngāi Tahu, Ngāi Tūāhuriri) has just completed his second year of a law degree at the University of Canterbury.



Tragedy strikes Samoa

A sombre centenary is being marked in Samoa presently as the small Pacific country grapples with the enormity of the measles epidemic sweeping its shores. It's just over 100 years since the island trader steamship *Talune* docked in Apia, with six seriously ill passengers who came ashore, bringing with them influenza. Within a week the flu had spread through Upolu and over to Savai'i, and consequently 8,500 Samoan people died – around one-fifth of the population.

In July 2018, two infants died after measles vaccinations, due to an incorrectly-mixed vaccine which had expired muscle relaxant instead of water added. The incident caused a sharp decrease in measles vaccinations.

The rate of vaccinations, particularly for measles (covered in the MMR – measles, mumps, and rubella vaccine), is also beginning to decline in the Western world. The rise of Google medical degrees (about two hours of “doing one's own research” is all it takes to graduate) saw an increasing number of middle class people choosing not to vaccinate their children because of wrongly-attributed health issues.

In early 2019 New Zealand saw a measles outbreak that resulted in two deaths of in utero babies and thousands of New Zealanders infected – predominantly in South Auckland.

And just last month, probably as a result of an infected New Zealander flying into Samoa, measles broke out there. At the time of writing, 62 Samoan people, overwhelmingly children under 4, have died; and some 3,800 cases have been recorded. Health officials say the peak has yet to be reached. For a country of just 194,000 people, this is a devastating outcome.

The parallels between the flu and measles outbreaks just 100 years apart could not be more closely drawn.

How has this happened?

Last year's botched vaccine in Samoa saw vaccination rates plummet to below 40 per cent of all children under four. While Tonga and the Cook Islands were able to maintain a vaccination rate of more than 90 per cent for all children, Samoa could not achieve the same – and now a terrible price is being paid.

This crisis hasn't been helped by the rise of quackery with a new breed of fofō, or traditional Samoan healers, emerging. Neither versed in traditional Samoan healing

practices, nor in any way versed in traditional western medicine, these “fofō” have actively discouraged vaccinations in Samoa. Instead, they have been promoting alternative approaches such as vitamin A and C concoctions, and constructing mistruths about “vaccine generated measles” being more lethal than “wild measles”. They push alkalised water and promote natural “cures” such as ground-up black rice.

They have sought to capitalise and make money from the misery of their compatriots. The same has been happening with Māori – and it's not the first time.

In 1907, the Tohunga Suppression Act was passed (soon followed by the Quackery Prevention Act 1908, aimed squarely at Pākehā faith healers). Contrary to popular misperception, the Tohunga Suppression Act was actively promoted and supported by Māori. James Carroll (“Timi Kara”) introduced the legislation into the house of parliament. Tā Māui Pōmare and Tā Te Rangihīroa, both medical doctors as well as staunch proponents of tikanga Māori, championed the bill. And Hōne Heke Ngāpua, Northern Māori member and regarded by some as a tohunga himself, also supported the legislation.

There are many factors that led to what would ultimately prove to be an ineffective piece of legislation. In 1904, Tā Māui Pōmare had published a public health statement that began the push for the legislation. Prior to his report, a number of deaths had been occurring in Māori villages as a consequence of tohunga interventions. Indeed, in one pā some 17 children had died as a result of tohunga ministrations. One family lost four members to the treatment of a professed tohunga in 1893.

Tā Māui Pōmare was determined to stamp out charlatans who claimed supernatural powers in the treatment or cure of disease, yet had none of the training of the tohunga of old. And this is borne out by Tā James Carroll seeking to regulate rather than outright ban them.

Te Rangihīroa wrote with great reverence about the role traditional tohunga had played in Māori society. He was less sanguine about tohunga in his time, stating:

“The so-called tohunga of the present day is a fraud and a quack. He has brought the once-honoured name of ‘tohunga’ into disgrace.”

The genuine traditional fofō are the time-honoured custodians and practitioners of village-based healthcare in Samoa. They are an integral part of the culture, and their healthcare deals with a multitude of ma'i Samoa – mate Māori as we call it.

My five children have all been to fofō to have their Samoan health issues dealt with, and in each case, according to the translation of my wife, the fofō have urged we also seek Western healthcare for our children. The system of fofō shares a wonderful symbiotic relationship with Western medicine – something the Māori supporters of the Tohunga Suppression Act had envisaged for Māori traditional healing knowledge back at the turn of the last century.


Modern day quackery comes with appeals to reject western medicine and replace it with whatever snake oil the charlatan is promoting. And these “cures” are always accompanied by rather high prices – the price more than anything else, is the rub. Because as Samoa is proving, the price isn't just paid from the back pocket. It's the ultimate price of life and death; and in this case, innocent children.

The Tohunga Suppression Act 1907 was an endeavour by Māori to prevent other Māori profiting from the misery of their communities throughout Aotearoa. Today in Samoa we are seeing similar attempts to shut down “alternative” health practitioners – the charlatans, not the traditional fofō.

The Government of Samoa has declared a state of emergency that:

- makes vaccinations compulsory
- limits and in some cases bans public gatherings
- closed all educational facilities
- limited to one the number of whānau able to be at the bedside of sick people in the hospitals.

In recent days a crackdown has begun on people professing cures for the measles epidemic. I can't cheer this enough.

At the end of the day, the orange of our communities must be front and centre of how we deal with health. Mate Māori are best dealt with by rongoā experts and tohunga. And mate tinana (cancer, measles, diabetes, etc) are best dealt with by tohunga with the letters “MD” attached to their names. 

Growing Future Leaders

Te Pōkai Ao is an initiative by Te Rūnanga o Ngāi Tahu to grow new generations of innovative leaders who are in touch with our history and prepared for our future. Each year, successful applicants attend noho marae in Te Waipounamu, before travelling to Silicon Valley in San Francisco or O'ahu in Hawai'i – opportunities that allow them to connect to their Ngāi Tahutanga and learn more about career pathways in STEAM-related fields. Three years in, the far-reaching impact of these haerenga are beginning to be felt. Kaituhi ANNA BRANKIN reports.





“YOU’VE COME INTO THIS ROOM AS TAUHOU, AS STRANGERS, who are all connected by one thing: by blood, by our common tupuna. Who is the tupuna that binds us? Tahu Pōtiki.”

These are the words that Te Rau Winterburn (Ngāi Tahu, Ngāti Raukawa ki te Tonga, Ngāti Kahungunu) says when a new rangapū of Te Pōkai Ao gathers together for the first time. He laughs, saying that every time, he looks around the room at their mataku, worried faces; and every time he promises them that by the time the haerenga is over, everything will be different. “Remember this moment,” he’ll say to them, “because when we get back I promise you there will be tears, there will be hugs, and you will be not just friends, but whānau.”

Every year, he’s been proved right.

“Back in 2016 I got a call from some kaimahi at Te Rūnanga o Ngāi Tahu who had come up with this idea, to get our Ngāi Tahu rangatahi involved in STEAM subjects,” Te Rau says. “The ultimate goal was to develop a community of innovative, technologically-savvy rangatahi Māori that could carry a Ngāi Tahu perspective into solving issues that our iwi faces now, and, more importantly, in the future.”

STEAM (science, technology, engineering, arts and mathematics) is a future-focused method of education that integrates subjects previously taught separately, and encourages students to think creatively about solutions to real-world problems. The idea for Te Pōkai Ao came about when statistics indicated low participation amongst Māori students in STEAM subjects.

The initial concept was to take a group of rangatahi in years nine and 10 to Silicon Valley in San Francisco, where they would attend workshops and visit major tech businesses like Google, Facebook, Uber, and Twitter; as well as universities including Stanford University and the University of California, Berkeley. On top of this, the programme would offer participants a deeper knowledge and understanding of their Ngāi Tahutanga. The intention was to grow a generation of future leaders who would use their newfound passion for innovation and creative design for the benefit of Ngāi Tahu whānui.

“I was asked to come on board as a kaiako matua alongside Gaynor Hakaria (Ngāi Tahu, Ngāti Porou, Ngāti Kahungunu, Te Whānau-a-Apanui),” says Te Rau. “Gaynor and I have taught together before at Tuahiwi Primary School, Woolston School, and Te Waka Unua, but we’d never done anything of this magnitude before. It was an opportunity we couldn’t turn down.”

The first Te Pōkai Ao haerenga took place in 2016, and since then the programme has gone from strength to strength, with 111 alumni to date. In 2018, the opportunity arose to add a second annual haerenga: a trip to O’ahu in Hawai’i for rangatahi with a specific interest in indigenous knowledge and mahinga kai. This was made possible

PHOTOGRAPHS SUPPLIED

Left: Te Pōkai Ao ki Hawai’i, July 2019.



Above: Te Pōkai Ao rōpū at Berkeley, October 2019; right: Ngā rangatahi hard at work;
far right: Sam Wixon (left) with Te Hāmua Nikora at the Young Enterprise Scheme Awards.

“This programme emphasises the indigenous approach, promoting a connection to place-based knowledge and providing a stronger context for implementing science, technology, engineering and mathematics through an indigenous lens. The intention is to empower Ngāi Tahu rangatahi with culturally responsive content and context so that they see themselves as future disrupters of a system rewired for social change, enabling them to become active contributors to future indigenous economies.”

JEANINE TAMATI-ELLIFFE

thanks to relationships forged on First Nations Futures Programme (FNFP) – another leadership initiative offered by Te Rūnanga o Ngāi Tahu. Jeanine Tamati-Elliffe (Ngāi Tahu – Ōtākou) and Dr Kiana Frank (Hawai’i) met on FNFP, and later co-developed Te Pōkai Ao ki Hawai’i.

“This programme emphasises the indigenous approach, promoting a connection to place-based knowledge and providing a stronger context for implementing science, technology, engineering and mathematics through an indigenous lens,” says Jeanine. “The intention is to empower Ngāi Tahu rangatahi with culturally responsive content and context so that they see themselves as future disrupters of a system rewired for social change, enabling them to become active contributors to future indigenous economies.”

Rangatahi are exposed to kaupapa like food security, food sovereignty and climate change, and engage in discussions and activities that explore indigenous responses to these problems. “There is an expectation and a huge responsibility for the rangatahi to give back – to contribute to the ora and awesomeness of their whānau, hapū and iwi,” says Jeanine.

Over the last three years, the original enthusiasm Te Rau brought to the kaupapa has only increased. “I’ve taught in primary and secondary schools, and kura kaupapa; and what I found is that a lot of our kids have a perception that STEAM subjects – mostly science and maths – are not for them,” he says.

“This haerenga opens their eyes to what STEAM actually encompasses, including different sciences, different mathematics for different kaupapa, technology, and the design and engineering behind it. They learn that our tūpuna were actually masters of STEAM – they used it in their everyday lives.

“I know for a fact that Te Pōkai Ao has a real impact,” Te Rau continues. “After every haerenga I send surveys out to the kids and they all say they are engaging more with science, they look at maths in a totally different light, and their appreciation of the knowledge of our tūpuna is so much greater.”

In September this year, Te Rau and Gaynor had a unique opportunity to share and celebrate the success of an alumnus of Te Pōkai Ao. They were at Auckland Airport with the most recent rangapū, waiting for their flight to San Francisco, when they spotted a familiar face: Sam Wixon (Ngāi Tahu – Awarua), who took part in the very first Te Pōkai Ao haerenga.

Sam’s business was one of five to be selected by New Zealand Trade and Enterprise (NZTE) for the Global Kaitiakitanga Project. This is a competitive programme for young Kiwi innovators involving 14 months of mentoring from NZTE and a BizVenture trip to Thailand – which is what had brought him to the airport.

“I was walking through the domestic terminal in Auckland Airport and I thought, ‘That looks like Matua Te Rau ... and that looks like Māmā Gaynor!’” Sam laughs. “It was awesome to see this year’s group



setting off on their journey, and to be able to tell them a little bit about what I was getting up to.”

Te Pōkai Ao was just the beginning for Sam. His time in Silicon Valley sparked his interest in the innovative opportunities offered by design and technology, and his learning about Ngāi Tahu cemented his desire to do something inspired by our iwi values.

Sam has started his own business – Te Kete o Tangaroa – through the Young Enterprise Scheme, and is developing a sustainable alternative to single-use polystyrene packaging.

“I’m using a lot of the stuff I learned on Te Pōkai Ao in terms of how I’m running my business. The values I’m using, particularly kaitiakitanga, come from my learnings of how Māori culture can interact with business,” Sam explains. “In terms of what I’m actually producing, I’ve taken inspiration from the mahinga kai practices of my muttonbirding tūpuna.”

Sam has taken inspiration from pōhā, the kelp bags traditionally used to preserve muttonbirds. The naturally-fluted bladder of rimurapa, or bull kelp, provides insulation through air pockets. He has prototyped with 3D design and agar plastics, and is continuing to trial other materials in order to find a commercially viable design that will allow him to take his product to market.

The day before I spoke to Sam, he was in Wellington at the Young Enterprise Scheme National Awards, where he received the National Excellence Award for Rangatahi Entrepreneurship. Without a doubt, this rangatahi is on the right path – and he credits Te Pōkai Ao for his success.

“I took part in year nine, when I didn’t really know what I wanted to do, and I lived in Hawke’s Bay where I felt a little bit disconnected from my iwi,” Sam says. “It made me think a lot bigger picture about careers and how I can apply myself to different things.

“In terms of my connection to Ngāi Tahu, I’m a lot more loud and proud about it now; and that’s something that I will cherish forever.”

Kōwhai Luke (Ngāi Tahu – Waihao) was among the 20 rangatahi who travelled to Silicon Valley in September, and three months later she is still buzzing. “It was a game changer for me,” she says. “It’s definitely made me have more self-belief.

“No one ever told me I couldn’t achieve things – that was my own self-doubt. But now I know there is so much out there, out of my classroom, out of Aotearoa; and it definitely makes me want to pursue a change to affect a lot more than just my small community.”

Kōwhai says that she grew up feeling disconnected from her Ngāi Tahu heritage, a fact that she attributes both to the fact that she grew up in Wellington, and to the fair skin that sees most people mistake her for Pākehā.

“Te Pōkai Ao was the first time I felt valued as Māori,” she says.



PHOTOGRAPH GINO DEWEER

“I learned that I could be proud, that I could represent my culture regardless of what I look like. It taught me that I am qualified to go out and make a change as a proud Māori wahine.”

Her enthusiasm for her recent trip and Sam’s ongoing success bode well for the impact of Te Pōkai Ao, but the team is still determined to ensure that the learnings are deeply embedded and the effects are long-reaching.

“I have heard through te aka kumara that some of our iwi members question Te Pōkai as a worthwhile investment,” says Te Rau.

“We need to bear in mind that the fruits of this mahi will not present themselves until these rangatahi are in their adulthood. We’ve got to give them the chance to give back to the iwi.

“That’s something that Gaynor and I drill into the kids constantly: ‘You have to remember that this is a privilege, not a right. You were selected for a reason – the hope that you will strive to make our iwi better, and help resolve some of the issues that we’re facing now and in the future.’

“These kids, they’re going to be our next leaders – it’s as simple as that.”



Ka Tū Te Tītī



The Te Atakura Kapa Haka Festival at this year's Hui-ā-Iwi 2019 in Murihiku took kapa haka to a new level. Like the theme of the iwi festival - Ka Tū Te Tītī, our whānau were indeed the tītī, flying from all over the country and the world, to share waiata and haka on the stage. Teams adorned their performers with an array of colours, to match the vivacious waiata and haka numbers.





PHOTOGRAPHS DEAN WACKENZIE







Making it big in London's West End



Aotearoa may be small in size, but we have always punched above our weight on the global stage. From Maruawai to the bright lights of London, James Buchanan is living the dream of a small town boy making it big. Kaituhi **EMMA SYMON** reports.

JAMES THINKS OF HIMSELF AS BEING UNREMARKABLE, BUT HIS achievements tell us otherwise. For someone who is clearly extremely talented, James (Kāi Tahu, Kāti Māmoe, Waitaha, Rongomaiwahine) has come a long way from the boy who was “terrified of performing alone as a kid”.

James knew he was passionate about dance from a young age. After becoming “obsessed with *Riverdance*”, he begged his mother to let him take up dancing. He started weekly group lessons at Sandra Rasmussen’s School of Dance, which led to private lessons, and before long a 10-year sequence of training, discipline, and focus. He is quick to credit Sandra as being “a leading factor for who I am as a performer and person now”.

Born in Gore and educated through Te Kōhanga Reo (Hokonui) and Kura Kaupapa Māori (Invercargill), James and his family moved to Ōtautahi in 2000, where he and his older brother Te Koha attended Te Tikanga Rua Reo, the bilingual unit at St Albans School.

Many of our tamariki start their performance careers with kapa haka, and James is no exception. He began at Te Kōhanga Reo, and credits this experience with freeing him of any performance inhibitions. It was his first taste of whanaungatanga and kotahitanga in group performance, but most importantly, it allowed him to develop the strong stage presence he has today. Kapa haka supported him to consolidate his place within te ao Māori. It was within this world that James met another prominent figure in his life: Tosh Ruwhiu. A native speaker of te reo Māori, James describes Tosh as “sensitive, poetic and an exemplary role model”. Tosh recognised James’ leadership abilities and gave him the opportunity to grow in his oratory style on the paepae – a skill which has stood James in good stead on many occasions since, whether at tangi, pōwhiri or whānau celebrations.

After discovering his talent in dance and stage performance, musical theatre was a natural progression. His first experience of a professional production came when he was just 14, and was cast in the Court Theatre production of *Anything Goes*. To be part of a professional production at such a young age was a huge achievement. Performing in eight shows a week, he had to take time off school, which led to some opposition from his high school teachers. However, he persisted despite this.

“I knew it was something I wanted to pursue and I was not going to let the opportunity pass me by,” James says.

James, who has five brothers and two sisters, is the youngest son of Moana-o-Hinerangi and Graeme Buchanan. While close to his family James felt himself to be something of an “outlier”, as a ballet, tap, and jazz dancer in a whānau of keen rugby players (although his sister, Ana, is also a talented kapa haka performer).

It was at the Court Theatre that James discovered others who were equally inspired by a passion for the arts, and this whanaungatanga is something that he continues to experience in his musical theatre career. He has expanded his whānau and found support and mentorship amongst his peers. “The Court Theatre was where it became clear to me that musical theatre, rather than pure dance, was what I really wanted to do,” he says.

“Working collectively as a creative company towards a shared goal and being a contributor in that process really made me feel like my participation mattered. As a young man in such a crazy world, it felt so very good to be seen and to be heard by others – I’d really found where I belonged.”

When James realised that the then-culture at Christchurch Boys’ High School was not conducive to him fulfilling his dreams in the arts, he transferred to Burnside High School for his final year of school on a scholarship to the specialist music programme. This is where he “got really serious and excited about music and performance”. There were so many opportunities available at Burnside, James felt like he was able to condense five years of musical study and experience into one.

He played clarinet in the school orchestra which toured to Melbourne, and landed the lead role as Mr. Darcy in *Pride and Prejudice* – loving both experiences and further affirming his emerging career pathway. He also played piano regularly for the Christchurch Youth Orchestra, and worked as a musical director with various community choirs, productions, and concerts.

Like many people, James struggled to decide what to do on leaving high school. While passionate about musical theatre, dance, and music, he was also interested in a career as an orchestral conductor. Taking a gap year to contemplate his future, James took a job working front of house at a private members club. He loved this experience,



PHOTOGRAPH SUPPLIED



PHOTOGRAPHS SUPPLIED

Left: James (back right) and the cast of *Joseph and the Technicolour Dreamcoat*; above: James with his mum Moana.

as he felt like he was performing a role, waiting tables to silver service standards. However, fate had other plans.

During the summer James attended CIMTSS (Christchurch International Musical Theatre Summer School) where he met guest tutor, Mark Dorrell, now one of his closest friends. Mark has had a varied and distinguished career as a musical director in London's West End and New York's Broadway, and has worked with stars including Hugh Jackman, Dame Judi Dench, and Sir Ian McKellen. Mark recognised James' talent and encouraged him to audition for ArtsEd (Arts Educational Schools London), a prestigious performing arts school with alumnae including Julie Andrews and Sarah Brightman, and whose president is Lord Andrew Lloyd-Webber.

Although not confident in gaining a place at the reputable school and daunted by the idea of leaving whānau and friends, James submitted an audition tape, a precursor to a formal audition. He was ecstatic to receive an email a day later offering him one of 50 places from the 3000 applications to the Bachelor of Arts in Musical Theatre. James has been told that he is the only person in the school's history who has been accepted solely on the basis of his video audition – an accolade that to this day makes him feel whakamā, but proud.

However, there was still the issue of the huge school fees to contend with. James and his mother reached out to Te Rūnanga o Ngāi Tahu, and they were pleased to be able to access a tuition grant. James says he is extremely grateful for the support given to him by his iwi, and that the funding "made the entire thing possible". He has been thrilled with the way Ngāi Tahu has taken an interest in the arts and is supporting rangatahi to chase their dreams.

James speaks passionately about his time at ArtsEd. He is an enthusiastic advocate for the school, explaining that it is perfectly in tune with the industry and has prepared him well for a successful career.

He also acknowledges that the school supported him through some tough times. In his first year, his father became ill and died, a very difficult time for him. The school allowed him to defer his study so that he could travel back home to Aotearoa to be with his whānau. On his return to the UK, the pastoral care team provided him with a fee-free year and "support, energy, and understanding" which proved invaluable.

James lives in London with former Wellingtonian, Bryce Mildenhall, and Bryce's partner Martyn Taaffe-Dooher. Bryce knew of James through a thespian friend, and was kind enough to welcome him into their Chiswick home. James is grateful for the feeling of home and family that Bryce and Martyn provide, and refers to them affectionately as his "London dads".

Since graduating from ArtsEd in September with First Class Honours, James' career has really taken off. Following the showcase productions in the final year of school, he drew significant interest from potential agents. He has now engaged Bobbie Chatt from Global Artists, who he describes as "a real powerhouse; a Titan in her field".

Following his graduation, James had to choose a stage name. Spotlight, an international casting directory, has strict rules around actors' names and someone was already registered with a similar name.

"This made me think a lot about my identity. Who am I?" James says. "How do I want to be represented? What is the name I want people to remember of me? How will they associate that with me?"

James fashioned himself an entirely new name which was filled with meaning for him: J.R. Ballantyne. The J stands for James – his birth name. The R is a nod to Āraiteuru, which represents his Māoritanga and whakapapa to Moeraki. Ballantyne comes from a tupuna on his maternal side, through whom he has a Scottish connection, helping to feel landed on the foreign grounds of the United Kingdom.

James' first role out of school was as Asher; one of Joseph's brothers in the 2019 London Palladium production of *Joseph and the Amazing Technicolor Dreamcoat*, which was given a rave review by *The Times* newspaper.

He is now with the production of *Curtains*, which toured the United Kingdom and Ireland and is currently playing a limited run at the West End's Wyndham's Theatre. The play was written by John Kander and Fred Ebb (*Cabaret*, *Chicago*, *Kiss of the Spider Woman*) and is described as "a hilarious whodunnit". James plays Randy Dexter; a featured ensemble member, and (understudies) three lead roles.

James' whole musical theatre experience has been a journey of miracles. Not least of all the generosity of those who funded his final year at ArtsEd. After struggling to find the required fees, Londoner Claire Ferguson (Vice Chair of the ArtsEd Board), offered to pay half his fees, with ex-pat New Zealander Peter Land offering to pay the remainder.

"To us these moments are incredible and miraculous by nature. We couldn't be more grateful to the guiding hands of our tūpuna," says James' mother, Moana-o-Hinerangi.

The little pā boy who played with poi and led groups with whaikōrero, inspired by Michael Flatley's *Riverdance* and the magical footwork of Gene Kelly and Fred Astaire, has come a long way. His is a star we will have to keep an eye on.



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Ensuring our tomorrow today



PHOTOGRAPH DEAN MACKENZIE

As we look ahead to the dawn of a new decade, Ngāi Tahu must consider the best way to cultivate a new generation of leaders to steer the waka in the years to come. ‘Succession planning’ is the much-touted phrase used to describe the process of identifying and developing tomorrow’s leaders today – but what does it mean within Te Rūnanga o Ngāi Tahu? Kaituhi **ANNA BRANKIN** sits down with kaiwhakahaere Lisa Tumahai to find out.

“WHEN I WAS ELECTED AS KAIWHAKAHAERE, I WAS VERY CLEAR that one of my top priorities was to nurture the leadership capability across our board table, and within our iwi and papatipu rūnanga,” Lisa says. “It’s important not only to grow a new generation of leadership, but to ensure that we as the existing leaders are truly bringing value to our roles, and that we can provide that support and guidance to others.”

Lisa’s own journey has taught her about the personal and professional development required to grow into leadership roles within the iwi. She was first elected to Te Rūnanga o Ngāi Tahu as the representative for Ngāti Waewae in 2002, and later to the role of deputy kaiwhakahaere in 2011. She took on the role of kaiwhakahaere in 2016 when Tā Mark Solomon stepped down, and was formally elected a year later in 2017.

“Those early years were a learning curve, and I was fortunate enough to be able to listen to and absorb the lessons of some of the more experienced representatives who sat on Te Rūnanga with me,” Lisa recalls. “Over time, I built the confidence to participate more, to contribute more, and eventually to put myself forward for leadership roles at the table.”

Succession planning remains a top priority for Lisa today, as she hopes to build capacity and confidence throughout the iwi that will see our papatipu rūnanga spoilt for choice when it comes time to elect their representative for Te Rūnanga o Ngāi Tahu.

“My vision for the future is that every single person elected to Te Rūnanga will have already had the support and mentorship to prepare them for the role,” she says. “As soon as they’re elected, they should be ready to hit the ground running.”

Of course, that’s not to say that there shouldn’t be opportunities for further growth and learning after their appointment. As Lisa says, there are already frameworks in place for professional development, and she would like to see performance reviews introduced as well.

“It is a privilege, not an entitlement, to sit at the table of Te Rūnanga,” Lisa says frankly. “We are all there to uphold the mana of our papatipu rūnanga, and I would expect my fellow representatives to welcome this opportunity for reflection.”

Lisa is also open to following the example set by other iwi like Waikato Tainui, where members of the executive board are subject to a one-term stand-down period after serving three consecutive terms. They are able to return to the board later, but the stand down provides a refresh and an influx of new ideas, as well as an opportunity for others to grow their leadership skills.

“I fully accept that I’m challenging myself by holding this opinion, given that I’m currently in my 17th year at the table,” Lisa laughs. She had every intention of stepping down when her last term came to an end before she was encouraged to stand for kaiwhakahaere.

“I was ready to step down, and had actually been working closely with the then alternate representative for Ngāti Waewae to make sure she was ready to replace me,” Lisa recalls. “But you try saying no to

Tā Tipene! He was the one who said it wasn’t about me – it was about what was best for the iwi.”

Lisa remains realistic about the fact that introducing this limit on consecutive terms is an aspirational plan – and one that would require buy-in from her fellow representatives. “Obviously, we would need to consider the impact this could have on the stability of our leadership,” she says. “Before introducing a policy like this, we’d develop mechanisms to ensure smooth transitions so that our high standard of leadership continues without interruption.” The first step is making sure that succession planning is actually in place, so that all papatipu rūnanga have competent and capable leaders who are ready to step up to the table when their predecessor’s term draws to a close. But, she says, it’s time for Te Rūnanga to start walking the talk. “So

many of the programmes we offer are around growing leadership capacity amongst our rangatahi and pakeke,” she says. “The thinking behind this has always been very clear: we are developing the next generation of leaders. And if that’s the case, it’s up to us to make sure that there are leadership roles for them to step into.”

There are fantastic examples of succession planning happening throughout the takiwā, and Lisa says that papatipu rūnanga are becoming more deliberate about the selection of their alternative

representative to Te Rūnanga o Ngāi Tahu.

“The alternate role has often been seen as just that: an alternate, someone to fill in if the representative can’t make it to a hui,” she explains. “Now we’re starting to see rūnanga prioritise that role for an emerging leader in their community, with the view to seeing them step up after spending a term learning from the sitting representative.”

As well as this tuakana/teina relationship, papatipu rūnanga are planning for the future by selecting leaders who have worked for them in another capacity, or have gained relevant experience in governance or leadership roles.

Lisa points to the newest member of Te Rūnanga o Ngāi Tahu as an example: Tania Wati, the recently elected representative for Ngāi Tūāhuriri. At 40, Tania is one of the youngest representatives at the table but she brings a deep and committed understanding of the needs of her rūnanga, as well as an impressive set of skills honed over four years as the kaihautū of Mahaanui Kurataiao – the environmental management service that represents the interests of the six papatipu rūnanga in the Waitaha region.

“I see my career as a series of opportunities that I was able to say yes to, because I have always been spoilt with support and guidance,” says Tania. “I never knew that I was part of anyone else’s succession plan, and it’s quite humbling now to know that people have been looking on me and watching me grow.”

Tania runs out of fingers when she starts listing the aunts, uncles, whānau and friends who have brought her to where she is today, starting in the kitchen at marae throughout Te Waipounamu

“My vision for the future is that every single person elected to Te Rūnanga will have already had the support and mentorship to prepare them for the role. As soon as they’re elected, they should be ready to hit the ground running ... It is a privilege, not an entitlement, to sit at the table of Te Rūnanga. We are all there to uphold the mana of our papatipu rūnanga, and I would expect my fellow representatives to welcome this opportunity for reflection.”

LISA TUMAHAI Kaiwhakahaere, Te Rūnanga o Ngāi Tahu



PHOTOGRAPH SAMPSON KAIST

“It comes down to three words for me. Encourage, support and nurture. That’s what I am intending to do for our rangatahi coming through. It’s about identifying their strengths instead of focusing on their weaknesses, and giving them more opportunities and more responsibility – and giving them a safe environment to fail, to own it, to learn and to move forward.”

TANIA WATI Representative, Ngāi Tūāhuriri

and Te Ika a Māui, to each of the hapū that she serves today through Mahaanui Kurataiao.

But when it comes to growing leadership capabilities, Tania would far rather talk about how she intends to pay it forward than her own journey.

“It comes down to three words for me,” Tania says simply. “Encourage, support and nurture. That’s what I am intending to do for our rangatahi coming through. It’s about identifying their strengths instead of focusing on their weaknesses, and giving them more opportunities and more responsibility – and giving them a safe environment to fail, to own it, to learn and to move forward.”

Tania agrees that it is worth exploring the idea that representation on Te Rūnanga o Ngāi Tahu could be of limited duration, saying that the kaupapa addressed at the table are always going to be bigger than

the people who sit at it – although she notes that the will of the people and capacity on the ground may require longer durations of service.

“The common theme seems to be ‘I’ve got a couple more things to do before I step down,’” she laughs. “Well, there’s always going to be a couple more things to do! You’ve got to trust and allow for the fact that others will be able to understand and uphold your vision – and the point of succession planning is actually to communicate that all along.”

Tania’s advice for the next generation of Ngāi Tahu leaders? “Know your people, serve your people. Be really clear about what that role is – tribal servant. Understand the structures that you find yourself placed in and adhere to the tikanga, kawa and the living/guiding documents. Never forget the people who support you. And you’re never too good to get your tea towel-tanga on!”



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Essential Healing

When Jytte Glintborg and Tremane Barr bought Zurma Botanical Oil Studio in 2012, they always planned to move it towards organic, high-quality natural products.

Seven years on their vision is coming to fruition, as they prepare to launch their range of handcrafted organic skincare. Kaituhi **JOCELYN HENDERSON** reports on the journey behind their business.



FOR TREMANE (NGĀI TAHU) AND JYTTE, THE MOVE TO BUY ZURMA was a good fit with their values. Jytte had been buying Zurma oils for more than 20 years in her work as a massage therapist, and Tremane has long been interested in organic gardening.

But just two weeks after purchasing Zurma, Tremane was diagnosed with a rare form of pancreatic cancer. He was told that his cancer was untreatable, and terminal.

Needless to say, the business took a back seat while the couple focused on Tremane's health. "If we'd known about the cancer beforehand," Tremane says, "we never would have said yes to it."

While the doctors suggested some experimental treatments, Tremane refused them, due to the low likelihood of success and the horrific side effects. "I thought, 'No thank you, I'll take my chances.'"

Instead, he used a range of natural remedies to try to fight the cancer and help his body recover. Taking advice from various experts, Tremane incorporated herbal tinctures, supplements, homeopathy, meditation, and psychotherapy. He also changed to an extremely clean diet, living organically, and using natural therapies.

"It's quite lucky that we're both on the same page, that we both

thought that was the path we wanted to take," Jytte says.

Tremane's health stabilised, but it wasn't until a soil test during the earthquake rebuild showed that the it was toxic that his recovery really began. He had always grown most of the family's vegetables in their Christchurch garden. After the shock of learning their soil was contaminated with heavy metals, they stopped eating from the garden until they got it replaced.

It was also around this time that Tremane discovered the benefits of essential oils for himself, and added them to his toolkit of remedies.

"It took me a few years to figure out that essential oils were actually helpful in dealing with cancer. Once I found that out, I started thinking, 'Where can we get the best possible oils, not just for me, but to sell in the business?'"

The business had been ticking over in the back-



PHOTOGRAPHS SUPPLIED

Above: Bio Whenua creators Tremane Barr and Jytte Glintborg.

ground while Tremane recovered. During that time, the couple were getting to know the products, customers, and business sector as a whole. The time gave them the opportunity to find “the quality we knew existed, but didn’t quite know where to find.”

Generally, about 75 per cent of essential oils are adulterated in some way. At Zurma they make sure they get the 25 per cent that are natural and high-quality.

“It’s a funny sort of business, essential oils,” Tremane says. “Just because it’s organic doesn’t necessarily mean it’s better.

“We’re expanding our organic range all the time, but it’s a matter of making sure we get the best quality for it.”

The couple had always planned to shift the business towards organic produce.

“We’d always been naturally inclined towards organics, plus we had the cancer scare at the same

time, and we just took the business further and further in the logical direction for us in terms of our beliefs and lifestyle,” Jytte says.

“We Walk the Talk. That is the key foundation for us.”

The couple’s shared interest in natural health and natural ways of living is what led to their meeting, at a hippy festival in Te Waipounamu in 1988.

Zurma is a whānau-based business, with Kiri, one of the couple’s two daughters involved with the business, and their son-in-law also helps out. “He’s an accountant, so he chips in and keeps an eye on us,” Jytte says.

Many Zurma creams start off in the kitchen, where Jytte and her daughter play around with recipes. They start off with an ingredient or an idea for a product, and manufacturers in Dunedin and Christchurch help develop the recipes for large-scale production.

Zurma organic products are certified with New Zealand-based company BioGro. Gaining organic certification is a time-consuming and comprehensive process – every step has to be certified organic. “Everything can be tracked and traced from the fields right through to the end product,” Jytte says.

The road to BioGro certification was long. A lot of products didn't pass the test, so they had to keep finding new sources to get the right process.

"They are strict," Jytte says. "But it's good, because when you have it you know you have an absolutely fantastic product."

Some of the products that came with the business, like mānuka honey cream, were popular; but Tremane and Jytte didn't like the preservatives, so they embarked on making organic versions. Now they have variations on the original product that use ingredients like hoheria, kānuka, and kawakawa.

Their relationship with their New Zealand growers is important, and they're always looking to support new organic ventures. An iwi up north is planning to develop native plant extract material, and when that becomes available, the couple are keen to use it in future products.

"We live in this land, we live in this country – to use what's around us is important," Jytte says. "It has the energy, the resonance."

The couple ensure all their imported ingredients are also sourced sustainably. The global demand for essential oils means there is a lot of pressure on some trees used to extract the oils.

Tremane mentions rosewood oil, which comes from a Brazilian rainforest tree. Harvests are not managed sustainably. Therefore, Jytte and Tremane found a rosewood replacement blend, a mixture of oils from sustainably managed sources. Other popular oils like sandalwood and frankincense have also been over-exploited and are under pressure. In the past they have sent products back, but over time have narrowed down suppliers to ensure they are getting quality, sustainably-produced oils. Jytte and Tremane are also moving towards sustainable packaging, and try to use as little plastic as possible. The new organic skincare range they're about to launch comes in beautiful glass and wood vessels, and they are aiming to implement a system where people can refill their empty containers in shops.

"It's the future," Jytte says simply. People use essential oils for many reasons, from relaxation to treating serious health issues. "We can usually see when someone has a very serious illness because of the particular combination of oils they use. But a lot of people want it for relaxation from stress, which is such a big part of today's life," Jytte says.

"People need specific things for their conditions, and they need to talk to their doctors as well, particularly if they're taking medicine," Tremane says.

Essential oils are potent and it's important to use them safely, as incorrect use can have adverse effects. The couple are concerned about misleading information from large companies.

"We're very clear, particularly through our social media, about how to safely use products," Tremane says.

"We have these big overseas companies that push these things to make their bottom line, and push people to use these oils dangerously. That's an unethical business practice, in my opinion, and it's unsafe as well."

At Zurma it's the opposite: they are focused on safety. Jytte and Tremane have done courses on the safe use of oils, and share information and research on safety and best practice from the Tisserand Institute. The couple are compiling a safety pamphlet to help people use the oils correctly. "You don't take them internally, and you don't put them straight on your skin," Tremane says.

Jytte says age and health are also factors in using essential oils; for

Their relationship with their New Zealand growers is important, and they're always looking to support new organic ventures. An iwi up north is planning to develop native plant extract material, and when that becomes available the couple are keen to use it in future products.

example, children and the elderly shouldn't use the same dose as people in middle age. She also says people need to think about their pets when they're diffusing oils in the house. "Think about how sensitive a dog is to smell."

As Jytte says, just because they're natural doesn't mean they're not potent.

"When you think natural remedies have been instrumental in Tremane's healing from a terminal pancreatic cancer, it's pretty powerful. It's more than just a nice smell."

Above all, Jytte and Tremane want to empower others to get the same benefits that they have from the oils. "That's one of the key things we want with the business – to empower people. To feel comfortable making your own decisions."

"Trust your body; trust your instincts and what's good for you. It worked for Tremane."



Further information on how to recover from cancer:
<https://radicalremission.com>



Above: Tremane and Jytte with daughters Quoyah and Kiri.



The **Tuia250 – Encounters** national commemoration was organised by the Ministry of Culture and Heritage to celebrate Aotearoa New Zealand's Pacific voyaging heritage and acknowledge the first onshore encounters between Māori and Pākehā in 1769–70.

In early December, Tuia250 came to Te Ana Marina in Whakaraupō – the southernmost stop on the commemorative journey. The event was hosted and organised by Te Hapū o Ngāti Wheke and Te Rūnanga o Koukourarata.

A treasure house for future generations

Nā HELEN BROWN



Above: This beautiful hei tiki, fashioned from stone tools, is recorded as having been gifted to Edward Shortland by a rangatira in 1840. It is part of the 'Shortland pounamu' collection that was gifted to Ngāi Tahu by the Crown in November 1997 at Kaikōura on the occasion of the signing of the Deed of Settlement between Ngāi Tahu and the Crown. The gift marked the significance and importance of the settlement of Te Kerēme. 2019.0783.1: NGĀI TAHU ARCHIVE

Right: Auntie Jane Manahi, Puamiria Parata, Elizabeth Cunningham, Reihana Parata, Koa Mantell, and Cath Brown ascend the steps of the James Hight Library at the University of Canterbury carrying bound volumes of the evidence submitted to the Waitangi Tribunal as part of the Ngāi Tahu Claim. Copies of the evidence were placed in the Ngāi Tahu Archive and a complete set was also presented to the University of Canterbury. PHOTOGRAPH THE PRESS, 7 JUNE 1989.





ON 6 DECEMBER 1978, A SMALL GROUP OF NGĀI TAHU representatives gathered in the Library Committee Room at the University of Canterbury. Ngaitahu Māori Trust Board representative for Te Ika-a-Māui and inaugural Ngaitahu Research Fellow, Tipene O'Regan, addressed the room.

"My motive in taking some steps towards this day and towards this archive are that primarily our people should have a secured and protected treasure house for future generations."

Later that day a formal agreement establishing the Ngāi Tahu Archive was signed by the Vice Chancellor, Professor A.D. Brownlie, and the Chair of the Ngaitahu Research Fellowship Trust, the revered senior kaumātua within Ngāi Tahu, Riki Te Mairaki Ellison. The Archive would be physically housed at the University but would remain the property of Ngāi Tahu. Riki Ellison summed up his thoughts simply when he said, "It's a very important day [for] the preservation of taonga of the past."

Four decades on, Tā Tipene remains at the forefront of the Archive's development. He chairs Te Pae Kōrako, an advisory committee of tribal scholars and cultural leaders that has guided the work of the Ngāi Tahu Archive team since its re-establishment in 2012. Tā Tipene remains a stalwart advocate for the Archive, which he says is essential to our rangatiratanga:

"If Ngāi Tahu want to be a tribal nation, if we actually want to own ourselves, we have to own our own memory. We have to be the primary proprietors of our own heritage and our own identity. We can't have it sitting in other people's libraries and archives.

"We've got to command it, we've got to promote our own narrative, and if we can do that, we get a clear notion of what we want to be as a people in the context of the evolution of Aotearoa New Zealand."

In its 41-year history the Ngāi Tahu Archive has been through a number of metamorphoses. However, it has always maintained its fundamental aim – to preserve and protect tribal archives and make them accessible to Ngāi Tahu people, both scholars and the "flax roots". The genesis of the archive in the 1970s came at a time when the core business of the Ngaitahu Māori Trust Board was managing the small tribal pūtea afforded by provision of the Ngaitahu Claim Settlement Act 1944, and distributing educational and kaumātua grants to Ngāi Tahu beneficiaries. At that time any thought of revisiting Te Kerēme was still a distant dream – the newly-formed Waitangi Tribunal had not yet been empowered to investigate historical Treaty claims. Even so, the collation of the Ngāi Tahu historical record was high on the Trust Board agenda, promoted in no small part by the advocacy of Tā Tipene, and others including Te Awaroa (Bill) Nēpia (Ngāti Porou), friend of Ngāi Tahu and head of the University of Canterbury's Māori department.

In 1976, Nēpia approached the Trust Board requesting its support for the establishment of a Ngaitahu Research Fellowship. He wanted his department to develop courses and research reflecting Māori perspectives on New Zealand history, with a particular emphasis on Te Waipounamu, and consequently, Ngāi Tahu. It was envisaged that the fruits of such study would be published in the form of a Ngāi Tahu history.

The Trust Board agreed that there was a sense of urgency to this kaupapa; and that the longer the task was left, the more difficult it would become, and the more incomplete the result. In response, the Ngaitahu Research Fellowship Trust, a charitable trust of the Ngaitahu Māori Trust Board, was formed. Chaired by Riki Ellison, the other members were Elizabeth Crofts, Waha Stirling, Bill Nēpia, and Sid Ashton. The aims of the trust were twofold: to foster post-graduate studies in Ngāi Tahu history, and to establish an archive for Ngāi Tahu.



Above: On 6 June 1989, 53 bound volumes of evidence submitted to the Waitangi Tribunal as part of the Ngāi Tahu Claim were placed in the Ngāi Tahu Archive.

A complete set was also presented to the University of Canterbury. Front row, left to right: Jane Manahi, Tipene O'Regan, Herewini Parata, Trevor Howse, Terry Ryan, and Trevor Marsh. 230G: NGAITAHU MAORI TRUST BOARD COLLECTION: NGAI TAHU ARCHIVE.

Right: Rulon Nutira checking out Kareao at Hui-ā-Iwi with Kaiwhiri Tiaki Taonga (Archives Advisor) Tania Nutira.

"If Ngāi Tahu want to be a tribal nation, if we actually want to own ourselves, we have to own our own memory. We have to be the primary proprietors of our own heritage and our own identity. We can't have it sitting in other people's libraries and archives. We've got to command it, we've got to promote our own narrative, and if we can do that, we get a clear notion of what we want to be as a people in the context of the evolution of Aotearoa New Zealand."

TĀ TIPENE O'REGAN

Tā Tipene was appointed the inaugural Ngaitahu Research Fellow, and began two years of full-time research in 1977 on the traditional history of the migrations of Ngāi Tahu and Ngāti Māmoe. This flowed on to the establishment of the Archive (then known as The Ngaitahu Māori Archive) the following year. Over the next 10 years, a number of small collections were deposited into the Archive.

The WAI27 Claim intervened in the mid-1980s, resulting in the collation of vast amounts of research material. This in turn led to a major deposit of material in 1989, comprising all the evidence, submissions, and supporting papers submitted to the Waitangi Tribunal for the Claim. Then, in April 1996, a large collection of Ngaitahu Māori Trust Board papers was transferred into the Archive, which was by then under the care of the University's Macmillan Brown Library. Today, in addition to the Macmillan Brown, the Archive has repositories at Te Whare o Te Waipounamu, and the Hocken Library in Dunedin.

"The Ngāi Tahu Archive is about delivering Ngāi Tahu knowledge to Ngāi Tahu whānui," says Takerei Norton, who has managed the Archive since 2012 when Te Taumatua took over responsibility for it. "It's also about Ngāi Tahu gaining and maintaining intellectual control of the tribe's history.

"The work our team has been doing over the past seven years to reinvigorate the Archive is the beginning of realising the dream which began in 1978."



PHOTOGRAPH DEAN MACKENZIE

In addition to caring for documentary material held in the Archive, the team works proactively to identify and digitally repatriate archives of tribal significance held by external institutions such as Te Rua Mahara o te Kāwanatanga Archives New Zealand. It also provides advice to whānau about the care of their own collections, and works with whānau and hapū on heritage projects including exhibitions, oral histories, interpretation, and the development of educational resources.

This year marks a new era for the Ngāi Tahu Archive, with the recent launch (at the Ngāi Tahu Hui-ā-Iwi ki Murihiku) of the online archive database, Kareao. Named for the ubiquitous supplejack, a black vine that meanders its way through the lowland forests of Te Waipounamu, Kareao is an apt metaphor for the new, publicly accessible database. Like kareao, the database leads from one point to another, linking, connecting, and ultimately taking explorers in myriad directions of discovery. Kareao provides unprecedented access to the Archive, which includes manuscripts, photographs, maps, biographies, oral histories, taonga, and audio-visual material.

Kareao sits alongside other history and memory projects developed by the Ngāi Tahu Archive Team in recent years, including Kā Huru Manu (the Ngāi Tahu Cultural Mapping Project), and the 2017 publication of a book: *Tāngata Ngāi Tahu: People of Ngāi Tahu*.

Senior Archivist Jill Durney was recruited from the Macmillan Brown Library. Tā Tipene acknowledges her extensive skills, saying her work is “one of the most amazing things that we have at the moment”.

With an extensive career in libraries and archives behind her, Jill has long been an advocate for Māori in the library sector. Under her watch, the University of Canterbury’s first Māori librarian was appointed and an open-access Māori and Pasifika focused collection established, shedding light on material which had hitherto been largely hidden. When her expert opinion was sought by Te Pae Kōrako regarding the future direction of the Archive, Jill immediately advised

that Ngāi Tahu needed an archive management system.

Kareao uses an internationally recognised archival database produced by Canadian social entrepreneurial company MINISIS. While the same software is used by several other New Zealand archives and internationally, Jill says the Ngāi Tahu Archive is unique.

“Other indigenous groups do not necessarily have the funding or the momentum to deliver something like this. It’s a world first, and it’s an opportunity to turn the whole approach to archives on its head.

“This is the Ngāi Tahu story. It’s not the government’s story, and it’s a story that cannot be told by any other archival institution.

“At its heart, it’s about rangatiratanga. It’s Ngāi Tahu ownership of Ngāi Tahu knowledge, and I think that’s absolutely fantastic.”

With that in mind, Kareao has been designed primarily for a Ngāi Tahu audience. Ngāi Tahu terms and place names are used where possible, to make it easier for whānau to navigate the database.

The Ngāi Tahu Archive team has already been approached by national institutions for further collaborations that will allow previously inaccessible material of tribal significance to be made available via Kareao. As the team writes more descriptions on archival entries with tribal scholars and whānau, Kareao will become the authoritative record.

Takerei Norton emphasises that the launch of Kareao is only the starting point. “There are currently 4,000 records available via the database, but there is so much more work to be done; including the archiving of the organisational records of Te Rūnanga o Ngāi Tahu.

“We also hope to develop a similar archive module for rūnaka to store and protect their own archive collections at a regional level.”

Takerei also acknowledges the role played by Te Pae Kōrako. “This mahi would not have been possible without their guidance and wisdom. It is impossible to overstate their importance to the kaupapa.

“They have the dream and the vision. Our job is to make that reality.”



The Ngāi Tahu Archive Team is dedicated to working with and for Ngāi Tahu communities to actively compile and interpret our collective memory, and make it more accessible to our own people. Visit Kareao online at www.kareao.nz.

A natural fix



At just 24, Lucas Smith has packed a lot of life experience into the six years since he left high school. Kaituhi **ROB TIPA** caught up with Lucas recently to learn more about his latest venture creating natural wool wound products.

A BORN ENTREPRENEUR, LUCAS CREATED AND INVESTED his life savings into Walk On, a start-up company using the finest merino wool in Aotearoa for blister protection pads. This led him to establish Wool Aid, a business producing a merino wool, completely biodegradable sticking plaster, thought to be a world first.

His vision for Wool Aid is to eventually replace all plastic or synthetic bandages with woollen sticking plasters that will break down in the earth, recycling nutrients such as nitrogen and carbon.

The idea came to him when he was working as a mountain guide, escorting tourists on the Routeburn Track, one of New Zealand's iconic Great Walks. Tourists usually bought brand new gear for their big adventure, including boots and socks.

"Usually in the first day or two they got blisters," Lucas explains. "As a guide it was devastating to see them spend so much money to get here, and all they could think about was their blisters. It was a terrible experience for them.

"People were going through 20 or 30 sticking plasters that didn't solve the problem, so they dropped them on the trail. I was forever picking these things up."

Thinking back to his own experience tramping and mountain-biking with his parents, Lucas remembered using scraps of wool fibre to prevent and protect blisters. He'd pull bits of wool off a fence and use his sock to secure the fibre over a blister to stop his boots from chafing it. He developed this idea, eventually selling the Walk On product, which prevents chafing and offers antimicrobial protection for existing blisters.



Wondering why no-one was making woollen plasters already, Lucas set to work designing one in his notebook while he was in the mountains. He kept the idea to himself because he assumed there would probably be intellectual property issues involved.

“I figured I had to do this – it ticked all the boxes,” he says. Eventually he left his guiding job to pursue the idea.

Born and raised in Timaru, Lucas has whakapapa ties to Ngāi Tahu through the Parata family from Kāti Huirapa Rūnaka ki Puketeraki. He went to Waihi School, in Winchester, South Canterbury; and then on to Christ’s College in Christchurch.

Lucas describes himself as an average student, and says he always wrestled with dyslexia and numeracy. However, that has not affected his entrepreneurial vision. When he was still at high school, he passed an economics paper on the strength of a business venture he ran from his dormitory to get 150 long sweat-shirts, or hoodies, made in China. He sold them to ski racers and snowboarders for a handsome profit.

Lucas’ first job out of high school was as a general hand on Simons Hill Station near Takapō, which gave him an introduction to sheep farming and a basic understanding of how the wool industry worked.

Initially, he went farming to pay for his university education, having enrolled to study anthropology and political science at Victoria University in Wellington.

“The classroom environment doesn’t spin my wheels, so half-way through my first year of uni I dropped out to design a software programme for food traceability,” he says.

He spent all his savings to build a couple of software prototypes, but it was clear people were not going to buy it, and the venture failed.

“I was 19. It was a pretty hard thing to stomach,” he admits honestly. “I lost everything, lost all my money and lost my confidence; so I became a mountain guide and ended up in Queenstown.”

His first job was guiding on the Greenstone and Routeburn tracks, where the idea to make a sticking plaster from merino wool really began to take shape.

The concept appealed to his environmental conscience to do something constructive for sustainability and to combat plastic pollution.

“We are only just getting our heads around plastics in the environment,” Lucas explains. “My generation feels helpless, but this is an issue where we feel we can make a difference.

“My aim with this is really to replace every plastic and synthetic fibre that is used in a plaster – in whatever shape, size or form – and swap it with wool.”

The first people he turned to were his Ngāi Tahu iwi. He realised he needed a legal document called a Freedom to Operate – not a cheap undertaking at about \$10–15,000 each.

Lucas applied for and received a grant from the Puna Pakihi Fund offered by Te Rūnanga o Ngāi Tahu, which enabled him to secure the document. He was surprised to learn there was no product like the woollen plaster on the market. He went a step further to test the market in the United States, where lawyers in San Francisco and Texas confirmed the same story there with no obstacles.

“I then felt comfortable that there was a commercial opportunity to file a patent and to go to all the expense of doing that,” he says.

He has spent the last four years developing woollen sticking plasters from scratch, with little more than a bag of wool and a technique he was sure would work.

“I thought it would be easy but it wasn’t,” he admits. “I thought it was just a matter of getting on the internet and matching a bandage



“We are only just getting our heads around plastics in the environment. My generation feels helpless, but this is an issue where we feel we can make a difference. My aim with this is really to replace every plastic and synthetic fibre that is used in a plaster – in whatever shape, size or form – and swap it with wool.”

LUCAS SMITH

manufacturer and wool producer together, but it was like mixing apples and oranges.”

He visited Alaska, China, and North America and experimented with many different prototypes of woven fabrics and non-woven knitted fabrics and felt before settling on a woven fabric.

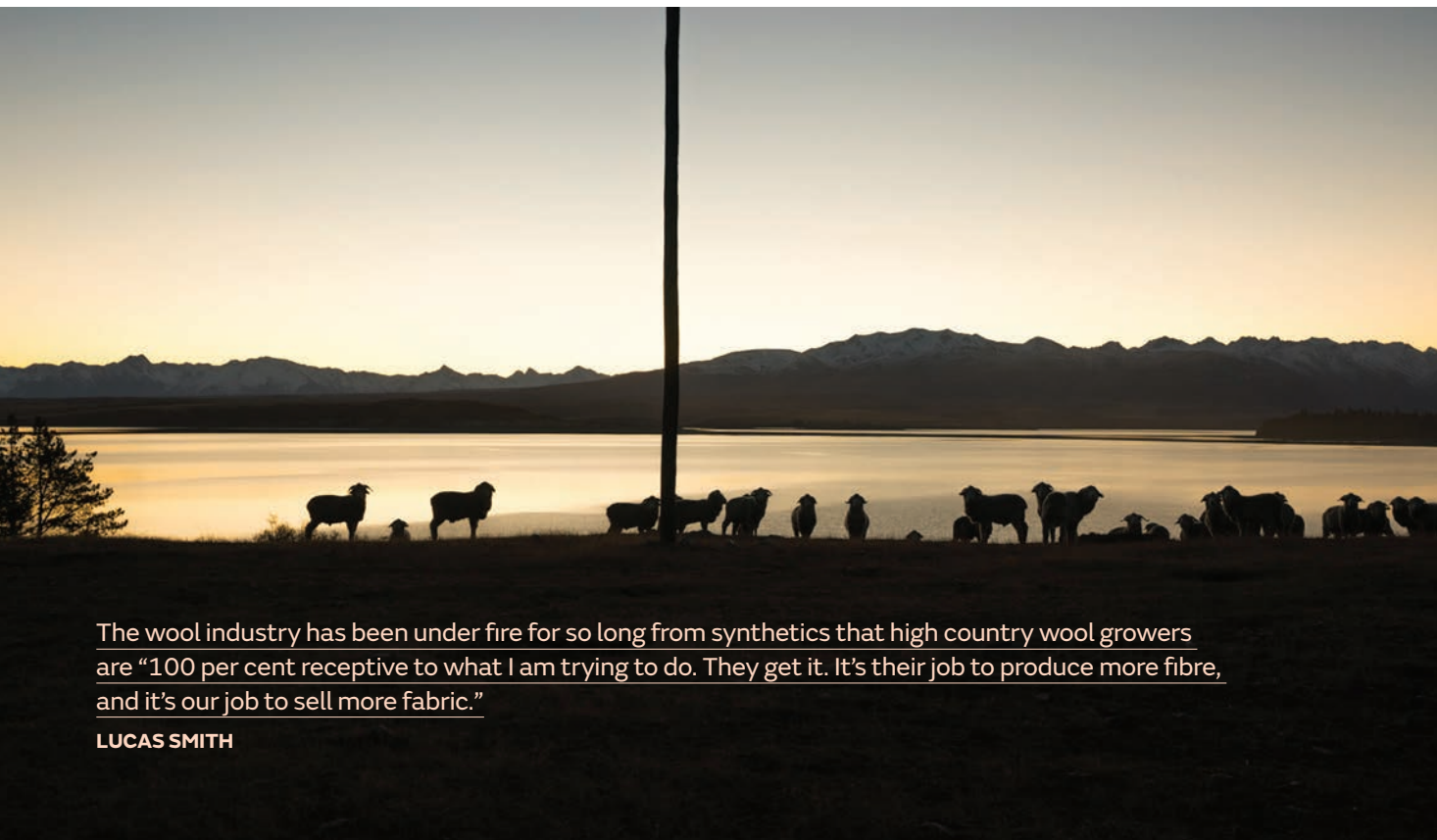
He then took fabric samples to a manufacturer in China, but the yarns were unravelling in the production process, threatening to blow apart very expensive machines – a risk that could have crippled his company.

Four years on and the fabric is now woven in a high fashion woollen mill in the United States. The sticking plasters are made by a technically advanced medical manufacturing plant in China.

Lucas launched his Wool Aid plasters here in Aotearoa in August. At this early stage it is still predominantly an online business. However, Lucas is experimenting with sales to pharmacies, health food stores, and outdoor supply stores.

He is confident the business is commercially viable, and has invested in a substantial order of three and a half kilometres of fabric that will provide the scale to supply larger buyers such as the military, hospitals, and health institutions.

Lucas says the journey has taken him longer than it should have. He could have called on financial backing from private investors, but he was keen to retain control of the project and felt he could move faster on his own.



The wool industry has been under fire for so long from synthetics that high country wool growers are “100 per cent receptive to what I am trying to do. They get it. It’s their job to produce more fibre, and it’s our job to sell more fabric.”

LUCAS SMITH

“It has been a really tough journey,” he says. “I had to fund it myself, so I had to be careful to look after myself, eat well, and get enough sleep. You could work on it all day and all night. It just becomes so overwhelming when you are doing this by yourself.

“It can be a pretty lonely journey being a founder. It’s getting up every morning and accepting that half your day is going to go to hell in a handbasket, but the 20 per cent of it that does work puts you a hell of a lot closer.

“It’s just fronting up and not being afraid to fail publicly as well,” he says.

Lucas believes the potential for the Aotearoa wool industry is exciting because the country has always been a world leader in wool research. He sees himself as a glorified wool broker, focused on adding value.

He says the wool industry has been under fire for so long from synthetics that high country wool growers are “100 per cent receptive to what I am trying to do.

“They get it. It’s their job to produce more fibre, and it’s our job to sell more fabric.”

While wool has been protecting human skin for thousands of years, Lucas says very little is known about the medical benefits of using natural fibres as wound dressings.

Lucas is working with AgResearch scientists to gain a better understanding of the hypo-allergenic, anti-microbial, and anti-bacterial properties of wool.

With most of the hard work done he is ready to take a step back from the front lines and let the business run itself.

“There are some huge hurdles to come and big risks, but we’re ready for them. We’ve had four years learning how not to do it.

“All the big questions have been answered and all the mistakes have been made. We know it’s commercially viable, we’re getting sales, we’re getting feedback; so all the gears are starting to turn.”

He recalls a sage piece of advice he received early on about start-up businesses.

“Basically their advice was to shoot the founder, and I can totally understand that,” he says.

“There really is a point in a company’s trajectory when the founder needs to step out, step back, and let the people who have significant horsepower take these things to market.

“The business needs proper financial horsepower, and for these guys it’s just their bread and butter. It’s what they do all day.”

Walk On will be run by his father, Richie Smith, an experienced director who currently holds positions on the boards of Hilton Haulage and Ngāi Tahu Farming.

“I’ll still be heavily involved in the marketing, data content, and strategy,” Lucas says.

“So much of my life has been lived in the future – planning and strategising. I’ve been doing this since I was 20. I kind of want to be a young bloke and take each day as it comes. I’d like to do a bit of travelling, but the more I travel the more grateful I am to be a Kiwi.”

Lucas has been offered a six-month internship in northern Italy starting in February with Reda, a world leader in processing fine wool fabrics for the fashion industry.

He sees it as a great opportunity to learn the basics of the wool supply chain from an industry leader.

“I only spent a year at uni, so I feel I need structure; and I’m hungry to specialise in the wool industry.”

He sees plenty of potential for fine merino wools in the medical textile field, and believes his work with Reda could open doors to develop other products.

In the meantime it is back to work for this young entrepreneur in the place he feels happiest – a few days tailing lambs on Lilybank Station in the shadow of the Southern Alps.



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Leading change in education

Nā KIM VICTORIA

IN JAPAN, WHEN SOMETHING PRECIOUS breaks, they repair it using glue with powdered gold mixed in. That way, when the object is put back together it honours the piece it was before, and makes something more beautiful of the new item. It's known as kintsugi – golden repair.

This is how it is with Christchurch, but the gold in our repairs is an increasing acknowledgement of Māori culture and tikanga. As the city regenerates post-quake, organisations and businesses, government agencies and policy makers, architects and landscape designers are all taking the opportunity to layer in Māori history, language, and practices that have been largely ignored in 150-odd years of colonisation. It is giving a voice to Māori, and acknowledging and embedding Ngāi Tahu as mana whenua.

A good example of this is in education. Mātauraka Mahaanui, established in 2014 as an advisory board to the Ministry of Education, has made real inroads into developing what a bilingual education system in Christchurch should look like.

Elizabeth Brown, the chair of Mātauraka Mahaanui, explains the organisation's kaupapa. "We were set up to guide education renewal in greater Christchurch and represent collective mana whenua, papatipu rūnanga, the Māori Community Leaders Forum, and other Māori interests.

"Te Rūnanga o Ngāi Tahu, as the Treaty partner, has mandated this group to act on its behalf in the greater Christchurch area."

The group worked initially with two mana whenua rūnanga – Te Taumutu and Ngāi Tūāhuriri. After a series of hui, consultation with Ngāi Tahu whānau and schools, focus groups, and phone interviews, two key issues emerged: Māori student achievement, and te reo provision. Mātauraka Mahaanui wrote a strategy for each of these themes and, to the members surprise and delight, the Ministry of Education adopted and mandated both strategies.

"It's been a game changer," says Elizabeth. "The Ministry has been more than willing to step outside the square and look at how they might enable our ideas. They haven't said 'no'. They've asked how they can make it work."

The first job for Mātauraka Mahaanui was to embed a cultural narrative into as many schools as possible in the region. Each rūnanga was contracted to write these for the clusters of schools and Early Childhood Education centres within their respective takiwā. "We want the children in the school to know the story of why a school is called something, and be able to explain how it relates to them," says Elizabeth.



"We started using mana whenua facilitators to help develop these narratives for schools. This is about a school deciding who they are. For schools being rebuilt, this was also an opportunity to help create a design that would be culturally responsive."

A school's narrative might talk about sites of significance near it, mahinga kai, the flora and fauna in the area, or any historical events. The mana whenua facilitators are also able to work with the support organisation Grow Waitaha to ensure pedagogy (the act of teaching) leads new building design. With the whānau voice being heard in the planning stages, facilitators could also help deliver an education brief at the master planning stages to ensure cultural narratives were built into any new facilities.

The cultural narratives also become a starting base to develop a local curriculum that reflects Ngāi Tahu culture, reo, and tikanga.

If the cultural narrative is the glue binding these schools and communities together, it is the teachers who are providing the golden sparkle, through a programme known as Kā Poupou Reo o Tahu. Designed to upskill teachers in Mātauraka Kāi Tahu, and extend their te reo Māori proficiency for use in kura, Kā Poupou Reo o Tahu is a combined Ministry of Education and Mātauraka Mahaanui programme for teachers to be immersed in Ngāi Tahu reo, pedagogy, and narrative over 10 weeks, with two cohorts taking part each year.

"There are many teachers who have te reo, but we wanted it to be Ngāi Tahu reo. We wanted our teachers to know our stories, our waiata, our haka, and our marae," says Elizabeth.

For the first part of the programme, teachers are released for a term for their study, with the Ministry of Education funding a relief teacher for the school. The following term, Mātauraka Mahaanui facilitators provide support to the teachers in their classrooms.

Robyn Jane McConchie is a Junior Class Teacher at Hāpuku School in Kaikōura, and says the programme came at just the right time for her. "I've been teaching for 14 years, and even though I've tried to incorporate te reo Māori in my classes, it's been hard. As a kaiako there is a lot going out of your kete, your bag of tricks and skills; so this course was an opportunity for me to concentrate on upskilling myself and to learn a new approach to teaching."

Robyn says the amount of te reo spoken in her classes has increased significantly. "I learnt a lot of new phrases and words, and after hearing the stories about Tuahiwi Marae, I realised how little I know of my own marae."

As a result of the programme, Robyn's passion project is to teach her tamariki about Takahanga Marae in Kaikōura. "We go there every





Above: Lynne Te Aika with Nicole Baxter-Warren and daughter Avalyn;
left: Elizabeth Brown (top) and Robyn Jane McConchie.

Wednesday and learn about the pou and the artwork, and the stories of atua Marukaitātea. I want them to learn about one carving, and one story, so when they go on the marae they can tell their friends and whānau about it.”

Heading into its third year, demand for places on Kā Pou pou Reo o Tahu is far outstripping supply. The Ministry of Education has provided funding for another four teachers next year, bringing the number on each of the two courses held during the year to 12. So far there are more than 50 applications for the 24 spaces.

As principal at Addington Te Kura Taumatua, Trudy Heath was more than happy for one of her teachers, Nicole Baxter-Warren, to take part in the programme. “One of the things we have been working on as a school is to get parents and students to identify as Māori, because so many of them don’t.”

Trudy is confident that Nicole will continue to make a difference within the seven-school cluster, using the skills she learnt during the Kā Pou pou Reo o Tahu programme.

“I see growth in Nicole, because this programme has made her really confident in her own skin and it is very clearly a Ngāi Tahu skin. This has come from all the tools she has been given that are now in her basket, and her increased sense of self and confidence around Ngāi Tahutanga.”

“We started using mana whenua facilitators to help develop these narratives for schools. This is about a school deciding who they are. For schools being rebuilt, this was also an opportunity to help create a design that would be culturally responsive.”

ELIZABETH BROWN Chair, Mātauraka Mahaanui

Trudy said the programme worked because Nicole and a teacher from one of the other schools in the cluster went back to their schools and modelled what they learnt.

“Knowledge is being transferred and shared. Just in this one cluster of teachers I’ve seen the confidence and capabilities grow.

“When these two teachers came back to the group we were in the process of writing our te reo curriculum for the seven schools in the cluster. We had got so far, but then they came in with highly trained eyes. They looked at what we were doing and pointed out quite a few things that we might have got wrong or that we could improve, and there was real power in that.”

Elizabeth Brown agrees that as the school curriculum is reasonably permissive, Mātauraka Mahaanui is perfectly positioned to introduce a Ngāi Tahu approach to New Zealand history, but one that could be used widely across the country. “We are creating a model that works for us, but it’s a framework that could be easily adopted by hapū or iwi in other regions in their work with schools and early childhood centres.”

As a former teacher at Rolleston’s Kingslea School Te Puna Wai o Tūhinapō, Jamie Ruwhiu says the stories of belonging and tikanga that underpin the Kā Pou pou Reo o Tahu teaching programme were powerful for the young men he saw in the school. He says they make a real difference to these mostly young Māori men, who struggle to relate or adapt to being Ngāi Tahu.

“We ran a kaupapa Māori unit where the idea was to eventually have them understand the tikanga and respect that would earn them the right to sit on the paepae.

“We taught them karakia, and how to do their own personal pepeha, and a whakatauki of the day. It took a couple of weeks, but they gradually became engaged in the process.”

In its short lifetime Mātauraka Mahaanui has made significant positive changes to our local education landscape by generating a new movement of teachers, committed to a gold standard in education – a Ngāi Tahu-focused, bilingual, and culturally aware future for our tamariki.

PHOTOGRAPHS AND WORDS
Nā PHIL TUMATAROA

Te Ao o te Māori

A WINDOW INTO THE
RICH LIFESTYLES OF
CONTEMPORARY MĀORI







Sharon Roberston and her whānau live on 10 acres of lush, rolling Taranaki farmland, 30 minutes drive from New Plymouth.

Horses have been part of her life since childhood. In recent years she has transformed her love of these majestic animals into a business that is helping to change lives.

“A lot of people talk about equine therapy as being magical. It’s hard to explain,” she says.

Interaction between horse and human and their responses to each other when they meet and spend time together is at the heart of the therapy.

“It harnesses the horses’ sensitivities. The fact that they live in herds and are a prey animal means they’re always looking out for each other and making sure the herd’s okay – they will respond immediately to any feeling or awareness that comes in.”

Sharon (Ngā Rauru, Ngāi Tahu) is a trained nurse and has worked in mental health here and in the UK for the past 30 years. To supplement her business Hoiho Whakaora Tangata – Horses Helping People, she works four days a week as a Community Mental Health nurse for local health provider, Tui Ora.

She says she stumbled across the Equine Assisted Growth and Learning Association (EAGALA) model of psychotherapy when she was living in London, and thought, “This is what I’ve been looking for.”

“I’ve always had horses around me, even in London; so I signed up for the training straight away and I’ve been certified since 2012.

“I knew that horses always made me feel better and calmer – so finding that was amazing. I just thought, ‘If only this could be available to more people.’”

Sharon left Taranaki in 1999 for what was supposed to be a “big OE for a couple of years”, but returned in 2013, married and with a young son.






“It’s an unusual thing, so I knew my work was cut out for me; especially coming home to rural New Zealand and saying, ‘Come and stand in a paddock with my horses, they’ll help you feel better’. It’s a hard sell really, but I thought, ‘This is what I want to do.’”

The day I visited Sharon, she invited local kuia Te Rau Oriwa Davis (Ngāruahine Rangi) to experience the work that she does, so I could take some photos. This would not be possible with her clients, as she must maintain the confidentiality of those who come to her with a range of disorders including post-traumatic stress, anger issues, anxiety, and mental illnesses.

It’s a strong and emotional connection Te Rau makes with one of the horses, which brings her to tears as they stand silently connected and quietly sharing their time. She whispers to the animal and it instinctively nuzzles closer, intensifying their new-found bond. Time passes slowly, and at the end of their embrace, she walks away contemplative and smiling.

“It’s just about being open to it, and some people aren’t. And if they’re not open, that’s fine,” says Sharon. 



Tangata Whenua – Tangata Moroiti

Summer is the time when nature is abundantly full of life and the māra is at its most productive. However, despite the obvious beauty of the bountiful summer māra, what we can't see in our food is just as important as what we can see.

Microbes (moroiti) inhabit a world beyond our normal eyesight. Research is increasingly finding that moroiti can be just as important to our diet, our physical health, and our mental health as the normal nutritional factors we know are in food. Researchers have found that trillions of microbes live in, on, and around us, collectively making up our microbiome.

One critical way microbes can affect us is through our digestive system microbiome, as the trillions of microbes that inhabit the gut help us digest our food, making essential nutrients available for our body to use. In this way they are also constantly interacting with our immune system, for better or for worse.

Researchers have found that the makeup of our gut microbiomes can be responsible for diseases and conditions including



Microbes (moroiti) inhabit a world beyond our normal eyesight. Research is increasingly finding that moroiti can be just as important to our diet, our physical health, and our mental health as the normal nutritional factors we know are in food.

food allergies, obesity, inflammatory bowel disease, colon cancer, rheumatoid arthritis, atherosclerosis (narrowing of the arteries), and asthma. Studies have also shown that the gut microbiome and the brain are linked. There are possible links with anxiety, depression, and autism.

The good news is that we can get all the good microbes we need for our microbiomes from food, and in particular, organically-grown food. Research has shown that conventional pesticides sprayed on vegetables and fruit significantly decrease the good microbes, and increase the number of known pathogens that can negatively affect our health. Not surprisingly, organically-grown food has much more of the beneficial microbes, such as probiotics like lactobacilli, and far fewer negative pathogens. Summer is the best time to eat fresh organic vegetables, fruit, and berries from the māra, which are covered in the microbes our body needs to thrive.

Rocket (*Eruca sativa*)

Fresh raw salads from the māra are also particularly important for powering up the microbiome. One recent addition to my māra has been rocket – sometimes referred to as arugula or rucola. Italians have been using this plant for at least 2,000 years, but it has only become widely known here in Aotearoa relatively recently. Rocket can often have a sharp, piquant, peppery taste. It can also be classed as a superfood, as it is abundant in vitamins A, K, and C; as well as folate, calci-

um, and antioxidants (and microbes on the leaves). Not only does it make a great salad, it is also good in pastas, stir-fries, sauces, omelettes, and on pizzas.

The name rocket gives an indication of its growth habit, with just a few short weeks from sowing seed to harvesting. Because the seed is small, it can be easy to over sow, so plants usually need to be thinned out. However, the thinnings are also good to eat. The plants left behind require about 20cm of growing space.

The older the plant gets, the more peppery the leaves become; but the leaves can be harvested from the small size of 7–10cm. The established plant in its first growth can be regularly plucked or can be cut down to 2cm, and it will then go on to grow new leaves for later harvest. It grows more rapidly with regular watering and liquid fertiliser.

Any flowering stems can be removed to stop the leaves becoming really hot and strong. This will also stop them going to seed, and potentially becoming a bit of a weed. The flowers themselves are also edible.

Rocket can germinate and be grown year-round, even when the temperature gets down to around 5 degrees, although in winter it grows best in a tunnel house.

Electromagnetic radiation and insectageddon

It is important to have flowering plants in the garden as sources of food for insects. Alyssum, calendula, and nasturtium are



Above: Dutch Irises.



good choices. I also let some of my brassicas go to flower, as they are a great food source for insects and bees. I am lucky that my wife has her own flower garden areas, so we have a rather diverse range of flowering species blooming throughout the year e.g. roses, jasmine, Christmas lilies, peonies, etc.

In spite of this abundance, the decline in both the quantity and diversity of insects has been noticeable in my māra. The decline in insect biodiversity (insectageddon) has been recorded around the world. The main factors are thought to be pesticides and the loss of natural areas and biodiversity; none of which are factors in my māra. However, the widespread proliferation of cell phone towers broadcasting microwave radiation on the 2G, 3G, and 4G frequencies is increasingly being correlated with a reduction in bees and other insect species. Now companies want to unleash 5G submillimetre and millimetre waves in frequency ranges above 6GHz to 100GHz and beyond. For 5G to work, this will require the roll-out of base station transmitters every 100–250m, because these types of Electro-Magnetic Frequency (EMF) waves do not easily penetrate through solid matter e.g. trees, walls, etc. This will lead to a large increase in exposure to EMF radio-frequency radiation for the general population and the environment.

While there are well-known health risks to 2G, 3G, 4G, and Wi-Fi at present, there is no research to show that this massive increase in exposure to the 5G EMF radio-frequency radiation 24/7 with no escape will be safe. There are also plans to launch tens of thousands of 5G transmitting satellites into orbit around the planet, covering 95 per cent of the Earth's surface.

The mobile phone and telecommunica-

tion businesses smell money and people want speedy mobile connections, but at the moment no one knows what the health and environmental consequences will be. It took decades to rein in the tobacco industry, stop DDT and 245T use, and make Aotearoa nuclear and environmentally GMO-free. In my opinion, 5G is a technology too far; it should be stopped until such time as it can be proven safe through government-funded independent and transparent scientific research.

5G

<https://www.5g.org.nz>
<https://www.facebook.com/5GFreeNewZealand/>

Physicians for Safe Technology

<https://mdsafetech.org/5g-telecommunications-science/>

Former President Of Microsoft Canada Frank Clegg: On Safety and 5G/Wireless Technologies

<https://www.youtube.com/watch?v=xSP2exnmJXg>

Seminar Presentation by The Insect Inspector, Michael Chapman Pincher, on why insects are disappearing all over the world (from 40th minute)

<https://www.youtube.com/watch?v=7Cp8EQeAlZE>

Claire Edwards: The Madness of Putting 53,000 5G Satellites in Space

<https://www.youtube.com/watch?v=rz-yvoSXHZc&fbclid=IwAR0Uz668DmoNdoYBB-pewmC62GIaL4KbwS066iUYLUXeK913NLuKoVXcAvg>



Above: Maybell the Golden Retriever among the vegetables - a cute pestilence; top: Echinacea.

Invisible Force Driving the Sickness of Technologically Advanced Societies –

Dr. Martin Pall-Washington

<https://www.youtube.com/watch?v=V6IfcZ7tUZc&fbclid=IwAR0ITdkdwq79cJXKt7UiTudQhrottqBB33FK7luBrT9Sf7OzV-6WbPIplkw>

Monsanto Roundup Attacks Healthy Gut Bacteria, Lawsuit Says

<https://www.bloomberg.com/news/articles/2019-02-13/roundup-attacks-gut-bacteria-in-people-and-pets-lawsuit-alleges>.

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 mauripreneur whose whānau owned and run business sells essential oils and natural skin care products containing native plant extracts: <https://zurma.co.nz/>

REVIEWS

HAARE WILLIAMS: WORDS OF A KAUMĀTUA

Nā Haare Williams and Witi Ihimaera

Auckland University Press 2019

RRP: \$49.99

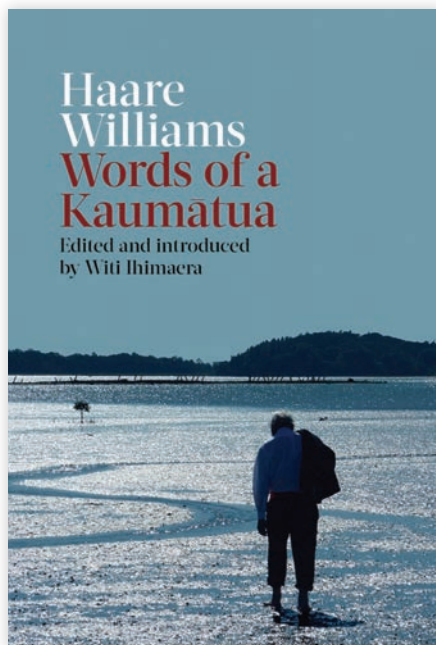
Review nā Charisma Rangipunga

When I settled down to read through this book – a collection of poems, essays, and memoirs by Haare Williams – I was not sure what to expect. I diligently read the introduction and then dove into the first section. It is fair to say that my eyes started to glaze over and I wondered if indeed I was going to be able to find something to hold my attention. Nothing was sparking; the words and the structure of the compositions seemed too simple.

On page 42 I found it. I read the poem “*Tāwhiri, Kaitiaki of Winds*”. It was similar to the others I had read, a mixture of Māori and English text, but again in very plain language unadorned with the Panekiretanga or Shakespearean complexity I had initially expected. But “*Tāwhiri*” sounded familiar. I felt like I knew it. I felt like I had read it elsewhere.

And then it dawned on me. Whakapapa. Haare Williams was using this poem to teach whakapapa. The whakapapa of the winds. Like Matiaha in Te Waikatanga mai o te Atua; it was a different whakapapa but whakapapa all the same. Easily formatted, with a rhythm and simplicity that make it accessible. Hidden in plain sight, told naturally, yet with a sophistication that is just clever. I went back to page one and started again, eyes unglazed, and kicking myself for not seeing it sooner.

The journey through the pages of this book is a journey of lessons. For me, each composition challenged me with questions. There was so much that I could relate to personally, and even relate to when thinking of us as Ngāi Tahu. The story of Hora Ngārangi and Teu Ngārangi, sacrificed for the betterment of the people, sacrificed



unnecessarily perhaps because of ego, because of carelessness. I cried. I hope to never shed similar tears for what we as Ngāi Tahu might one day sacrifice.

Irihapeti Murchie and the amazing legacy of our wāhine Māori throughout time. I cheered. Where are our Ngāi Tahu tipuna wāhine in our cultural narratives, and how do we use them and the stories of their deeds to help create new generations of strong Ngāi Tahu women?

And finally the power of storytelling, of prose, of poetry. They are tools with which you can change history and you can change futures. Haare implores us to tell stories. To lift people with our stories. To tell a story the people want to hear. To let our stories move mountains. To let them change the world. Because stories do not end with our ancestors, they carry on with us, and are immortalised through our tamariki, through our mokopuna. They live on. I pondered. Ngāi Tahu, what is our story, and who are our storytellers?

Kei te pōua e Haare, i ō kupu, i te rētō o te whakaaro, i te kōroto o te huatau, i te rerehua o tēnei o ngā puka, kei te mihi.

WHATU KĀKAHU: MĀORI CLOAKS

Edited nā Awhina Tamarapa

Te Papa Press 2019

RRP: \$75.00

Review nā Paula Rigby

If ever there was a book that took an in-depth look at cloak making, this is it. Through the eyes of experts, the inner sanctum of Te Papa Tongarewa Storage Room Te Whare Pora o Hine-te-Iwaiwa, is opened and explored in this beautiful, award-winning book. Awhina Tamarapa has gathered a collection of essays from expert practitioners, academics, and curators who discuss the techniques used in the construction of kākahu. Contributors also endeavour to explain the cultural and spiritual significance of the art form, and share what is known of the rich, vibrant history of these garments.

In this, the second edition, a new chapter is included that looks at additions to the collection since 2011. It cleverly connects



Charisma Rangipunga (Ngāi Tahu, Taranaki, Ngāti Kahungunu) is the deputy Chair of the Māori Language Commission, author, composer and māmā of three sons.



Paula Rigby (Ngāi 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 international and national collections.

the value placed on these pieces by weavers, researchers, and custodians, as they share their personal journeys with some of the garments in the collection, showing how these treasures inspire and inform cloak making of today.

The superb photography throughout this book captures the beauty of these works. This book celebrates the science and the mātauranga behind the art form. It is a truly exceptional book, and a taonga in itself.

JOBS, ROBOTS & US: WHY THE FUTURE OF WORK IN NEW ZEALAND IS IN OUR HANDS

Nā Kinley Salmon
Bridget Williams Books
RRP: \$39.99

Review nā Dr Eruera Tarena

In 2013, a University of Oxford study found that half of all jobs in the United States were at risk of being fully automated in 20 years. This was followed by a 2015 study by the New Zealand Institute of Economic Research that found 46 per cent of New Zealand jobs are at risk of computerisation by 2035. Since then there has been a range of sensationalist headlines creating a climate of fear and trepidation about technological change and implications for the future of work.

Kinley Salmon's new book provides a thoughtful, evidence-based, and fresh new look at the dominant narrative of "the end of days", and reminds us all that the future is something we create, not inherit. Our future is the result of the choices, priorities, and policy decisions we make moving forward – kei a tātou te mana!

He begins by challenging much of the hype surrounding attention-grabbing headlines to remind us that we currently have more working-age New Zealanders in work than ever before. We are generally richer, live longer, and are more educated than 40 years ago.

He uses the metaphor of a waka, whereby

if everyone is paralysed by fear and resigned to the falsehood that our future is predetermined, then we all give up paddling and just float at the whim of global currents. To counter this he presents a range of future scenarios and human stories to enlighten us on potential scenarios. What if innovation creates lots of new and exciting jobs? What if innovation destroys jobs? What if we have a universal income and work isn't a central part of our lives in the future? This book aims to start kōrero about what kind of future we should aim for, and reminds us of our ability to shape the future.

Fortunately, it has been written by a young Pākehā man from Nelson who draws on the latest international evidence, but anchors this in a uniquely Aotearoa context, where being an island helps insulate us somewhat from global forces. His use of evidence and good storytelling presents a very balanced, informed, and ultimately human story of the challenges, opportunities, and choices we face moving forward.

He does not focus on Māori issues, but the evidence does show there is a real threat that technology will increase inequalities, which has significant implications for Māori. Our education system isn't keeping up now with the pace of change or delivering equitable outcomes for Māori. Therefore, radical change is needed to connect our fast-growing rangatahi population to future opportunities.

The debate also raises questions for iwi. We are not powerless, and, like Government, the policy and investment decisions we make moving forward can create good jobs, create bad jobs, or eliminate jobs altogether. We too need to own our power to influence



and shape the future our mokopuna will inherit, and recognise that the choices we make can create a future of prosperity for all our people – tino rangatiratanga in action!

Ultimately this book carries a message of hope and agency – reminding us that we can steer our waka towards the future we want to aim

for, but also warning us that if we do not act, we risk just being paddlers on someone else's waka.

TE RĀTAKA A TAMA HŪNGOINGOI – DIARY OF A WIMPY KID

Nā Jeff Kinney
Penguin Books 2019
RRP: \$17.99
Review nā Kiniwai Morgan

The Diary of a Wimpy Kid is a pakiwaituhi (cartoon/story) that has been translated into te reo Māori. It is about a boy named Greg Heffley and his life. Greg Heffley is a middle school student who can't stand the eggs, the bullies, or the girls at his school. I like this book because if you are learning how to speak Māori it will help you learn new words and new ways of saying things. I also think that you have to be quite good at Māori to read this book.

This book made me laugh multiple times. I would rate this book four out of five, because some parts of it were not as interesting as other parts. I think the moral of the story is: live your life like a normal kid, get into trouble, be naughty, argue, and test the rules.

Ahakoia ko wai nō hea te tangata, ka piki, ka heke te wairua i ngā āhuatanga o te wā, engari kaua e mate wheke me mate ururoa! This book is good – you should read it! 📖



Dr Eruera Tarena (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Porou, Te Whānau-a-Apanui).
Eru is the Kaihautū of Tokona Te Raki, an iwi-led movement to create a future where all our tamariki thrive.



Kiniwai Morgan (9)
Ko Ōteaheke te maunga whakairo
Ko Awa Ite e rere ki Akaroa
Ko Ngāti Irakehu Ngāi Tārewa
ki Ōnuku ngā hapū
Ko Kiniwai Sandy Morgan ahau
E iwa ōku tau, ko te skate park
he wāhi taurikura mōku!

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



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KID REPORTERS' NOTEBOOK

Protecting Rare Birds in New Zealand

Hinekerangi Waaka November 22nd, 2019



Black-billed gulls, an endangered species that can only be found in New Zealand, faced severe flooding in 2018.

PHOTOGRAPH OF HINE: GABRIELLE FAITH / PHOTOGRAPHS OF BIRDS: GRANT DAVEY



Hinekerangi Waaka (Kāi Tahu, Kāti Māmoe, Waitaha – Kāti Huirapa) is a member of the Scholastic Kids Press Reporter team – a group of talented young journalists (aged 10 – 14) from around the world whose stories appear online and in issues of Scholastic classroom magazines. At just 10 years old she is one of the youngest kid reporters and the first from Aotearoa to have a story published.

Reprinted with permission from Scholastic Kids Press



The Ashley-Rakahuri Rivercare Group (ARRG) is a nonprofit organisation based in North Canterbury, New Zealand. It is devoted to protecting the unique birds living on the Ashley Rakahuri River.

Only 18 per cent of New Zealand's bird population is not at risk. Pollution, climate change, habitat loss, and other factors pose an increasing threat. Many of the birds that ARRG protects are unique, including the wrybill, the only bird in the world with a sideways beak.

I recently visited the river area, where I spoke with Nick Ledgard, who is chairman of ARRG. "When you retire, you often go back to things that interested you when you were much younger," Ledgard said, "and that's what I'm doing."

He works with other residents to help preserve the ecosystem, which is called a "braided river," a network of rivers with a lot of sediment that are separated by tiny islands.

Raising awareness

Since retiring, Ledgard has teamed up with other volunteers to organise bird-counting surveys and speak about the birds' plight at schools and public events.

"I really enjoy the work," Ledgard said, "and we're so lucky to have that river within five minutes of home."

The danger of vehicles

During breeding season, visitors are warned not to disturb the birds. "Vehicles, particularly four-wheel drives, can run over chicks and eggs," Ledgard explained.

The group sets traps to protect against hedgehogs, rats, weasels, and feral cats. They pose a particular threat to birds during nesting season.

Weeds are another problem that the group faces. "The birds must have clean a shingle [pile of small, rounded pebbles] to nest on," Ledgard said. "They need to be able to see a clear horizon. What we have to do is try and clear those away. Floods will clear them away, too, but we can't rely on floods."

Bird survey

I attended ARRG's annual bird survey this year. Volunteers walked along the river counting the number of birds they saw and writing the numbers on a sheet. This data helps the group determine if they are having a positive impact on the bird population.

In 2018, in recognition of ARRG's hard work, the group won the Australasian Wildlife Management Society's annual award for Practical Wildlife Management.

As Ledgard and the other group members know, making a positive difference for the birds helps everyone.



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.

MIKE POHIO
Ngāi Tahu, Ngāti Pikiao

He Tangata



PHOTOGRAPH SUPPLIED

Mike Pohio is the youngest of four children and was raised on a drystock farm at Ōkere Falls, near Rotorua. His father was a captain in the Māori Battalion during WWII, and while on a two-year role in the Graves Registration Service immediately after the war, met Mike's English mother in Budapest, where she was working as a secretary in the British Foreign Office.

Mike started his schooling at Whangamarino School at Ōkere Falls, then Lynmore Primary School and Rotorua Intermediate, before heading to Hamilton with his mum and attending Hamilton Boys' High School.

Over his career he has worked in a variety of roles in companies including Allied Farmers, NZ Dairy Group/Fonterra, Port of Tauranga, and Tainui Group Holdings (as CEO). In 2015, Mike became a full-time director with a number of governance roles. He is currently a director on the boards of Argosy Property, Ngāmotu Hotels, NIWA, OSPRI, Panuku Development Auckland, Rotoiti 15, Tai Hekenga, Te Atiawa Iwi Holdings, The Rees Management, and Ngāi Tahu Holdings.

Above, l-r: Mike, Kent, Karen and Adam Pohio celebrating Adam's 30th birthday in Rarotonga.

WHAT CONSTITUTES A GOOD DAY?

Having confidence that I've made a meaningful contribution to progressing important kaupapa that I have a responsibility for.

ONE THING YOU COULD NOT LIVE WITHOUT?

A laugh ... nah, lots!

WHO OR WHAT INSPIRES YOU AND WHY?

People who I work with and for inspire me. I'm continually amazed at the awesome contributions of some people I have the pleasure of working with. Most often those contributions are made because they get "the why" they are there and, quite simply, it is being focused on the people they represent. In a strictly commercial setting that can be for the shareholders; but in the various roles that I've had for iwi organisations, it's clearly the tribal members' interests that is "the why".

HIGHLIGHT IN THE LAST YEAR

Joining the Ngāi Tahu Holdings board. This is such a great opportunity to contribute to those I directly whakapapa to and with.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Travel overseas to do motorcycle tours with my bros-in-law and mates.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

Listening to music, ideally at concerts.

DANCE OR WALLFLOWER?

Definitely dance, no question.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

I don't get to have it very often, but hāngī probably edges out whitebait fritters.

WHAT MEAL DO YOU COOK THE MOST?

Thai chicken curry.

GREATEST ACHIEVEMENT?

Two awesome sons: Adam (32) who provides technical support for Shopify, and Kent (34) who is a chemical engineer, currently working on major oil and gas projects in Australia.

DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?

For Ngāi Tahu Holdings to be voted New Zealand's Company of the Year for the second successive year.

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