

TE KARAKA



THE BEAT OF THE SOUTH

***tahu* ^{FM}**

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TE KOHA POUNAMU

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**NGĀ HAU
E WHĀ
FROM THE
EDITOR**

It is hard to find the words that best describe Tā Tipene O'Regan and his contribution not only to Ngāi Tahu and his tireless efforts in the settlement of the Ngāi Tahu Claim, but also his passion for improving the economic, cultural and social standing of Māori and their communities – towards making Aotearoa a better place for us all to live. Never has there been a New Zealander more deserving of his most recent accolades – Kiwibank New Zealander of the Year and the Order of New Zealand (ONZ). To receive not one but both, and just in a few short months of each other, speaks volumes about his efforts over many decades. Establishing the Ngāi Tahu Archive back in 1978 is I believe perhaps one of his finest achievements – recognising the absolute importance of capturing and storing history to ensure it remains for the generations to come – is an incredible taonga. There is so much that can be read about Tā Tipene O'Regan the public figure, however, in this issue of TE KARAKA (page 26) we have the privilege of sharing some of his more personal stories – his whānau and his upbringing, his love of boats and books – eloquently captured by Kaituhi Anna Brankin. My favourite quote: “home is where my books are.”

Also in this issue Chantal Tumahai shares her very personal and emotional story of the birth of her twin daughters Waitaiki and Raureka almost 12 months ago, and the journey in the days after for life saving surgery at Starship Hospital for her precious pēpi Raureka. It is hard to even begin to imagine the fear, trauma and anxiety for Chantal and partner Josh just moments after experiencing the joy of the birth of their baby girls, faced with a decision no new parent would ever want to have to make. I'm delighted to say this is a story with a very happy ending (*When a tiny heart pulls a ton of love*, page 16) – one year on Raureka is well and thriving thanks to the incredible efforts of her medical professionals.

As always there are many diverse kaupapa captured in these pages – enjoy.

NĀ ADRIENNE ANDERSON WAAKA

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

MĀREIKURA

Recently I was out visiting kaumātua to deliver kōura sent up from the deep south. The thing about these deliveries is that it's not like a courier dropping the parcel and rushing down the drive to get to the next destination. These visits are special, and they take time as there is a richness in the experience itself as the stories begin to flow. That is not to take away anything from the mouth-watering delicacy of the kōura, but putting the two together is indeed unforgettable.

One visit was with a kaumātua who was full of great delight as she easily reminisced about her time in the Māori Women's Welfare League. While only one of the smaller branches of the league, the vibrancy of this group of taua coming together regularly to support wahine in raising their tamariki crystallised their own friendship and closeness as a rōpū. They didn't seek to be in the limelight or grandstand, instead choosing to focus their mahi on young mothers and their pēpi through immunisation, along with a myriad of other whānau support activities such as gardening, cooking and household budgeting. They also quietly started Te Tikanga Rua Reo movement, which went on to have a great domino effect throughout the region.

I recalled some of these moments myself as my mother was part of this rōpū of wahine, and at times they would hold their branch meetings at home. As an interloper (to provide the afternoon tea) I found myself signed up as a member mainly to support these staunch wahine māreikura to drive their kaupapa. What a fascinating experience – once the formal league meeting was concluded – when the real “meeting” took place. As a collective these women brought together a strength of community history, knowledge and information. The depth was undeniable as it was all based on locally lived experiences ... and who was going to argue with that?

As Aunty and I sat and reflected on some of these moments there was a sadness as many of our women have now passed on – Aunty Pat, Aunty Carol, Aunty Hilary, Aunty Pani – but they have left a legacy as staunch community drivers of whānau support, and those who remain are champions of the cause. While we all navigate the politics of iwi or Urban Authorities, there can be no denying that the Māori Women's Welfare League is the bastion and beacon of whānau rangatiratanga, and long may it continue!

In recent weeks I've heard the term “māreikura”. To me it is majestic, magnetic, matriarchal and a dedication to all our mothers, no matter the circumstances. On this occasion I want to devote my attention to our Dame Aroha Hōhipera Reriti-Crofts DNZM CBE JP (28 August 1938 – 20 May 2022) who epitomised māreikura leadership.

E te māreikura, moe mai rā e te Taua

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FRONT COVER
Kiwibank
New Zealander
of the Year,
Tā Tipene O'Regan
with wife Sandra.

PHOTOGRAPH:
MIHIATA RAMSDEN

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WHENUA

WAIHEMO (Shag River) flows into the Otago coastline immediately south of Matakaea (Shag Point). Archaeological investigations have concluded a significant settlement once existed at the river mouth dating back to the 14th century. The mouth of the Waihemo provided shelter for waka, marine and freshwater fisheries, a fur seal rookery nearby, and vegetation attractive to moa, the south's most attractive protein source. Following a proposal by Kāti Huirapa Rūnaka ki Puketeraki and Te Rūnanga o Moeraki in 2020, the New Zealand Geographic Board announced the official name of the river would change from Shag River (Waihemo) to the Waihemo/Shag River.

2017-0118, TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE / PHOTOGRAPH: TONY BRIDGE



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KA HAO TE RAKATAHI

NĀ AVALON TE HAARA-BARR

*Ko Makaawhio te awa
Ko Aoraki te maunga
Ko Te Taurakawaka ā Maui te marae
Ko Ngā Puhī, Ngāti Porou, Kāi Tahu,
Te Whānau a Apanui, Kāti Māmoe ōku iwi
Ko Kāti Māhaki ki Makaawhio te hapū
Ko Bannister tōku whānau ingoa
Ko Avalon Te Haara-Barr ahau*

Kia ora! I am a first-year student at the University of Canterbury studying Māori and indigenous studies with a minor in journalism. I have four siblings – Briana, Cee, Seven and Soverin as well as our two puppies – Cid and Whero. I hail from Bruce Bay through my dad, John Barr, and the East Coast, Te Whānau ā Apanui through my mum, Annie. I'm passionate for change and discussing controversial topics while gaining new perspectives. My future goals are to teach Māori education in high schools and eventually travel overseas to teach.



Life on campus

What follows is my account of what it was really like to live in a university hall.

The opportunity to be a part of Takere* earlier this year showed me what I am capable of when I want to succeed. After being so indulged in my culture, and being around people with similar lifestyles and passions, it affected me in a lot of ways that I didn't think it would – and it was truly a privilege to be accepted into such a group. This scholarship and experience have given me so much hope for the year to come and excitement to be moving out and into a new place. Once the live-in academy finished, we thought we were prepared for the onslaught of these new students coming in to live with us but, as they began to move in, we realised that that was not going to be the case.

This was my first hurdle – adjusting to the residents moving in – the fear of all the 'what if' situations that my brain creates. It doesn't help that I deal with anxiety, which is triggered mainly by social situations, so naturally I started spending a lot of time in my room with even my basic human necessities, such as eating and hygiene, becoming a second priority. The thought of leaving my room some days is too much, and I stay in my space for as long as humanly possible, and I guess this feeling of being so out of control got to my mental health a lot.

Following this, I got COVID, which required 10 days of isolation at Ilam Apartments (UC university hall) as well as a week of self-isolation at Tupuānuku – which for me, and I will admit – I did use as an excuse to maintain my unhealthy habits. Instead of using the time to catch up on the work I'd missed – I used it as a distraction

from 'real life'. During this time, it was a relief that I had no expectations to leave my room and join other residents in the dining hall.

As expected in COVID and seen with a lot of the Takere students, my sleep schedule really bore the brunt of my poor decision-making, and I ended up with an awful sleep schedule. From 9pm to 2am, you could find all the Takere students at one stage or another. We would find each other in the self-catering kitchen and study, eating whatever we could afford, and doing our laundry and other menial tasks that we were all capable of doing during the day. The only reason why we didn't do these tasks during the day was that we just didn't feel comfortable being "us" while the other residents were awake. We all had an unspoken agreement that night-time was for us 'brown people' and as messed up as our sleep schedules were, we found so much comfort in each other, because as fellow brown people they understand the unconscious bias and judgement that taurima and staff don't, and we supported each other always – it just happened to be 3am at the time.

The impact that university has had on me in all aspects is completely not what I expected, and I'm sure that many other people in my shoes have had very similar experiences. I am grateful for the opportunities I've been lucky enough to have, especially the opportunity to meet 49 other Māori and Pasifika students who went through the pain of high school life and were willing to undergo university life as well.

Universities do their best to cater for us.

However, they don't always get it right. As I mentioned earlier, my first hurdle was adjusting to all the new residents that moved in after our 5-week academy. We went from doing a karakia at the beginning of the day, before kai, before performances, after panels and at the end of the day, to absolutely nothing the moment the new residents came here to live. We were completely indulged with our cultures and then were thrown right back into the white man's world, which affected us deeply. It felt like we were forced to hide and be quiet because we are too loud and too passionate about things. It is moments like this that really break our character. I am grateful for the place where I live, learn, and experience, but until we live in a world that caters for Māori and Pasifika, we will always feel uncomfortable on the land of our own.

It is safe to say that semester one has been a very self-reflective time and many different things have been learnt, and thankfully many good things have come out of this time. This is a small piece to recognise the perspective of a first-year Māori university student who had higher hopes for their new home. 

**Takere is a scholarship programme with a 5-week live-in academy with 50 students. Together we completed a 15-point university course developed specifically for Māori and Pasifika students. We lived in Tupuānuku (UC university hall) as next-door neighbours and shared many experiences that have brought us closer than we could have imagined.*

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Kā Roimata o Hine Hukatere

Nā LISA TUMAHAU



IT CAME AS SOMETHING OF A PHYSICAL SHOCK. A BLOW TO THE SENSES.

To visit Kā Roimata o Hine Hukatere for the first time in eight years, was devastating. This mighty glacier, that sits among the ancestors, a taonga of our people, a presence once so physically commanding, is shrinking into oblivion.

Kā Roimata o Hine Hukatere has been subdued, humiliated by the actions of humans, actions remote yet undeniable. To see this retreating giant is to understand impermanence, to understand the real and terrible results of industrialisation, of climate change.

Renamed Franz Joseph by Pākehā explorers, Kā Roimata o Hine Hukatere was the original Māori name given by our tīpuna. It literally means the “Tears of the Avalanche Maiden”.

Our ancestors framed the creation of this glacier as a love story that ended in tragedy.

The legend describes how Hine Hukatere took her lover Wawe into the mountains. Traversing the ranges where the glacier now lies,

Wawe hurried to keep up with her, he slipped, tumbling to his death. Hine Hukatere watched him fall but could not prevent his death. “Her grief was so pronounced and her tears so excessive that the gods froze them as a perpetual memorial of her regret and sorrow.”¹

In April 2022 I was privileged to travel with a film crew to see the frozen tears of Hine Hukatere. We were shooting a video to launch the Ngāi Tahu Group climate plan, released this month. Returning to this remarkable place on Te Tai Hauāuru (the West Coast) after nearly a decade away, I had my own mourning to do. The glacial retreat was way further than I had expected. I was ready to add my own tears to those of Hine Hukatere, maid of the avalanche.

This was climate change happening before my eyes. Once again, I was convinced of the importance and urgency of the climate mahi. Scattered down the curving valley below the glacier is a series of redundant viewing platforms. None of them give you a view of the ice.

Kā Roimata o Hine Hukatere has disappeared around the corner,



Above: Franz Joseph glacier, Waiho River, Westland – left, commonly accepted as the first known photograph of the glacier, 1872; and right, the glacier as seen today.
 PHOTOGRAPHS: LEFT, THOMAS PRINGLE, COURTESY NATIONAL LIBRARY; RIGHT: SAMPSON KARST

Left: (L-R) Kaiwhakahaere Lisa Tumahai, Phillip Vine, Samuel Evernden, Sampson Karst and Glacier Guide Sarina Anderson. PHOTOGRAPH: ROMINA WALLER

Global warming is measured by scientists from around the time the 1867 picture was taken. To me it's a chilling illustration of how the climate crisis has crept up on us. NASA says the planet's average surface temperature has risen about 1 degree Celsius since the late 19th century. **A change driven largely by increased carbon dioxide emissions into the atmosphere and other human activities.**

out of sight, shyly withdrawing towards the shrunken snowfields, into the arms of the alps. Each platform serves as a way-marker of time, the retreat of the glacier, the worsening climate crisis. For a global emergency which is often incremental and unseen, the demise of Kā Roimata o Hine Hukatere is a stark reminder. Clear evidence of the effects of human-made greenhouse gas emissions.

One of the amazing guides I met on the glacier had only been working there for five years, but the guiding operation had already had to move in that time due to climate change. I could see her passion and commitment to the glacier, as she shared what she had experienced. It was an emotional moment for her and the pain and hurt in her eyes was clear. She pointed out some of the special places on the glacier where the guides used to take people when they first started. There was no ice there now, only rock, and terminal moraine.

Global warming is measured by scientists from around the time the 1867 picture was taken. To me it's a chilling illustration of how the climate crisis has crept up on us. NASA says the planet's average surface temperature has risen about 1 degree Celsius since the late 19th century. A change driven largely by increased carbon dioxide emissions into the atmosphere and other human activities.²

According to Taihuro Nukurangi (NIWA - the National Institute of Water and Atmospheric Research), many of the glaciers of Te Waipounamu may be gone within a decade.



Above: Ivory Glacier. PHOTOGRAPH: GREGOR MACCARA/NIWA

“What we're seeing is a clear retreat, which is no doubt thanks to climate change,” says principal scientist Dr Andrew Lorrey. “In a decade, we predict that many of our beloved and important glaciers will be gone.”³

The ice storage of Kā-Tiritiri-o-te-moana (the Southern Alps) has been in decline ever since they started measuring it in the 1970s.⁴



Above: Water colour painting of the view from the face of Franz Josef Glacier; Mounts Roon and Moltke centre and right (1872). PHOTOGRAPH: NATIONAL LIBRARY

In the last four decades the mountains have lost an estimated 15.9 trillion litres – that’s 6.26 billion Olympic swimming pools worth of frozen water.

The devastating ice melt of Kā Roimata o Hine Hukatere is more than just a physical loss, it is a spiritual depletion, a depreciation of our ancestral heritage and devaluation of our past.

Our tīpuna regarded the mountains of Kā Tiritiri-o-te-moana as the embodiment of the ancestors. They found passes and pathways through the alps to gather mahinga kai and bring back the treasured pounamu from Te Tai Hauāuru. They did not make a habit of climbing the peaks as this would be standing on the heads of our ancestors – an act of disrespect.

One of our whānau, Ngāi Tahu author and climber Nic Low, explores that tension in an interview about his new book *Uprisings*:⁵

“I mounted an expedition to not climb Aoraki/Mount Cook, to set out up the Linda Glacier route and to find out just how far I would go to pay my respects, to not think about it in terms of conquering the mountain or standing on top of his head, because Ngāi Tahu asks that climbers do not stand on the very top of Aoraki ... I just wanted to go to his shoulder to speak aloud some of our old traditions, to mihi (pay tribute) to him from right up close.”

It is so important that we keep alive stories, traditions, personal connections to the fast-disappearing parts of nature. These stories are vital in helping us to understand and adapt to our changing world.

One of the fundamental problems in trying to get people to act on climate change is that it’s so hard to see and imagine.

“Climate is quite possibly the most boring subject the science world

has ever had to present to the public”, says Jonathan Safran Foer. “There are very few versions of the climate change story that kindergartners could re-create, and there is no version that would move their parents to tears. It seems fundamentally impossible to pull the catastrophe from over there in our contemplations to right here in our hearts.”⁶

That is why the creation story of Kā Roimata o Hine Hukatere is so important. It offers up the narrative of tangible loss – one that we, as keepers of this history, tellers of this story, can relate to. It helps us to get our heads around the sad sequel – the tears of Hine Hukatere melted by climate change and running out to sea.

Within the Ngāi Tahu Group, we have asked ourselves some serious questions about how we are contributing to the melting tears of Hine Hukatere. Our climate plan contains 88 points to tackle these issues with the aim of protecting the environment and cutting emissions, while keeping our whānau and marae safe from the worst effects of climate change and helping them to co-create a better future. We are not saying that we have all the answers, not yet, but we are actively seeking solutions. It is worth repeating what we all know instinctively. The time is now. A time for tough and decisive action. We should be prepared to shed tears for Hine Hukatere but we should also be ready to act boldly in her defense. 

¹ Beattie, H (1954). *Our Southernmost Maoris*. p106

² <https://climate.nasa.gov/evidence/>

³ <https://www.1news.co.nz/2022/03/27/many-of-nzs-glaciers-may-be-gone-in-a-decade-niwa/>

⁴ Lewis, John (25/06/2020) 30% Loss of Ice in 4 decades. *Otago Daily Times*

⁵ <https://www.rnz.co.nz/national/programmes/ninetonoon/audio/2018801289/nic-low-following-historic-routes-through-the-southern-alps>

⁶ Jonathan Safran Foer (2019) “We are the Weather” P 16



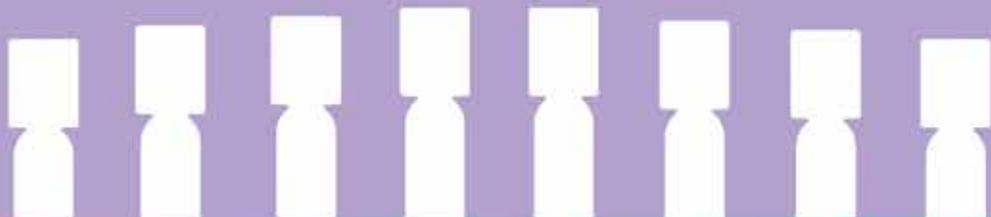
MŌ TĀTOU, Ā, MŌ KĀ URI A MURI AKE NEI

FOR US AND OUR CHILDREN AFTER US



CHANGE IS HERE

WE'RE TAKING ACTION ON
CLIMATE • MAHINGA KAI
MARAE RESILIENCE • WAI



Te Rūnanga o Ngāi Tahu

Poi

– it's in the DNA

Ōtepoti business Pōtiki Poi is a mother/daughter duo producing poi sold worldwide. They've also co-written a pukapuka about the whakapapa of poi, and most recently opened the Kura Poi Dance Academy.

Kaituhi **ILA COUCH** talks to Georgia and Anna Tiatia Fa-atoese Latu about setting up a successful kaupapa Māori pakihi, and their plans to ensure a taonga from the past will continue to evolve.

IN A BRIGHTLY-LIT STUDIO ON A GREY DUNEDIN DAY, ANNA LATU SITS on the perimeter of the dance floor watching her 15-year-old daughter Georgia and her friend Abby teach a class at the Kura Poi Dance Academy.

Big sister to Kyra (4), and Apiteniko (Api) (3), Georgia knows how to keep the rōpū focused. One minute she is leading a poi procession, the next a group aged between 5-8 are sitting across from each other learning the basics of tī rākau. When the session is over, it ends the same way it began – with karakia.

There is elevator access to the second floor studio which makes the space accessible for people with diverse abilities. “We don't like using the word ‘dis’ ability just because it ‘disses’ people,” says Georgia. “We want everyone to rise together.”

Five class levels are held throughout the week, each tailored to a specific age group and designed to build and develop knowledge as taura progress through the academy. Parents stay with their babies in the pipi paopao/under five group. They learn parts of the poi, how to handle them, and what to do while practising basic moves through fun games. There are teina/primary (5-8), tūwaenga/intermediate (9-12)

and tuakana/high school (12-17) age groups with set goals aimed at building proficiency at every level. The class for pakeke (18+) is a bit more laid back, designed for adults to learn at their own speed while burning calories.

Students at the tuakana level are expected to create and perform their own poi routines, so after today's class Abby and Georgia work on moves that combine hip-hop and poi. And Georgia already has a vision for the future. “Imagine if we had kura poi in every region,” she says. “We could come together and battle each other with hip-hop poi.”

Given that just three years ago Georgia was starting her first business, Pōtiki Poi, it is entirely possible this dream will also become reality.

An adjoining room is the headquarters of Pōtiki Poi, a business that had its beginnings in the living room of the whānau Latu home. In this space poi are made by hand, then packed and shipped around the motu, and the world. Seated at a large workshop table making poi is Georgia's grandmother, Nana Lagi Latu. Anna takes a seat opposite her mother-in-law and gets to work filling orders. “Nana never made





poi until I married into her aiga,” says Anna. “Now she’s one of the best poi makers in the world.”

Initially the idea to make poi surfaced as a way to raise funds for a wānanga Georgia wanted to attend. “Georgia was introduced to poi at kōhanga and she taught me how to make them when she was really little,” says Anna. Georgia posted on Anna’s social media as she was too young to have her own page, and within three days they had enough orders to meet their fundraising goal, but it wasn’t until the whānau sat down to do the mahi that they realised the process wasn’t as simple as it seemed. “To start with we made really amateur poi. The braiding and the heads were awful and I remember being told we couldn’t sell them. I don’t know if it was so much about the poi being perfect, that people loved. It was about getting Georgia to her wānanga.”

Top: A whānau affair. Anna Latu with her tamariki Api, Georgia, Kyra, and mother-in-law Lagi Latu outside Pōtiki Poi headquarters. Left: Putting the finishing touches on poi made with biodegradable materials and up-cycled fabrics.

PHOTOGRAPHS: ILA COUCH

Regardless of people's opinions, Anna and Georgia brainstormed what a potential business could look like. They started by taking a photo of the first pair of poi Georgia made and turned it into a logo. "We began to think about a unique name for our mahi and what our core beliefs and values were."

On maternity leave from her job as senior lecturer at Otago University's pharmacy school for Hauora Māori, Anna had baby Api with her during the boot camp weekend. Having just become a big sister for the second time, Georgia considered future opportunities for her baby brother, born with Trisomy 21 (Down syndrome), when coming up with a business name. "Pōtiki is the last name of my ancestor Tahu Pōtiki who led my people to the South Island. Pōtiki also means, 'youngest child,'" says Georgia. "I wanted to ensure my business could support him and others like him in our community."

Having seen the interest in poi, the idea occurred to start a whānau business. Anna signed up for a 48-hour start-up boot camp in Kirikiriroa, which gave them access to experts and mentors in the business world. "At the boot camp we had to write a business plan, a financial plan and a pitch," says Anna. "We had to have a strategy for our image, our branding and our market."

The boot camp culminated in just three teams being chosen to pitch their idea for a chance to win \$10,000 and ongoing mentorship. When Pōtiki Poi secured a coveted spot, it was up to 12-year-old Georgia to make the pitch. "They were asking us questions like how would you scale up, how many poi can you make in a minute, how many can you make in how many days?" says Anna. "And of course we had no idea. We just made poi in the living room at home."

Although they did not win the grand prize, Pōtiki Poi was awarded People's Choice and a connection to local organisation Petridish, a shared workspace in central Dunedin.

The whānau came home and dug into their research, heading to Otago Museum to see poi made by their ancestors. Anna's voice cracks with emotion. "I think if I remember rightly we were close to tears if we didn't cry. For us it was the first opportunity to see poi our ancestors made, not just see them but critique and look at how they were done. After we saw that, we said 'That's the poi we want to make'. Ours have a twist because that's how our ancestors made them. We want to honour the past."

As much as they wanted to make poi from the same natural materials their ancestors used, the pair understood they needed to be practical. "There's a reason why our ancestors moved from raupō, to paper to stockings, to socks to everything else. The old poi are really hard, they hurt your wrists. If we made them that way they would hang on the wall and that's all they would ever do. We have to honour what we know our ancestors did but also allow it to be contemporary."

Armed with this mātauranga, the whānau put their heads together. "It was probably my brother, Georgia's Uncle, and my husband who came up with the process of how to get it mass produced," says Anna. "They looked at our processes and when the first prototypes fell apart the boys would get back to the drawing board."

In the end they came up with something unique, what they could call a Pōtiki poi. "Eco-friendly materials, fabrics, upcycling, the twist - those things are our evolution of poi."

Pōtiki Poi then entered another start-up business competition. "I was still breastfeeding at night so I would wake up to feed Api and I would think, how will we do this? I would write with a chalk pen on all the windows of the house. Every window was filled with my brainstorming and when Georgia got up in the morning I would pitch to her what I thought were answers to their questions."

Georgia was tasked with pitching their business plan and this time Pōtiki Poi was awarded first-place and \$12,000 to help start the business with a scholarship to a programme, six months' rent



Poi may be the constant in [Georgia's] life, but the future is tā moko. **"People say, 'If you move on, who will be the poi girl?', but you don't need a poi girl. Everybody has poi in them. It's a part of your blood, it's who you are as Māori, and even if you're not Māori it's a taonga to embrace."**



Far Left: Revitalising the art of poi. Georgia in front of the hand drawn mural she designed for the studio wall. Centre: Georgia teaches tī rākau to a teina class at the Kura Poi Dance Academy in Ōtepoti. Left: Inspiration for the Pōtiki Poi logo came from a photo Anna took of the original poi made for Georgia's fundraiser.

free space, and a scholarship with a mentor. Within five months the business moved from the lounge to a studio at Cargill Enterprise, a company employing over 80 people with some level of diverse ability.

As word spread about Pōtiki Poi and its 12-year-old CEO, interviews came flooding in. With Anna's maternity leave at an end, Georgia continued in her role as company spokesperson. One of the earliest interviews involved flying up to Tāmaki to appear on TV's *The Project*. "She did a beautiful job," says Anna. "The experience pitching the business definitely prepared her for being on camera." Within hours of that interview, Pōtiki Poi was swamped with orders meaning the entire family had to chip in to help. "All of us would finish our day jobs and we would work until three in the morning to finish orders. We got some of the biggest buyers in New Zealand; Te Papa, Auckland Museum and they were buying up all the stock we had. We were just so shocked and saying 'This is just ridiculous, how is this happening?'"

Interest in poi has not just been limited to Aotearoa. "It was an eye-opener that actually there are people from all across the world who want to know about us," says Georgia. "I have literally sent poi all across the whole entire world, Europe, Japan and all across America."

The biggest order landed recently, and at the worst possible time. "We had an order for 2000 poi going out in COVID packs for Te Pūtahitanga," says Georgia. "I thought that was pretty cool, but it sucked that we were one of those households."

The timing of their whānau bout with COVID also coincided with the opening of the Kura Poi Dance Academy, which had only been operating a week before having to close. "I think it was our first session and we had about 10 people. We were supposed to have our first proper classes on Thursday, but of course COVID decided to get in the way of that so we did online, live videos, instead."

Georgia has just run her first wānanga, held during the school holidays. "We are teaching a lot of different things in the space but using it ultimately to share mātauranga and to have fun," she says. She recently published a pukapuka, *Ngā Mihi*, which has come in handy as a teaching aide during class. "During the first lockdown we were doing some research about poi and found there was a lack of resources. Not many people know the whakapapa of poi and that's what this book is about."

For Anna, what made the wānanga extra special was that every registered child was Māori. "It wasn't advertised or intended that way," she says. "It was just a moment where I thought 'Wow, we now get to work with our own people'. One of the biggest gaps in society for our young people is cultural identity. To heal that loss would give many people opportunities and that's what we see here at Pōtiki Poi and Kura Poi."

Having grown up feeling equally proud of her Māori and Pākehā whakapapa, Anna says they are not running an exclusive Māori organisation. "We have Abby who has no Māori whakapapa but an absolute love and passion for kapa haka and poi. People say 'Oh that Treaty, what does it mean?' It means lots of things, but ultimately it means two groups of people from two whakapapa celebrating that they live in this country together. That's why it's important Abby and Georgia are at the front of the class so that people can see an example of Treaty in action."

There has been a lot to reflect on over the past three years, but Georgia says a highlight was being asked to speak at her kura. There were many questions including: How do I start a business? How do I write a book? Can we write a book? "I think that is one of the most fulfilling experiences I've gone through."

Abby and Georgia are getting ready to wrap things up for the day. They practise the last of their moves in front of a large mural Georgia designed and drew on the studio walls. Poi may be the constant in her life, but the future is tā moko. "People say, 'If you move on, who will be the poi girl?', but you don't need a poi girl. Everybody has poi in them. It's a part of your blood, it's who you are as Māori, and even if you're not Māori it's a taonga to embrace."

For now the focus is on building the academy and creating a future where poi reaches beyond the boundaries of kapa haka. "When we think about poi we go straight to Regionals, Nationals and Te Matatini. There are all of those platforms but nothing just for poi," says Georgia. "So how do we change the game? How do we make it enticing for rangatahi, for kaumātua, for mātua? And actually, being contemporary and acknowledging our changing ways would be the way."

"We have been asked for poi with lights inside them. Is that wrong? I don't think there is anything wrong with changing poi to adapt and evolve," says Anna. "That's what we have always done. Once upon a time they carried kai inside them – Kaiapoi – but now we have tikanga where you keep your poi off the food table. Poi have evolved and stayed, they are a taonga that we haven't lost. The girls playing with the idea to make them into hip-hop moves just shows. As Georgia says, "Poi is kind of who we are. We live and breathe it every day – we are the future of poi." 



When a tiny heart pulls a ton of love



Coming up to a year of motherhood, Chantal Tumahai has been on a rollercoaster ride of joy and heartbreak. Now the ride is slowing, and she is a mother to two healthy baby girls with strong personalities and resilience, Chantal looks back at just how many miracles have come their way. She shares her story with kaituhi **SHABNAM DASTGHEIB.**

Above: Chantal and Waitaiki enjoying a pukapuka; left: Playtime for Raureka (left) and Waitaiki while taua Lisa watches on. PHOTOGRAPHS: RICHIE MILLS



THREE WEEKS AFTER THE PREMATURE BIRTH OF HER MĀHANGA KŌTIRO, Chantal Tumahai received an urgent late-night call which broke her heart and had her fearing the worst.

The condition of her smallest baby, Raureka, was deteriorating. What the doctors had been treating as an infection was likely to be much worse: a potentially fatal heart condition.

X-rays revealed her lungs were foggy and filled with blood; she wasn't putting on weight like her sister and she wasn't responding well to treatment.

Since the team of heart specialist and surgeons needed to diagnose and operate on such a severe case were based in Auckland, Raureka would need to be separated from her twin sister and transferred to Starship Hospital immediately.

The thought of open heart surgery on the tiniest of babies was terrifying for new māmā Chantal and her partner Josh Rauhihi-Foley. She felt crippling fear as she woke her parents to tell them the critical news.

They faced a tough choice: without surgery Raureka was unlikely to survive. Her heart condition meant her arteries were not draining properly and prognosis for untreated cases carries a high death rate.

But if they consented to the risky surgery they faced the potential of failure as well as a long recovery separated from their other baby girl, Waitaiki, who would be staying in Ōtautahi.

That night Chantal took her mother's advice and went to the neonatal intensive care unit (NICU) to be with her babies. She sat with them through the night and considered her options. Just being with

her girls helped her to heal and draw strength.

The name Raureka comes from a wahine toa from the Ngāti Wairangi hapū. An explorer and pioneer, it was Raureka who first made the dangerous crossing through the Southern Alps and made the remote treasures of Te Tai Poutini known to the Kāi Tahu iwi on the east coast. It is a strong explorer's name, brave and powerful.

The family hoped little Raureka would be able to live up to it.

Under the weight of an impossible number of tubes and lines, Raureka's thin legs peeked out of a tiny nappy as she lay sleeping. Chantal wondered how she could possibly survive open heart surgery, but they had to try.

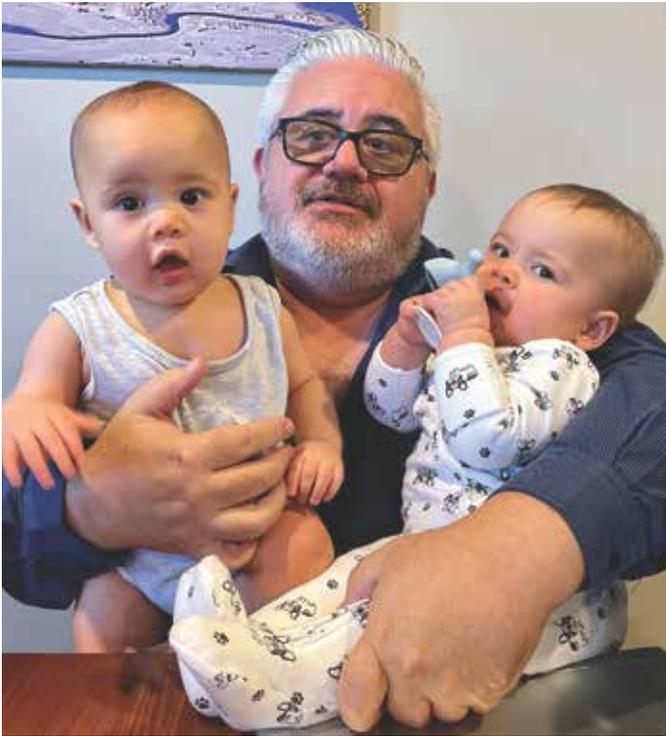
"I was really overwhelmed, I didn't understand what was really going on. I was heartbroken, I went to one-hundred and thought I was going to lose her."

Chantal's voice cracks and she tears up with raw emotion as she carefully recounts the moments she considered losing her baby.

For Chantal, whānau support meant everything for getting through that turbulent time.

Her parents, Te Rūnanga o Ngāi Tahu Kaiwhakahaere Lisa Tumahai and Te Rūnanga o Ngāti Waewae Chair Francois Tumahai, dropped everything to provide her with the emotional help she needed as well as practical support in the loving care of Waitaiki while she was still in NICU and at home.

Her sister, an overseas-based theatre nurse who had scrubbed in for the same surgery in the past, gave Chantal the pragmatic advice she needed to be strong about going ahead with surgery.



"As soon as you have kids, you come second to everything they need. End of the day this was our daughter and you do what you can. We wrapped our whānau around them as much as we could and focused on the wee one we had in our care."

FRANCOIS TUMAHAI Te Rūnanga o Ngāti Waewae Chair



Above: Proud pōua Francois with his mokopuna; opposite: Josh and Chantal on board the Starship air ambulance with their precious Raureka; left: Raureka at Starship two days after surgery. PHOTOGRAPHS: SUPPLIED

"She said to me 'if you don't do this then she won't make it'. Hearing that from your own whānau – it made me stronger and helped me to realise we were making the right choice," Chantal says.

But the next day more hurdles appeared for the family. Raureka wasn't stabilising enough to be flown up to Auckland and no-one knew if she could survive the transfer.

Francois says getting the baby safely to Auckland was the hardest time for everyone.

As pōua, there was nothing he could do but watch and hope for the best. He says the decision to drop a busy schedule of work commitments and focus on their daughter and mokopuna came with no hesitation.

"As soon as you have kids, you come second to everything they need. End of the day this was our daughter and you do what you can. We wrapped our whānau around them as much as we could and focused on the wee one we had in our care."

That afternoon, after hours of failing to stabilise, a team of Auckland doctors flew down to Christchurch Hospital and got the job done. Chantal flew up with her baby in the Starship air ambulance, and said goodbye to her whānau while partner Josh went up on a commercial flight.

Josh says that afternoon was the worst of his life as he waited to hear if his baby daughter was OK.

"Everything was taking ages and I was so worried I was losing her. When I left Christchurch to go up, she pretty much looked dead on the table. It was a really bad last image of her."



COVID-19 restrictions in September were tight in Auckland and further complicated the transfer. It also meant Lisa wasn't able to give her daughter the goodbye hug she wanted.

Looking back on that week Lisa says one of the hardest moments was watching Chantal leave for her flight to Auckland and not knowing if they would see little Raureka again.

"That's a memory that has stuck in my mind. Not being able to go to her. All those decisions they had to make on their own; it was heartbreaking to have to watch."

But, like Francois, the decision to pause her Kaiwhakahaere commitments in order to give her whānau the love and care they needed, came naturally.

"You just have to drop everything. The work does go on and we have such an amazing team in the Deputy Kaiwhakahaere Matapura Ellison and the Kaihautū Arihia Bennett that I knew things were in good hands.

"People who know me know I have been wanting mokopuna for such a long time. So when it finally happened I was overjoyed. We had so much hope and excitement for our whānau.

"Every grandparent, every tāua and pōua is the same, you do

everything you can because this is one of the most amazing things that has ever happened to you," Lisa says.

Taking over the care of little Waitaiki helped shift the focus to more positive things for Lisa and Francois.

Lisa says learning how to wrap a baby again, how to put her in her bassinet, and how often to feed her were all things she had to re-learn.

"But we had our systems sorted and we absolutely loved it. It was actually quite exciting."

Meanwhile, in Auckland Chantal says she felt a wave of relief when they finally got to Starship and had the country's top cardiac specialist and surgeon looking after Raureka.

Doctors diagnosed her heart condition right away; Raureka had total anomalous pulmonary venous drainage (TAPVD). Children with this heart condition need surgery shortly after birth as they often have trouble breathing and have a heart murmur. The vessels that were supposed to bring oxygen-rich blood back to Raureka's heart from her lungs were incorrectly draining.

Surgeons told Josh and Chantal that without surgery the outlook was bleak. Despite her tiny frame weighing less than two kilograms, the decision to operate was made quickly.



Chantal says being mother to such resilient babies has taught her perspective and brought an inner peace and calm to her life that she didn't know she had. "I'm really kind of a hot-head normally but I've learnt to slow down and live in the moment. We feel relief and joy. We are absolutely blessed."

Above: Josh and Chantal with their girls and ngā kuri. PHOTOGRAPH: SADE MAHUIKA

Left: Lisa and Chantal enjoy quality whānau time with the girls. PHOTOGRAPH: RICHIE MILLS

"The doctors talked us through everything late at night; there would be a 72-hour danger zone in which we might lose her. This was the hardest time to wait and hope. If it wasn't for the Starship Air Ambulance and the team at PICU (pediatric intensive care unit) there – I don't know where we would be," Chantal says.

Luckily, it was from this point on that Raureka's strong spirit and determination began to shine through. The surgery was a success. Recovery was meant to take eight weeks, but Raureka was healthy and ready to go home after just two.

Reuniting in Christchurch was everything for the whānau and the girls have gone from strength to strength since the surgery.

Josh says being a dad has been so much more than he could have imagined.

"They just bring so much joy to our lives. I love watching them learning things. I can't believe we waited so long to have kids."

As the babies have grown, so too have their personalities. They are loud, happy, strong and curious about the world around them. Raureka is a little 'ratbag' and both girls are incredibly content.

When Lisa had to take a step back from work a few months later for the passing of her father, Tahana (Danny) Tauwhare, she says it was

a very special moment to be able to spend time with her pāpā and her mokopuna together.

"He held Raureka and even though he was slipping in and out of dementia in those weeks, he said to us that 'they're so beautiful!'"

Lisa says the whānau feel incredibly blessed everything turned out as well as it has.

"It's quite a miracle really, in any other set of circumstances she may not have survived. She is a miracle. Raureka is already taking her sister on and showing that incredible resilience she has."

The girls will be celebrating their one-year birthday in August. There may be a final surgery on the horizon for Raureka, but risks are much lower this time. Chantal and her whānau will take stock and show gratitude for their blessings over the past year.

Chantal says being mother to such resilient babies has taught her perspective and brought an inner peace and calm to her life that she didn't know she had.

"I'm really kind of a hot-head normally but I've learnt to slow down and live in the moment. We feel relief and joy. We are absolutely blessed." 

'Our ultimate duty'

Defending the integrity of Māori tradition

Nā **DR MICHAEL STEVENS, EMERITUS PROFESSOR ATHOLL ANDERSON**
and **PROFESSOR TE MAIRE TAU**

IN 1991, TIPENE O'REGAN STOOD BEFORE NEW ZEALAND'S LEADING historians and delivered the J. C. Beaglehole Lecture. It was a pivotal time. The dust had barely settled on the sesquicentenary of signing Te Tiriti and the government had granted the Waitangi Tribunal retrospective powers of enquiry a mere six years earlier.

Difficult questions were being asked of those who researched, wrote and taught New Zealand history; members of Tipene's audience chief amongst them. Then, as now, these people were overwhelmingly Pākehā. And they were being variously called out for "white-washing" New Zealand history – which is to say continuing to exclude the Māori past – and cultural appropriation – which is to say "doing" Māori history.

The emerging shape of the nascent Treaty claims process and the resultant relationship between the discipline of history, the legal profession, and national political discourse, was a source of further angst. Tipene's address was confronting and comforting. Confronting in that it challenged his peers to approach, analyse and disseminate Māori history on its own terms. In other words, to properly understand and utilise the skeletal framework of whakapapa. As Atholl Anderson observed much later, in a parallel defence of the historicity of Māori tradition, whakapapa can be tested

independently of narrative but narrative detached from whakapapa loses its only reliable means of authentication. In Atholl's words, 'the more crucial data was always genealogical and geographical.'

The comfort Tipene brought to his audience was his assertion that any one of them was capable of examining traditional Māori history in the way he prescribed. It was fundamentally a question of how rather than who. As he put it, such matters do 'not require a deep esoteric knowledge or the deep spiritual insights of the guru ... whakapapa is not a mystery, it is essentially a task of intellectual management.' Equally encouraging for his listeners was his belief, one not shared by all Māori scholars, that the study of Māori tradition can be enriched by academic disciplines from anatomy to ethnobotany.

Was Tipene trying to appease the Pākehā intelligentsia and placate his audience by saying what he thought they wanted to hear? No. Nothing of the sort. His overriding aim – then and now – was the 'development of a disciplined scholarship of Māori' and the chasing out of 'mystical and invented nonsense.'

His lecture was, at its core, a passionate defence of 'the hard, grinding business of producing solid evidence about

our past,' and efforts by earlier generations of Māori scholars like Tā Āpirana Ngata, Tā Rangi Hīroa and Pei Te Hurinui Jones. It was a total rejection of 'the surge of mysticism' that fills too many of our books, libraries and museums, and a great many heads of the great unwashed. The *Ancient Nation of Waitaha* crypto-history was a case in point. Although despondent about this retrograde activity – which he rightly described as 'far worse than the inventions and extrapolations of the [Elsdon] Best and Percy [Smith] era' – Tipene was confident that 'in the very long-term, the careful and systematic methodology of scholarship will prevail over mystical nonsense.' However, the 'trouble is that it is a very long term, and there are a lot of lives and a large cultural identity that will be fed with inadequate and wrongly based knowledge in the meantime.'

What to do about this situation? The solution, as he saw it – as he sees it – is twofold. First, apply scholarly standards

to Māori tradition and history which 'is, at root, the only weapon we have with which to defend the integrity of the Māori memory.' Second, while it is a 'difficult task ... to prevent rubbish from being published,' when it occurs 'it behoves the academic community and the tribes to denounce it very clearly as such, and if possible, to prevent its ongoing dissemination.'

Why does Tipene feel so strongly about these matters? Why should we? What, in other words, is at stake? In his view, 'Ngāi Tahu heritage and history is part of our rangatiratanga' and as such the 'iwi must find ways to bring [its] intellectual and cultural property ... under some greater control' (while preventing the creation of what Atholl once called 'a committee of cultural commissars'). In short, Ngāi Tahu needs 'a rigorous and culturally inclusive scholarship and our ultimate duty is to protect it.'

That sense of duty drove Tipene and Te Rūnanga o Ngāi Tahu to establish Te Pae Kōrako, the Ngāi Tahu Archive Advisory Committee, in 2012. Actively supported by several senior Ngāi Tahu figures and scholars over the last decade, many of whom have since passed away, Te Pae Kōrako has overseen the development of Kā Huru Manu (www.kahurumanu.co.nz), Kareao (www.kareao.nz), volumes 1 and 2 of *Tāngata Ngāi Tahu*, and helped shape the 'Aotearoa New Zealand's histories' curriculum. This same sense of duty further explains why we – Michael Stevens, Te Maire Tau and Atholl Anderson along with Puamiria Parata-Goodall and Tā Tipene O'Regan – were compelled to respond to a problematic article that the Royal Society Te Apārangi published in June 2021.

Written by a senior academic at the University of Otago, Priscilla Wehi, and six co-authors, this article advanced several spurious claims. Chief amongst them was that Polynesian explorers, beginning with a navigator named Hui te Rangiora, journeyed from Rarotonga into Antarctic waters 'and perhaps even the continent likely in the early seventh century.' The authors' evidence? Their own inferences drawn from 1890s English translations by Percy Smith of Rarotongan narratives recorded in the 1860s. As we noted, with characteristic restraint, the authors presented this "traditional" material without nuance, qualification or critique, and based extraordinary claims upon it without commensurable evidence. For example, how the extreme practical difficulties of sailing a Polynesian waka to and through subpolar westerlies might have been overcome.

Our view is that these Rarotongan traditions need to be critically evaluated, which is how we approached them. Having done so, we found the authors' assertions debatable on key points of interpretation and plausibility. As Te Rangi Hīroa remarked nearly a century ago in 1926, 'Sometimes we, or the

Maori themselves, read into a tradition something that the original narrators of the tradition never attempted to convey.'

As he explained, different methods of speech and forms of expression have to be considered and one 'must be careful of the overlying strata of popular exaggeration and modern interpretation that have been superimposed on the original narrative.' According to Te Rangi Hīroa, such recent ideas lead to 'erroneous explanations ... that throw discredit on the truth of tradition.' We cannot agree more.

As Te Rangi Hīroa remarked nearly a century ago in 1926, 'Sometimes we, or the Maori themselves, read into a tradition something that the original narrators of the tradition never attempted to convey.'

In summary, we think the Hui te Rangiora narrative is more mythic or legendary as an origin story, than historical as a voyaging narrative. Taking our methodological cue from Te Rangi Hīroa, we did not find any reference to Hui te Rangiora sailing to Antarctica. The shortfalls that led to this situation might be of only passing interest to Ngāi Tahu whānui. However, three of the article's seven authors were employed by Te Rūnanga o Ngāi Tahu and their institutional affiliations are listed, in posterity, as such. Media coverage of the article described Te Rūnanga as co-leading the project from which the article stemmed. Ngāi Tahu whānui ought to be interested and concerned.

What was the nature and extent of the media coverage this article generated? It was, unfortunately, uncritical and celebratory. News outlets throughout New Zealand

and around the world lauded the prowess of pre-modern Polynesian voyaging and the capacity of indigenous knowledge to survive colonial marginalisation and speak truth to patriarchal Western power on the dawn of the Anthropocene of its own making. A year later, the original article has been viewed nearly a whopping 19,000 times: a career-enhancing statistic by any measure.

How did the Royal Society respond to our request to publish a critical response to Wehi *et al*? To put it politely, utterly inconsistently with academic conventions, the principle of open debate, and the society's stated aim of advancing and promoting the pursuit of knowledge. This attitude was

unexpected, especially by Atholl and Tipene, a Fellow and Companion respectively of the Royal Society.

It was only our dogged determination that led to the eventual publication of our reply in September 2021. This has been viewed little more than 450 times, bringing to mind the quip of President Franklin Roosevelt's Secretary of State, Cordell Hull, that 'A lie will gallop halfway round the world before the truth has time to pull its breeches on.'

Fortunately, a companion article we submitted to an academic journal managed by the Scott Polar Research Institute and published by Cambridge University Press fared much better.

In his seminal 1926 article *The Value of Tradition in Polynesian Research*, which we quote from above, Te Rangi Hīroa criticised scholars who considered tradition – which is to say, orally disseminated knowledge – so full of error that it is of little or no value in ethnological research. 'This attitude of condemning, without investigation', he wrote, 'is, to say the least of it, unscientific.' He was also critical of the same people

No matter how well-intentioned this all might be, were he alive today, Te Rangi Hīroa would likely have some difficulties with how institutional biculturalism and "cultural awareness" has unfolded within the Royal Society, and for that matter, New Zealand's universities.

In short, uncritical acceptance of Māori knowledge is arguably just as patronising as its earlier blanket rejection.

who too readily accept as true 'unverified print matter', which he characterised as equally unscientific. Many of the Royal Society's founders and subsequent luminaries, several of whom held key government positions in colonial New Zealand, operated exactly as Te Rangi Hīroa described. Indeed, several prominent New Zealand academics continue to hold such views. However, consistent with wider movements throughout the Anglosphere, the Royal Society has begun to unpack its role in the British colonisation of New Zealand and subjugation of Māori. This is laudable and sits behind the institution's relatively new bicultural name.

The society has also attempted to 'unlock the innovation

potential of Māori knowledge, resources and people' and 'blend' mātauranga Māori and Western science, which are suspiciously treated as bounded. No matter how well-intentioned this all might be, were he alive today, Te Rangi Hīroa would likely have some difficulties with how institutional biculturalism and "cultural awareness" has unfolded within the Royal Society, and for that matter, New Zealand's universities. In short, uncritical acceptance of Māori knowledge is arguably just as patronising as its earlier blanket rejection. Are there other options? What approach might Te Rangi Hīroa have preferred instead? Conceivably a model based on his passage Cross-Bearings on Tradition, which has much to like about it. Describing the Māori technique of using landmarks to generate cross-bearings and thereby record and re-locate fishing grounds, Te Rangi Hīroa wrote:

In Polynesian research, we are trying to locate some of the things that happened in the past. Tradition gives us one line along which we may venture forth, but we are not sure how far we should go. We require another line from the traditions of another branch of the race or from another branch of science. By such metaphorical cross bearings, we hope to locate the fishing grounds of the past.

This shows that not only was Te Rangi Hīroa not opposed to confirmation of Polynesian tradition through reference to other kinds of knowledge, but he felt such external cross-referencing was often crucial to the authentication and validation of Polynesian tradition. You will recall that Tipene made the same point in 1991 with respect to Māori history. And you are starting to see that these eminently reasonable positions and practices do not currently have the purchase

Te Maire offers a useful four-stage chronology for analysing the Māori past. This runs from myth, to mytho-history, to historical events originally recorded orally, to history based on written sources.

they should within New Zealand. To quote Te Rangi Hīroa once more, ‘There are historians and – historians.’

Fortunately for Te Pae Kōrako and Ngāi Tahu, we are able to draw on several of our own historians, especially those who have consciously avoided the worst aspects of postmodern cultural history which has spawned many of the difficulties we refer to. Te Maire, for example, offers a useful four-stage chronology for analysing the Māori past. This runs from myth, to mytho-history, to historical events originally recorded orally, to history based on written sources.

Te Maire observes that mythical Māori figures – usually supernatural – explain natural phenomena or impart moral

instruction. Mytho-historical figures, on the other hand, are based on actual Māori people, but these are so distant in time that their stories are encoded in mythic templates and often overlaid with symbols. For Te Maire, the historical realm begins with Māori who existed immediately prior to the sustained presence of Pākehā. These are putatively “retrievable tīpuna”. While recollections of these people contain smaller mythic or symbolic elements, he notes that details of them can be light because they were first encoded orally.

The historical realm, in contrast, is based almost entirely on written sources, which renders the Māori past more detailed and more accessible to present generations. Applying this approach to the Hui te Rangiora narrative, which is what we did, prevents it from being (mis)understood as literal history, while simultaneously protecting it against misplaced claims of total irrelevance by the sorts of people Te Rangi Hīroa took issue with.

Again, you will recall that in his 1991 Beaglehole Lecture, Tipene told his mainly academic audience that they and their host institutions were, alongside iwi and hapū, obliged to call out scholarly ‘rubbish’ whenever it appeared in print and help prevent its circulation. With that in mind, what repercussions befall Wehi *et al*? Well, in November 2021, the Marsden Fund – administered by the Royal Society – awarded her and the University of Otago \$660,000 for a project entitled *Kaitiakitanga and Antarctic narratives*. This aims to bring ‘ancestral methodologies, from pūrakau (stories) through to traditional and contemporary visual and sensory transformations of Māori knowledge, to bear on the urgent need for future reimagining of human and planetary futures.’

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What can we conclude from this? Above all else, that in 2022, as in 1991, the state continues to invest significant amounts of taxpayer money into Māori-themed scholarship of questionable quality. Now, as then, Ngāi Tahu cannot rely on the New Zealand Government, or its system of higher education, to help uphold our rights and interests. At great expense to us, we ourselves are still the only ones actively protecting the integrity of our traditions and culture. That is the *raison d’être* of Te Pae Kōrako and the Ngāi Tahu Archive which, as with Ngāi Tahu Whakapapa and Kōtahi Mano Kāika, we will always need. Without them, we cannot hope to be a self-determining people. ‘Our ultimate duty’ indeed. 

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Celebrating A Life Well Lived

In his 83 years, Tā Tipene O'Regan ONZ has been many things to many people. He is perhaps best known for his leadership of Ngāi Tahu in the final years of Te Kerēme, particularly during negotiations for the fisheries settlements of 1989 and 1992, and the Ngāi Tahu settlement of 1998. This year, Tā Tipene was awarded two of the highest honours our country offers; Kiwibank New Zealander of the Year, and appointed to the highest Royal Honour in the New Zealand system – the Order of New Zealand.

Over the years we have all become familiar with the public figure, and in honour of these milestones and a lifetime of achievements, kaituhi **ANNA BRANKIN** sits down with Tā Tipene to learn more about his life – behind the scenes.

Right: Tā Tipene standing in front of “Te Manu o Te Ruakaupunga”, the first mural completed by the late Cliff Whiting ONZ (Te Whānau-ā-Āpanui) – gifted to Tipene in return for negotiating the sale of the great mural “Te Wehenga” to the National Library of New Zealand.

PHOTOGRAPH: MIHIATA RAMSDEN





“It’s a memory I have of the way in which my mother just looked across and with a gentle word, Te Rangi Hīroa (Sir Peter Buck), this famous man, obediently stood up and did what was required (mihied to Ngāi Tahu kaumātua Te Aritaua Pitama). **In my memory it is the first formal whaikōrero. My other memory of that day was the beautiful euphony of Te Aritaua’s voice – in English and in te reo – it was like a magnet!**”

STEPHEN GERARD O’REGAN ENTERED THE WORLD IN SEPTEMBER 1939, the much longed for child of Rolland O’Regan and Rena Ruiha O’Regan (née Bradshaw). The couple met at Wellington Hospital where Rolland was a House Surgeon and Rena the first Sister in charge of the Casualty Department.

“The backstory is that my mother had nine pregnancies and I was the only live birth. The end result was that because of all the stress and trauma leading to my arrival, I was an object approaching veneration in my parents’ eyes,” he says.

Rolland and Rena Ruiha would go on to adopt two more children, Gabriel and Richard, but for the first six years Tipene was the only child in the house, and very much doted on. Some of his earliest memories are of waking up at night and seeing his father standing in the doorway, watching him sleep, and there was a running joke in the wider family that Rolland was always proudly sharing the exploits of “my boy Steve.”

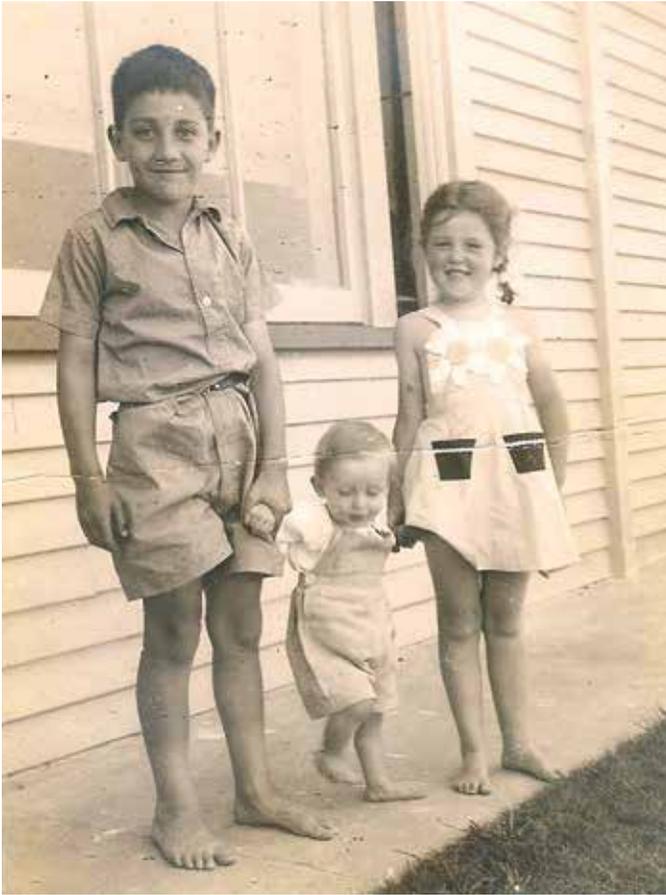
Much like his own father, Rolland was a polymath, extremely intelligent with a broad range of interests. Tā Tipene recalls that he “read with avidity, and was deeply interested in native plants and birds. He was the senior vice-president of Forest and Bird, a vice-president of the Labour Party, and led a successful campaign to convert the Catholic Church from the use of Latin to English, the language of the population, although he was fluent in Latin himself and like his elder brother, read Latin text for pleasure.”

On the other hand, Tā Tipene remembers his mother for her warm and gracious air. “My mother Rena was a woman of considerable charisma. She was one of those people who could walk into a room, and she wouldn’t do anything except smile, but everyone knew she was there,” he says. “She had a particular gift for gracious behaviour.”

He recalls when he was young the great Te Rangi Hīroa (Sir Peter Buck) was on a return visit to New Zealand and staying in their family home. The Ngāi Tahu kaumātua Te Aritaua Pitama travelled to Wellington to meet Sir Peter. “My mother welcomed him in to our sitting room, sat him down at one end of the room and seated herself adjacent to Te Rangi Hīroa at the other end. Anyhow, the clear point was that Te Aritaua Pitama needed to be welcomed, and I can remember my mother turn and with considerable grace just say, ‘Peter?’ and Te Rangi Hīroa stood up and mihied to him, and Te Aritaua got up and replied. They sat down and the conversation got underway.

“It’s a memory I have of the way in which my mother just looked across and with a gentle word, Te Rangi Hīroa, this famous man, obediently stood up and did what was required. In my memory it is the first formal whaikōrero. My other memory of that day was the beautiful euphony of Te Aritaua’s voice – in English and in te reo – it was like a magnet!”

Tā Tipene credits his father for his own broad range of intellectual interests, and his mother for his more emotional side. He describes the couple as loving and kind towards each other, saying: “My mother’s



Left: A young Tipene with parents Rena Ruiha and Rolland; above: Tipene aged about 7 or 8 with Richard and Gabriel; right: The obsession with sailboats started early.

PHOTOGRAPHS: COURTESY O'REGAN WHĀNAU



only ambition for me – apart from that I should be moderately happy and so on – was that I should make my father proud. She died in her mid-60s, but they were still going for walks together. That is another memory: seeing them going for a bit of a stroll, just simply walking along holding hands.”

His father was very interested in his boy Steve’s development, and there are lots of memories of spontaneous quizzes, debates over the dining room table, and learning opportunities found everywhere. “He’d take me away on journeys and every so often he’d pause the old Chevrolet and say ‘look at that particular tree’ or ‘look at the way that hill’s shaped’ or ‘where do you think the tide’s running here?’” Tā Tipene recalls. “When we went hiking, I used to have to carry three books in my backpack. Dad would carry the lunch.”

This strategy evidently worked, as Rolland became known to say: “Getting that boy past a bookshop is like getting an alky past a pub,” and to this day Tā Tipene says “home is where my books are.”

Besides reading, the young Tipene developed a fascination with boats – a passion that has never left him. To begin with, there was a space set aside in the basement for him to work on his model boats,

and as he got older he took over a shed at the bottom of the property as his workshop.

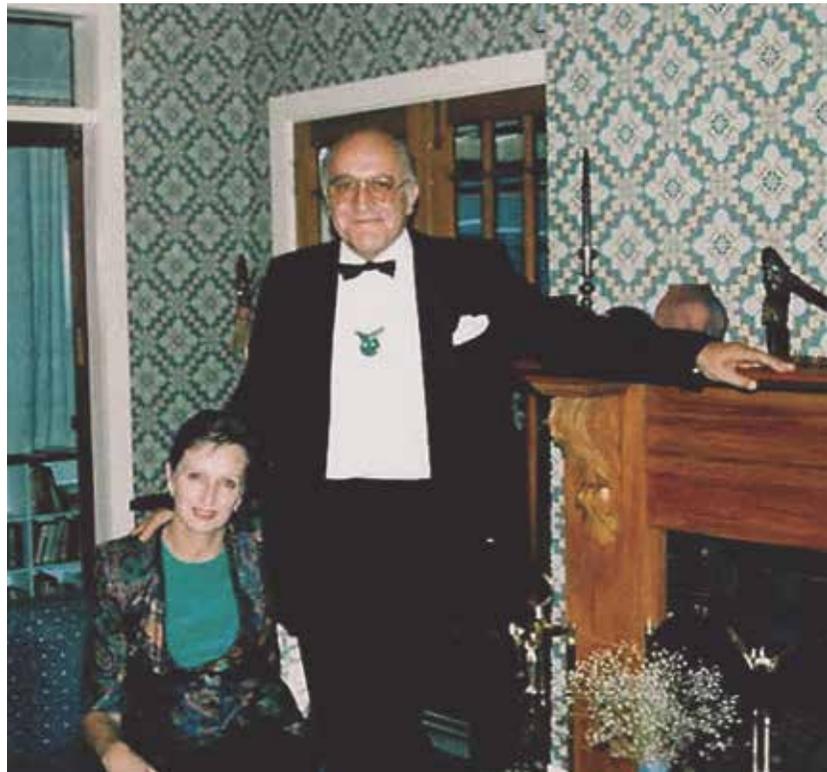
“I inherited a fair bit of this from my father, who had a very old friend who was a marine engineer with a famous old black painted yacht called the *Viking*. She was about 40 feet and clipper bowed, and sailing her on a windy day was a bit like sailing in a half-tied rock, but I thought she was just gorgeous,” he says.

“She was moored off the old Hātaitai Bathing Club area and I’d go down there and swim with my friends and look out across the bay at the little black *Viking*. I’d borrow a dinghy and I’d spend the day rowing around with my mates, from boat to boat – looking at boats, studying boats, arguing, talking about them.”

The obsession was such that Tipene as a teenager developed the notion that he would end up going to sea, one way or another. However, when he finished high school he enrolled at Victoria University, saying he knew it was expected of him. “I did genuinely think I wanted to be a lawyer, and enrolled in a BA LLB and strangely enough after a triumphant first year I went off the boil academically. I failed English One, I think, three times.”



Above left: Tipene as a teenager with his sister Gabriel and brother Richard – in what he believes was his first suit; above right: Sandra and Tipene – “all dolled up” for a Government House dinner – early 1990s; far right: Tipene, Sandra holding Hana, Rena, Miria, Gerard and Taone – Wellington 1974.



This was in keeping with a pattern established early in life, in which he would simply lose interest in subjects that didn't engage him. "I had that experience at secondary school too. I kept failing all sorts of things because I wasn't interested in them, but the things I was interested in, and with teachers who did stimulate me, I responded very well to."

During his short-lived time at university, Tipene spent his holidays working in Fiordland as a deckhand on tourist boats and once as a guide for the packhorse that took supplies up from Sandfly Creek at Milford to the Quintin Huts. "I'd load up the packhorse in the morning, the packhorse knew the way perfectly well, and by the time I buggered around and wandered up the first leg of the track, the horse would be happily grazing away and I'd unload it and have a cup of tea with the cook, and I'd wander my way back down to Sandfly Creek."

He describes these stints as very useful and interesting experiences, and the beginning of a love for the Fiordland region that he would continue to explore recreationally and through his work.

Back in Wellington, it was evident that his efforts at university were not going to be fruitful. "I gave it all away one morning, I walked into the Seamen's Union office and introduced myself to Finton Patrick Walsh, the President. I introduced myself to Walsh on the basis that I was "Big Pat O'Regan's" grandson and told him that I wanted to go to sea. I was clearly too old to be a deckboy and I expounded on my experience with Navy Sea Cadets and small boats and various other

things. Against all the rules, Walsh put me on the Union's books as a 'Bucko' – an Ordinary Seaman."

Finally, Tipene had realised his dream and gone to sea, on a ship bound for South Australia to bring back wheat. His duties included everything from polishing brass to setting tables in the seamen's mess, and after the captain and first mate took a shine to him, he worked on bridge maintenance and keeping things in order in the chart house.

"I can still remember my first sight of Australia as we approached Wilsons Promontory on the south-east corner of Bass Strait," he recalls. "It had a powerful effect on me, that first time I saw a foreign land."

His time as an ordinary seaman continued when he was assigned to work on the inter-island ferry *Māori*, sailing between Wellington and Lyttelton. Eventually he signed off and came ashore, and was studying part-time and working in the parliamentary library as a reference librarian when he first met Sandra McTaggart, a trainee economist.

It was not exactly love at first sight, with Tipene recalling that Sandra "wouldn't have a bar of him" to begin with. "When we first met I was lending moral and physical support to a lamp-post outside Barrett's Hotel," he says dryly. "I pursued her and she kept giving me rubbish arguments. It's a convoluted story and all I can say is that by February 1963 we were married."

As part of their wedding present, Rolland and Rena gave the young couple the use of the flat beneath the family home for the

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first year. Tipene returned to university to finish his degree, and Sandra continued her work at Industries and Commerce before they had their first child, Rena, at the end of 1963.

At this point their plan was to emigrate to Tasmania, where Tipene had a job waiting and a plan to build the boat they’d then sail to the Caribbean so he could realise his dream of becoming a charter skipper. They were meant to be leaving in January 1964, but just before Christmas 1963 they received a telegram saying their passage had been rerouted. Unable to get another booking for nearly a year, the young couple were at a loss.

It was around this time that Rolland ran into Walter Scott, a family friend and the principal of Wellington Teachers’ Training College. When Walter asked after Tipene, Rolland told him his son was married with a young baby, didn’t have a proper job, and his plan to take off to Australia had just fallen through.

Walter arranged for Tipene and Sandra to enrol in teachers’ college, and they began classes the next day while baby Rena stayed at home with her namesake, her taua – Rena Ruiha.

“So that’s how I became an educationalist, because my father met someone in a lift and a boat didn’t come,” Tā Tipene laughs.

He went on to teach at primary school for two years, before being invited back to Wellington Teachers’ Training College as a lecturer in 1968, a role he would hold until 1983.

During these years they had four more children: Gerard, Taone, Miria, and Hana. It was also when Tā Tipene’s work for the iwi began in earnest, resulting in a busy time for the young O’Regan whānau.

Growing up, Tipene had always maintained a strong connection to his Ngāi Tahu whakapapa by virtue of his close relationship with his taua, Rena Bradshaw, who lived in Bluff but often travelled around Te Waipounamu and Wellington. “I’d be sent off to Bluff during school holidays, and because she was of an age when she was going around visiting the relations on a regular basis, I’d be sent to join up with her then,” Tipene says. “My father became my taua’s favourite go-to guy. She was the keeper of Te Kerēme in our whānau, and he would write articles for her and advise her on different matters to do with her interest in the Ngāi Tahu claim.”

Although Rolland was Pākehā, he had a powerful sense of social justice and was hugely supportive of his wife’s iwi. Between the many



I didn’t know it at the time but I learnt later he had had an eye on me for some time.”

The young Tipene had first come to Frank’s attention during his time at Victoria University. Frank and his wife were patrons of the Victoria University Māori Club. And in 1959, Tipene and a few of his friends were involved in the Citizens All Black Tour Association (CABTA) with his father, Rolland, being the Chairman of the nationwide protest. Tipene marched in protest of the non-selection of Māori players for the South African tour of 1960. A prominent member of CABTA, Frank evidently made a note of the bright young Tipene and years later as his health declined, he reached out.

“He told me that he wanted me to succeed him as the Te Ika a Māui member of the Ngāi Tahu Māori Trust Board,” Tā Tipene says. “By that time I had become interested in Ngāi Tahu traditional history, Polynesian migrations, New Zealand history, and all of this was coming to a head when Frank told me of his ambitions for me, and I didn’t want to have a bar of it.”

dinner table debates on the topic, and the time spent with his taua and Ngāi Tahu relatives, Tipene was always very familiar with the grievances of the iwi and the aspiration to receive some sort of reparation from the Crown. When the call came for him to take a more active role in 1976, he was already primed.

“We had just sold our house in Paekākāriki and moved into the city when I got a phone call one night from Frank Winter, chairman of the Ngāi Tahu Māori Trust Board, asking me to go over and see him.

During these years Sandra continued to work and support their growing family, meaning Tipene often had children in tow on his trips around Te Waipounamu, allowing him to continue the tradition his own father had started with him, and share his interests and knowledge. Years later, his fascination with oral history came into focus when his daughter, Rena, by then studying anthropology and classics at university, asked him to give a guest lecture.

“She’d been exploring the theories of oral histories and the oral transmission of myths, and she said, ‘I’ve realised that’s what I’ve been doing all my childhood, travelling in the car with you’. I had to go and look it up and see what the hell oral history was, and I realised what she was saying to me about the nature of myth and the character of oral history, and that started me off on the meaning of place names and all these sorts of things.”

Although he was reluctant to take over Frank’s position, Tipene continued to visit him. “Every time I visited him he’d lend me a whakapapa book, which I’d go home and transcribe, and he’d give me another one, and in this way I was reeled in like a bloody fish.”

On one such visit all members of the Ngāi Tahu Māori Trust Board were there, having come to say farewell to Frank. The result of this impromptu hui was that Tipene agreed to take the seat on an interim basis, with a permanent replacement to be appointed at the next election – for which he didn’t intend to be available.

“Frank had a wee smile on his face when I left, and 45 minutes later he died and a whole new chapter was opened.”

This marked the beginning of a period in which Tā Tipene describes himself as being “very much on the move.”

“The nickname they had for me in those days was *‘takata haere pō’* – the man that travels at night,” he says. “I’d take the car, I’d go on the ferry, I’d pick up Rangi Solomon at Ōaro and come on to Christchurch, and I’d bring him back the next day as I travelled north.”

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As a result of this newfound interest, Tā Tipene would continue as a guest lecturer in the classics department for many years, as well as spending more than 30 years on the New Zealand Geographic Board.

Similarly, his road trips with Rangi Solomon provided their own source of inspiration, because that was when Tipene learned about the Ōaro papers and started thinking about the huge wealth of knowledge that Ngāi Tahu whānau had in their possession. “That really got me started on my ambitions for the Ngāi Tahu Archive, which I founded in 1978.”

When he wasn’t travelling, the O’Regan family home became the central Wellington base for Ngāi Tahu.

“Ministers, cabinet ministers, politicians, even embassy people,

occasionally, all were ordinary in our house. Sunday night was frequently busy, writing notes for cabinet ministers the following morning.”

Tā Tipene recalls then Minister for Māori Affairs, Koro Wētere, would often call him, asking for help with a cabinet paper. “I’d say ‘I presume this is for tomorrow morning Koro?’ and he’d say ‘yes, just a one-pager.’ Writing one page on a complex subject became my capacity.”

It was around this time that Tā Tipene O’Regan became something of a public figure, brought to his attention when then Prime Minister Robert Muldoon’s response to the prospect of a settlement with Ngāi Tahu was: “This country’s not going to be held to ransom by a cunning part-Māori.”

“I had several public debates with him which got quite a lot of media attention, but it took a while for me to realise that other people were bothering with what I said or did,” Tā Tipene says. It was driven home in 1994, when he was knighted for his services to Māori and the community.

Renowned for his written and oratorical skills, Tā Tipene says these evolved naturally. “I’m nothing like as polymathic as my father or my grandfather, but I do have a capacity for seeing relationships within things,” he reflects. “Often someone will ask me a question and in answering it I’ll take them out and around through all different topics, and then I bring them back to a point right at the heart of it. And my gift for metaphor I inherit from my mother. I’ve escaped many a difficult corner with a good metaphor.”

It goes without saying that Tā Tipene has made an immense contribution to the wellbeing and prosperity of Ngāi Tahu, and his work on behalf of the iwi has continued for more than two decades after the settlements for which he is most well-known.

“Just as my father always said I never had a proper job, I’ve never really retired,” he says. After living in Wellington their whole lives, Tipene and Sandra moved to Ōtautahi in 2008, allowing them greater opportunity to explore their favourite places: their house – and Tā Tipene’s beloved boat – at Waikawa; the West Coast, where both their families hail from; and Te Rau Aroha, the marae at Awarua.

As Tā Tipene reflects on a very full life, he’s grateful for the many opportunities he’s had – the places he’s visited, the people he’s met, and the progress he’s been able to contribute to. When asked to describe his most memorable experiences, he is reminded of little snapshots in time, moments of peace and beauty that brought him joy.

“Some of my most enduring memories have occurred in quiet



"I've negotiated some pretty heavy stuff over those years but negotiating a successful outcome of five children, 13 mokopuna and three mokopunanui has to be the best thing I've done, after marriage to their mother and grandmother. There has been quite a lot of academic success, which is important but not central. **What is really important is we come together most Sundays wherever we are in the world on Zoom and we all still seem to like talking to each other and valuing our love of each other, that is the richest gift of all.**"

bays and nice corners of the Marlborough Sounds, with the morning chorus or evening chorus of birdlife," he says. "Or once, when I was on a schooner called the *Queen Charlotte* and we were surrounded by dolphins in the golden evening light. I saw a dolphin come up and dive through the triangle made by the bowsprit and the bobstay and I was just filled with wonder at the symmetry, the beauty, the whole thing."

Tā Tipene shares other moments: visiting Kāpiti Island with his father and seeing weka and kākā for the first time; hiking the Murchison Ranges in Fiordland to see the takahē after they were rediscovered in 1948; standing on board *HMNZS Otago* just off subantarctic islands The Snares and watching kororā slide down the cliff into the sea, sharks lying in wait and skua gulls circling to clean up the scraps. That night he saw the survivors return and scramble their way up the same cliff to their burrows.

"You see a thing like that once in your life and remember it forever. It's things like that that stay with me," he says. "I've even had it quite recently as we flew out of Whenua Hou in the chopper. Looking at the late afternoon sun on the Rakiura cliffs as we approached – that's stuck in my mind, that view."

Notwithstanding the cherished memories of place, of coastal and ocean voyages and memorable anchorages, it is whānau based on nearly 60 years of marriage to Sandra that stands at the centre of his heart and mind. "I've negotiated some pretty heavy stuff over those years but negotiating a successful outcome of five children, 13 mokopuna and three mokopunanui has to be the best thing I've done, after marriage to their mother and grandmother. There has been quite a lot of academic success, which is important but not central. What is really important is we come together most Sundays wherever we are in the world on Zoom and we all still seem to like talking to each other and valuing our love of each other, that is the richest gift of all."

When Tā Tipene O'Regan received the accolades of Kiwibank New Zealander of the Year in April, and appointment to the Order of New Zealand in June, he says he was "surprised by joy."

"I didn't have any expectations that it was coming, and it caught me by surprise," he says. "I felt too happy about the accolade to be in the least bit humble about it, and I feel enormously honoured to have ONZ after my name." 

Sound and a clear vision of heritage

Sandy Wakefield (Ngāpuhi, Ngāi Tahu, Pākehā) has made a career in sound for broadcast television and film, this year coming close to fulfilling her Oscar dream when **The Power Of The Dog** was nominated for the Best Achievement in Sound category.

Kaituhi **ILA COUCH** talks to Sandy about her pathway to sound, the early days of working at Māori Television and the importance of kaupapa Māori values in her mahi as a storyteller.

Right: Sandy Wakefield grew up making short films with her cousins before starting her career in sound. PHOTOGRAPH: ILA COUCH





“I LOVE LISTENING. THINK OF OUR ORAL TRADITION – WE DON’T JUST say rongo, we say ‘to whakarongo’, to create the state where we are able to listen.”

The dogs at the Queenstown home where Sandy Wakefield is staying only understand Italian. This makes Sandy very happy. Italian is the first foreign language she learned at age 17 during her time as an exchange student in the province of Udine, northeastern Italy. It was at the end of that year abroad that Sandy says she knew what she wanted to do in life. “I was determined to work in film.”

Having spent some time in Central Otago on Jane Campion’s feature film *The Power Of The Dog*, Sandy is currently in Tāhuna for a few months working as a boom-op on a television drama. She describes the job of a boom-op as a bit like being a vacuum cleaner for sound. “I’m supposed to be invisible, but there is an art to it. I have to gain the trust of an actor who is trying to do a natural performance while I’m standing there waving a stick above them.” Husband Thom will be joining her, but at the moment he is busy packing up their belongings in Kirikiroa, which has been home for three years while Sandy completed her Masters Degree in Māori Studies at Te Whare Wānanga o Waikato.

Sandy is Ngāpuhi. “I say that first because I was raised in Whangārei, but my Dad’s father is Ngāi Tahu. Our tupuna are from Rakiura. My Dad’s grandmother is Whakatōhea. And on my mother’s side, she was raised by a Russian father. His family came out after World War Two to Australia and ended up in New Zealand when he met my grandmother. I have European whakapapa, there’s Scottish, there’s Irish. This is all part of my identity, as well as being tangata whenua.”

The oldest of three sisters, Sandy grew up in rural Whangārei in an intergenerational household full of noise and children. “We lived with my Dad’s sister and her family. She had four kids that were older than me. We knew our neighbours and neighbourhood really well and adults either worked at the Portland cement works or at the quarry. It was a largely Māori community then.”

Despite being part of a Māori whānau living within a wider Māori community, Sandy says her taha Māori was neither acknowledged or encouraged at school. “I was twelve and all I wanted to do was be in the bilingual unit. I wanted to do kapa haka. I wanted to do it all, but I got teased and laughed at. Whether it was subtle or was as full on as I remember it to be, it made an impression on me, ‘I’m not enough’. I’m not trying to be too tragic here, but I am talking about the experience of being a white-facing wāhine Māori.”

In her teenage years her parents bought a bush block and the whānau spent their summers chopping firewood and clearing scrub. It was a job she hated at the time.

Sandy, who describes herself back then as bored, rebellious and sick of rural living, would make movies with her siblings and cousins. “I would dress my cousins up, my sister was the camera operator and I would direct everyone. I don’t know how we got the video camera, but when we weren’t stacking or splitting wood in the bush we would come up with these really horrific storylines inspired by this old veteran in our community. He kind of captivated my imagination. I would think ‘He’s an axe murderer’, you know, because he would just pop out of the bush.”

Sandy interned on Barry Barclay's documentary *The Kaipara Affair* and worked with director of photography Fred Renata and sound op Dick Reade. It was like being thrust into work with proper adults. **“Barry Barclay was into legacy building and he would talk to us young people about filmmaking, storytelling and being Māori. It was the first time I experienced what Māori politics can be in this film-making space, which was pretty special.”**



Sandy booms actor Benedict Cumberbatch on the set of *The Power Of The Dog*, filmed in the Maniototo Plain.. PHOTOGRAPH: KIRSTY GRIFFIN / NETFLIX





In her high school years, Sandy went to live with an aunt and uncle in town, which gave her an early sense of her own independence. Studies in art history sparked an interest in a world beyond Whangārei. “I was sick of everything. Whangārei sucked, being at home sucked, so I guess I romanticised Europe. You start thinking about Dadaism and Surrealism, these European ideas of creativity that have shaped the contemporary art world, and I was like ‘I want to experience that.’”

Manifesting that experience was a bit of a culture shock, and not just for Sandy who arrived in Italy for her year as an exchange student with fluorescent orange hair. “I was listening to punk rock music and stuff like that. I didn’t look anything like my photos.”

In that year Sandy took guitar lessons from a teacher who couldn’t speak English well, was introduced to interesting people, and spent a lot of time walking the city. “It took me about five months to become fluent in Italian.”

On her return home Sandy enrolled at Unitec in Auckland and it was during her studies for a BA in Performing and Screen Arts that she started discovering Māori filmmakers and documentarians. “I was really interested in Merata Mita and Barry Barclay. The other exciting thing that was happening while I was at film school was the

creation of Māori Television. I was like, ‘Wow, there is going to be a television station just for Māori content’.”

Sandy was told by an influential Māori sound tutor, Victor Gribic, she would need to learn a technical skill. So when an opening for a sound internship came up with He Taonga Films, her name was put forward. “I came into Don Selwyn’s office, a busy and vibrant tin shack in Grey Lynn where he was producing films, and had this sit-down interview. He was terrifying but also cool; I just related to him like one of the kaumātua on the marae. It was the first time I was surrounded by Māori artists and film-makers and I was totally into it.”

Sandy interned on Barry Barclay’s documentary *The Kaipara Affair* and worked with director of photography Fred Renata and sound op Dick Reade. It was like being thrust into work with proper adults. “Barry Barclay was into legacy building and he would talk to us young people about filmmaking, storytelling and being Māori. It was the first time I experienced what Māori politics can be in this film-making space, which was pretty special.”

From there Sandy picked up freelance work before being encouraged to apply for a fulltime job at Whakaata Māori. “I was this bright-eyed innocent young person and when they asked what my



“These actors were coming to Aotearoa, to the Mānīatoto Plains, to play First Nations characters in Montana that had their land taken off them. The main character, a cowboy, is going to kick them off their land and then they fly back home to Canada after that ... I don't care if you say 'smoke and mirrors', this is an indigenous thing. **It became apparent for me to not only welcome them but acknowledge what was being represented and the importance of that happening on Ngāi Tahu soil where people had their land bought from beneath them. It suddenly became this really powerful thing.**”

Left: First Nations actors are given a mihi whakatau, led by Sandy and supported by the crew of *The Power Of The Dog*. PHOTOGRAPH: KIRSTY GRIFFIN / NETFLIX

future in sound would be, I told them it was to win an Oscar.” Given they were working in what Sandy calls grassroots broadcasting, their response was to laugh. “As a staff member at Whakaata Māori we had to have a broad knowledge base of audio engineering. You have to know how to mix live television, you needed to know how to mic up a drum kit for the entertainment shows. You had to know your way around rural New Zealand without Google maps, and you had to learn to be a good manuhiri, even if you were on a tight deadline. It was a great training ground where we were working with our people and we were making things happen.”

In those early years there was plenty of travel as Māori Television made an effort to collect as many stories as they could. “I would go to Samoa one week and the next week, down to Te Teko. I got to work on lots of current affairs and documentary projects.”

In an industry that encourages working to time and a tight budget, Sandy experienced what a kaupapa Māori model of broadcasting looked like. “There's all this important stuff that happens before and after you turn the camera on. You're going to someone's whare and they are going to host you. You have to eat their kai. It was about learning how to be Māori in making content and, ultimately, being

with our people. Even though it was a job, it was this daily practice, it helped me with my confidence.”

Today when she is working outside those 'safe spaces', Sandy says she finds the experience lacking. “It's a little sterile because the heart, the wairua, and the aroha are not there. New Zealand productions need to make space for Māori input if projects centre Māori characters, concepts and mythology. I work on productions that appropriate and tokenise our cultural values and art forms under the guise of 'good intentions'. Working on projects that are not kaupapa Māori have been critical to my own creative process. I now double down and make sure the integrity of the story and production 'feels right in the puku'.”

While working on *The Power Of The Dog*, Sandy took part in a mihi whakatau to welcome First Nations cast. “These actors were coming to Aotearoa, to the Mānīatoto Plains, to play First Nations characters in Montana that had their land taken off them. The main character, a cowboy, is going to kick them off their land and then they fly back home to Canada after that.

“I don't care if you say 'smoke and mirrors', this is an indigenous thing. It became apparent for me to not only welcome them but acknowledge what was being represented and the importance of that happening on Ngāi Tahu soil where people had their land bought from beneath them. It suddenly became this really powerful thing.”

The response from cast and crew was overwhelmingly positive as Sandy took the time to explain what she had said in te reo Māori. “I said 'You may not be safe in the storyland but you are safe here; this place will look after you. As an indigenous person, the experience of intergenerational trauma of land loss and language loss is still felt today and the actors felt that. I think the rest of the cast and crew felt that. My job isn't that massive within the crew, but those are the moments where you feel you do make a difference.”

When Sandy is finished with her work in Te Waipounamu the plan is to return to the far north. “I've definitely enjoyed coming here. There is a feminine strength I feel here. Maybe it was my tūpuna kuia from Murihiku that I channeled that day. I'm a descendant of some very strong and practical wāhine from Rakiura. Maybe that is what made me do that mean-as mihi whakatau.” 



Wai- Toi- Moroki

For the last three years we have seen The Arts Foundation Springboard programme provide funding and mentoring support to seven artists with outstanding potential across a diverse range of disciplines. In 2021 a new partnership between Te Rūnanga o Ngāi Tahu and Springboard



saw the creation of Wai-Toi-Moroki, a Springboard award dedicated to a Ngāi Tahu ringatoi. Turumeke Harrington is the first recipient of Wai-Toi-Moroki and as such will receive a \$15,000 grant, and mentorship from an alumni of Arts Foundation whānau. Nā **HANNAH KERR.**

PHOTOGRAPHS: SUPPLIED



*Ko Aoraki te Mauka
Ko Kakaunui te awa
Ko Uruao te waka
Ko Uenuku te whare
Ko Kāti Hāteatea, ko Kāi Tūāhuriri kā hapū
Ko Kāi Tahu, ko Kāti Mamoe kā iwi
Ko Turumeke tōku ingoa
My name is Turumeke Harrington, I am a Kāi Tahu contemporary artist
living in Te Whanganui-a-Tara with my daughter and partner.*

GROWING UP IN ŌTAUTAHI AND ROTORUA, TURUMEKE HARRINGTON'S parents Kiri and Jonathan have always been her original influencers. Her mum, Kiri, is an artist and has worked as an arts advisor for local government. "She has always made things, and made things with us, and always created opportunities for us to make things with other people," says Turumeke.

Even though her dad would disagree with the way she describes him and his mahi, she views him as a conceptual artist who happens to work in the science and engineering field. "Between them they showed me the value of attempting new things, accepting failure and being kind and helpful."

From a young age Turumeke always knew she wanted to create things, but just wasn't entirely sure what. She made dolls, clothing, jewellery, and filmed and edited videos. At the age of 16 she moved to Te Whanganui-a-Tara to study industrial design at Te Herenga Waka/ Victoria University. After finishing her degree she says she didn't consider herself an artist, but still enjoyed making things, so she moved to Melbourne to study shoemaking.

While in Australia she worked as a product designer but it was evident when she moved home to Aotearoa to have her daughter that she really didn't want to work mass producing things. "I also didn't really want to make things on other people's terms." This is when she decided to study Fine Arts at Te Whare Wānanga o Waitaha/ University of Canterbury. "It gave me the starting point for the mahi which I make now, generally big, spatially responsive installations."

Specialising in large sculptural installations and contemporary visual arts, her work meets somewhere at the intersection of

art and design. Her creations have been previously described as “a feast for the eyes” and are filled with bright colours, space, humour and links to her whakapapa as a way to engage her viewers into a deeper narrative.

Being Māori and Kāi Tahu fundamentally informs how she thinks about her work. “To me mātauranga Māori is the common sense, the observed and embodied knowledge of te ao Māori. More broadly, a philosophical way of understanding the world and how we should, or could, relate to it.”

If whānau want to view some of Turumeke’s work she has upcoming exhibitions at Govett-Brewster in Ngāmotu (July), Te Ara Ātea in Rolleston (July) and The Dowse in Lower Hutt (October). She often also has mahi at Henry Trading in Lyttelton. Whānau can also find and support Turumeke through her website turumeke.com or via her Instagram @turumeke.

For Turumeke her work is an extension of herself and a reflection of her whakapapa. Sometimes it is explicit, for example, “having the name of my tupuna and namesake, Ema Turumeke – woven through webbing in a sculpture,” or in other works, it is more abstract. “Our relationships with whakapapa are always changing and growing, mine is no different.”

Moving back to Te Whanganui-a-Tara after completing her degree she began working full-time as an exhibition technician and designer. At the end of 2021 she completed her Master of Fine Arts from Massey University with an exegesis called *Playing nicely with others* and an exhibition *SPECIAL TIME Ehara i te tī*, both of which she is very proud of. Since the end of last year, Turumeke has been working full-time as a self-employed artist. “It is hard ... but also very enjoyable and rewarding and I feel really privileged to be able to do so. Long may it last,” she laughs.

While the *Wai-Toi-Moroki* award will gift Turumeke the funding and support she needs to continue her work as a fulltime artist, it also gifts her the opportunity to spend time with arguably one of her greatest inspirations, her daughter Pia.

“Pia is a huge influence on my work and wanting to make a good life for her and be a good example to her is really important.” As a mother, creating art that Pia can also engage with is front of mind.

Play is a key consideration in her work, so is tactile learning. “Learning our stories, observing everyday life, and making artworks that slowly build on each other and act as mnemonic or memory devices for us is exciting and important to me as an artist and as a mum”.

When asked her favourite medium for creating art, Turumeke says she really enjoys working with textiles. “Mainly for the variety of opportunities, methods and materials that they encompass but also because I can work safely and easily with them at home around Pia.”

Wai-Toi-Moroki offers financial funding but also pairs the winner of the award with a mentor from the alumni of Arts Foundation whānau. Turumeke will be mentored by 2021 Arts Foundation Laureate Brett Graham (Ngāti Korokī Kahukura), a sculptor who creates large-scale artworks and installations that explore indigenous histories, politics and philosophies. The opportunities to work through concepts and developments with Brett makes her excited for the future.

For Turumeke creating art is her way of processing and dealing with being a part of this world. The support given by Te Rūnanga o Ngāi Tahu is something she is very appreciative of. “Being Kāi Tahu gives me a sense of grounding and belonging to stories that are bigger than me, and I really enjoy the sense that I am small in the scheme of things.

“The award also demonstrates that the work I am doing has value, culturally and monetarily. Realistically it costs money to be alive and make art. My whānau and I are hugely appreciative. I also feel very privileged to be receiving the inaugural *Wai-Toi-Moroki* award.” 

Turumeke’s solo exhibition (*Tikaro*) *Slowly Dawning* at Page Galleries, Wellington.

PHOTOGRAPH: CHESKA BROWN

Te Tapu o Tāne





In the heart of Murihiku, four papatipu rūnaka have come together to establish Te Tapu o Tāne, an enterprise founded on the principle of kaitiakitanga – for whānau, and for te taiao.

Now in its second year, Te Tapu o Tāne is providing education and employment for rangatahi Māori, and is working with local partners to lead catchment rehabilitation. **ANNA BRANKIN** reports.

“TE TAPU O TĀNE MEANS THE SACREDNESS OF TĀNE, AND THE protection of his forests – his children, his tamariki,” explains Chief Executive Jana Davis (Ngāi Tahu – Ōraka Aparima). “So it’s a very mana-inspiring ingoa and sums up what we are trying to do in terms of looking after our people and our environment.”

The opportunity to be involved with Te Tapu o Tāne came at the perfect time for Jana, whose 20-year career in the oil and gas industry had taken him across the world before he returned home and started thinking about how to do things differently.

“When I moved home a couple of years ago I started reconnecting with Ōraka Aparima, and it all came to a head when tāua passed away,” Jana says. “I realised all these questions that I should have asked when she was alive, but I didn’t, and I started going down some rabbit holes and those rabbit holes helped me understand where I wanted to be headed with my life, which is ultimately advancing mana whenua values and providing pathways.”

Jana’s late tāua, Aunty Jane Davis, was a passionate advocate for the environment, and over her long career she represented Ngāi Tahu on numerous boards, panels and groups. As Jana explored archival footage and articles about Aunty Jane, he began to get a clearer picture about his own direction.

“There was a side of my tāua that I always knew was there but didn’t exactly know, and it was uplifting to discover that I’m aligned with how she thought in terms of caring for the whenua and our freshwater,” Jana says. “On the other hand, it was sad to realise that many of the things she was saying twenty, thirty years ago especially in regards to our environment and freshwater, are still the same.”

Left: Rangatahi at work planting seeds. PHOTOGRAPH: SUPPLIED

“The rūnanga track record for catchment rehabilitation stretches throughout the motu and spans a thousand years. **Te mana o te wai, ki uta ki tai – this is so relevant to the Murihiku takiwā, our whakapapa, our identity is all linked to freshwater.** I knew we needed something bigger than the volunteer projects I was part of, and I knew that it needed to be done through the rūnanga, from the mountains to the sea, a massive area of interest. And then I found out about Te Tapu o Tāne and I was like ‘this is it, this is an amazing opportunity, I am going to become part of this project.’”

JANA DAVIS Ngāi Tahu – Ōraka Aparima,
Te Tapu o Tāne Chief Executive



Above: Te Tapu o Tāne CEO, Jana Davis. Left: Tamariki from Te Anau kura after a successful tree planting effort. Right: Creating signage for the new premises.

When COVID-19 arrived in Aotearoa, Jana was volunteering in the environmental space in Queenstown. “One of the first things I noticed was the amount of Māori on the ground who were first on the chopping block and, it frustrated me and motivated me to try and create jobs for people, for my people. That was the first calling,” he says. “And around the same time I was seeing a real want from our community to have more iwi engagement, but not knowing how to do it, and I saw the need for a conduit to make that happen.”

As he connected back to the rūnanga, Jana started learning more about the mahi that was already being done in this space. “The rūnanga track record for catchment rehabilitation stretches throughout the motu and spans a thousand years,” he says. “Te mana o te wai, ki uta ki tai – this is so relevant to the Murihiku takiwā, our whakapapa, our identity is all linked to freshwater. I knew we needed something bigger than the volunteer projects I was part of, and I knew that it needed to be done through the rūnanga, from the mountains to the sea, a massive area of interest. And then I found out about Te Tapu o Tāne and I was like ‘this is it, this is an amazing opportunity, I am going to become part of this project.’”

The idea began at Hokonui Rūnanga, where Te Tapu o Tāne chair Riki Parata works as a Kaiārahi Taiao, and he started seeing opportunities. “It all started when we saw the kind of demand for

native tree species coming out of the RMA reforms and national policy frameworks – trees were needed for riparian plantings, as well as for our own projects,” Riki says. “The One Billion Trees Programme was just kicking off and that’s when we started having conversations about reaching out to the other rūnanga and seeing what we could do collectively.”

To begin, the four runanga – Hokonui, Waihōpai, Awarua and Ōraka Aparima – undertook a feasibility study and began applying for funding under the One Billion Trees Programme delivered by the Ministry for Primary Industries. Things really kicked off when the Department of Conservation released their Jobs for Nature funding in response to the loss of employment created by COVID-19.

“From any crisis comes opportunity, so we partnered up with One Billion Trees and Jobs For Nature, receiving pure capital costs from MPI and pure wage costs from DOC and the size of the project doubled,” Riki says. “Since then it’s grown into a huge landscape restoration kaupapa, all around focusing on Ngāi Tahu tanga and strengthening employment with biodiversity outcomes. We want to create a whole package where we go out into the environment, assess the area, grow some trees, do some pest control, teach our kaimahi about reconnection to the whenua.”

Riki says it has been particularly heartening to see how much

support is available to the young team of Te Tapu o Tāne. “We’ve been very lucky to have people in the industry who are willing to give their knowledge so freely, and haven’t been scared of another entity starting up,” he says. “They can see what we’re trying to do – that it’s not just another commercial nursery, that we actually have all these social deliverables and we’re not out there to undercut anyone.”

A key example of this sort of support stemmed from the search for a site for the newly-formed Te Tapu o Tāne.

“Long story short there were a few sites identified but the one that really stood out was owned by Invercargill City Council,” says Riki. “They had an existing nursery structure set up, they were doing a small amount of natives, but most of their operations were focused on annuals and perennials for beautification of the city. So there was an opportunity to share the space and a great opportunity in partnership. This was the direct result of Waihōpai Rūnanga and Awarua Rūnaka who hold mana whenua within the Invercargill City Council district.”

Invercargill City Council Parks and Recreation Manager Caroline Rain says it was a perfect fit. “We had more land than we were using, and the timing was just amazing. It worked so well with what we were wanting to do in terms of a cultural reset of our team,” she says. “The introduction of an iwi partnership at a time that we were trying to make sure we were really well connected – the stars completely aligned on this one.”

Steve Gibling, Leisure and Recreation Manager for Invercargill City Council, says the partnership has the potential to change the way the council does things. “We’ve done something a bit different in the sense that we haven’t just looked at this as a lease agreement in terms of we’ve got a block of land, and you take it,” he says. “We are actually looking for a really strong overlap of operations because that’s where the value sits for us – that we get to rub shoulders with our partner on a daily basis, because that’s where the learning occurs.”

A new type of partnership required a new type of agreement, and Caroline and Jana worked together to draw up a partnership agreement that now sits above the traditional lease and operating agreements. Signed by the council and manawhenua rūnanga Awarua and Waihōpai, it is believed to be unique in Aotearoa.

Te Tapu o Tāne then moved onto the five-hectare site on McIvor Road and began sharing space and resources with existing council staff, who have welcomed the incoming kaimahi and the opportunities for collaboration and knowledge sharing. For Steve, it has been rewarding to see the entity grow in its new home. “To see Te Tapu o Tāne go in such a short time from a concept, to a growing and viable business that is rūnaka-led, that is about enabling rangatahi employment opportunities, we’re so stoked,” he says. “It’s one of those cool stories in which the stars have just aligned and we’re so proud of the team.”

Jana agrees saying, “It feels like everything has just been lining up. So much has happened but it doesn’t feel like it’s been a hard journey because I meet all the right people, every door opens. If I have a question I truly feel like I open the door and the answer’s there. That all has to do with the network supporting this kaupapa.”

The luck continued as Jana built his team, bringing in Chief Operating Officer Ashleigh Taomia, who Jana describes as the dream 2IC. “Ash is a mum, an accountant, and she has lived in Waihōpai her whole life. Ash is tapped into the kura, the kōhanga, and has existing relationships that have brought so much value.”

Next to be appointed was operations lead Phil Moeke, who Jana says “has got this mana about him that I knew people would look up to and respect.”

These roles all support the growth and development of five rangatahi, and 11 seasonal kaimahi, whose work at Te Tapu o Tāne provides them employment and education pathways as well as the



opportunity to reconnect to te taiao. A 12-month mahika kai pilot programme is also getting underway, supported by a grant from Te Rourou Vodafone Aotearoa Foundation.

“The students are learning on our time, it’s about four hours a week that they come into the office, they open up their laptops and they get into it,” says Jana. “The goal has been to create a safe place and to acknowledge that it’s OK to have weaknesses. Some of them need extra support with literacy and numeracy, and we provide that.”

“We also support them to achieve micro-credentials like chainsaw and 4WD certificates, first aid, Grow Safe. I remember when one of them got his first aid certificate he said to me ‘I’ve never had a certificate before,’ and I said ‘well, you’re about to get a heap more mate!’”

The team has also built a relationship with the Southern Institute of Technology (SIT), with a view to creating an opportunity for the rangatahi to gain qualifications through the work they’re doing at Te Tapu o Tāne.

“We have got confirmation that we can facilitate Environmental Management and Horticulture qualifications, meaning we will be delivering SIT’s content inhouse,” Jana says. “What’s important about that is that the rangatahi will be achieving something through their mahi, and we will be able to put a te ao Māori lens on everything they learn.”

Twenty-two year old Manaia Austin says Te Tapu o Tāne has been a life changer for him, after he relocated from Wellington to connect to his Kāi Tahu, Waitaha and Kāti Māmoe roots, and to spend time with his grandfather.

“It was challenging at first, mainly because trying to connect to the iwi was quite difficult in the sense that I also had to keep working,” Manaia says. “At Te Tapu o Tāne, I get the best of both worlds.”

Most importantly, it’s opened his eyes to a new future. “It has really captivated me, being surrounded by likeminded people, all focused on the same goal, gives me a lot of support to thrive and grow.”

As Te Tapu o Tāne continues to grow, the oversight of the four papatipu rūnanga will ensure it stays true to its founding aspirations, weaving together cultural, social and environmental outcomes. “As my taua always said, a united approach is the only way because we’re stronger together than apart, and I see this as the four rūnanga coming together for a greater cause: our commitment to the whenua and our waimāori,” says Jana. “Working for an iwi-owned business, I will always have that support behind me – four rūnanga and Te Rūnanga o Ngāi Tahu that I can turn to for guidance, a network of thousands of people and a wealth of knowledge to draw on. Mauriora.”

Bowel Screening – Don't Delay

June Harvey Kitto is a wahine on a mission, determined to share the story of her journey with bowel cancer to raise awareness about the deadly disease. She sits down with kaituhi ANNA BRANKIN to talk about the simple screening process that can save lives by catching cancer early.

AT THE AGE OF 75, KAIAPOI MUM AND TAUJA JUNE HARVEY KITTO HAS led a full life, with plenty of ups and downs. “At some points it’s seemed like hurdle after hurdle. I’ve always had to push, I’ve always had to fight for myself,” she says.

It was this fighting instinct that saw June overcome a diagnosis of bowel cancer, entering remission after successful surgery and chemotherapy treatment. “It was a hell journey, but I just thought ‘up you’ to the big C,” she laughs. “I decided to stay very positive about everything, and I had my whānau around me which got me through.”

June’s journey with cancer began in 2019, when she first noticed blood when she was on the wharepaku. Despite her usual reluctance to seek medical support, June knew this meant a visit to the doctor. “Us Māori will put off going to the doctor for anything. We never put ourselves first,” she says. “I’m the first to tell anyone else to get looked at, but hated having to go myself.”

When June shared her concerns with her doctor she was immediately scheduled for a colonoscopy – a confusing and overwhelming process that did nothing to ease her mind. The confusion began when a parcel landed on her doorstep without warning, containing what looked like medication. It wasn’t until she tracked down the sender and called them that June learned this was part of preparation for the procedure – a laxative to be mixed with water and taken the day before her appointment.

“That was really bad, because I had to take it upon myself to find that out. There was no communication, no education,” June says. “And that’s how Māori get left behind. Why do we have to put up fights with the health system?”

As a result when the day of her appointment arrived, June was extremely reluctant to undergo the invasive procedure – and even when she overcame her nerves she was disappointed to learn the results were inconclusive. Her doctor then recommended repeating the procedure to get a better understanding of what was going on.

“But at this point I was completely in denial. Not me, I decided. I’m not having any part of this,” June says.

Both her parents died with cancer, her mother at age 40 and her father at 62, and three of her sisters had been diagnosed with “the big C”. June thought that was enough bad luck for one whānau and she couldn’t possibly have it.

The outbreak of COVID-19 made it easy to put her symptoms to the back of her mind, and in any case the pressure on the health system meant it would have been difficult to get an appointment for the second colonoscopy, even if she’d been inclined to.

It wasn’t until late 2020 that she finally accepted she needed to face reality when she attended Healthy Day at the Pā. This is a regular event run by Tuahiwi Marae to encourage whānau to look after their wellbeing. It also provides education on a range of health concerns. At this particular event June noticed what looked like a kids’ bouncy castle. On closer inspection she realised it was a giant inflatable bowel, big enough to walk through, that demonstrated the progression of bowel cancer from small polyps to advanced tumours. Staff from Christchurch Hospital were on hand to talk about the disease, and sign whānau up to receive a free home testing kit.

June and her husband Steve received their kits just before Christmas, and after following straightforward instructions they sent their tests away. When June’s positive result came back she was finally ready to accept it.

Unfortunately, this meant further tests – including another colonoscopy, x-rays and scans – to confirm the diagnosis and identify how advanced the cancer had become before a treatment plan could be made. “I was so scared by then, and thinking ‘what the hell? What’s going on? Is it a curse, is it a jinx?’” June says.

This time when the package arrived at June’s house she knew what to expect. “This time I drank the awful stuff, now knowing that it was to clean my bowels out completely.”

The tests revealed a tumour the size of a baseball growing in June’s bowel, and she was immediately connected with colorectal surgeon Dr Frank Frizelle. He recommended surgery, saying her case was urgent enough to defer other surgeries to accommodate her.



“Go and get tested, get a colonoscopy, don't be embarrassed. Please, please – no matter how reluctant you are, no matter if you think it couldn't happen to you, that you're too young, whatever – just do it. **I'd really love for my story to make a difference.**”

JUNE HARVEY KITTO

Left: June with the late Dame Aroha Reriti-Crofts at the garden party celebrating her honour. PHOTOGRAPH: SUPPLIED

He carefully explained that refusing surgery would have serious consequences for June's health.

On the other hand the surgery itself wasn't without risk – the tumour was too large for keyhole, meaning a more invasive procedure was needed so that Dr Frizelle could get in and remove “the nasty bugger”.

Terrified, June agreed to go ahead with the surgery on the first available date. She understood it was the best option, but she was still consumed with fear that something would go wrong on the operating table. “You hear of people going for these operations, and then that's it, kaput,” she says.

June turned to her family for reassurance that she had made the right decision, and it was their support and aroha that gave her the strength to overcome her fears. The day before she was scheduled for surgery she rang her beloved aunty, the late Dame Aroha Reriti-Crofts, scared and in tears as she thought about what lay ahead.

“Aunty proceeded to say a karakia for me. At one point she stopped and asked if I was still crying and exclaimed, ‘Stop now! I will start this karakia again,’” June recalls. “I will always be grateful to her for the courage she gave me.”

The operation went smoothly, giving June a sense of optimism as she went through her chemotherapy treatment. “I was very positive the whole way through that journey,” she says. “I don't think there was a time when I thought I was going to die. I didn't make any arrangements or anything like that, which some people do.”

After her treatment finished, June received the news she was hoping for. “Dr Frizelle said to me ‘you're amazing, you're a star, it's gone!’ I felt absolutely buzzed when I heard that.”

Two years on, June still lives with the fear cancer might return, wondering if every twinge in her abdomen is indigestion or something more sinister. However, she knows the symptoms to look out for, and she now understands how to navigate the health system if she does need to seek further testing and treatment ... and she wants to give other whānau the same confidence.

The grim stats

Bowel cancer is the second-highest cause of cancer death in Aotearoa, with more than 3,000 cases each year and over 1,200 deaths. Men are at increased risk of diagnosis compared to women, and although it's most common in the 50+ age group, it can affect people at any age.

Māori and Pasifika patients are significantly less likely to participate in bowel screening, meaning they tend to be at a more advanced stage by the time they are diagnosed and begin treatment. There is also a higher rate of bowel cancer amongst Māori – 22% of Māori in their 50s are diagnosed, compared with just 12% for other ethnicities. It is important for our whānau to understand more about this disease so we can protect ourselves and our loved ones.

Symptoms

Being aware of the symptoms can make a real difference in early detection and successful treatment of bowel cancer.

See your GP right away if you have any of these concerns:

- Bleeding from the bottom
- Change in bowel motions
- Anaemia (low iron)
- Severe abdominal pain
- A lump or mass in the abdomen
- Tiredness and loss of weight

Get checked

- See your GP – and don't be afraid to get a second opinion if you feel your concerns are ignored
- If you're between 60–74, you are eligible for the free National Bowel Screening Programme – a straightforward test you can take at home. Visit www.timetoscreen.nz for more information.

June is sharing her story in the hope that she can raise awareness about bowel cancer and, most importantly, encourage whānau to overcome any shame and reluctance they might feel.

“Go and get tested, get a colonoscopy, don't be embarrassed,” she says. “Please, please – no matter how reluctant you are, no matter if you think it couldn't happen to you, that you're too young, whatever – just do it.”

“I'd really love for my story to make a difference. I want to do something, I don't want to just sit around and let life take hold of me.”



Photographs and words nā PHIL TUMATAROA

TE AO O TE MĀORI

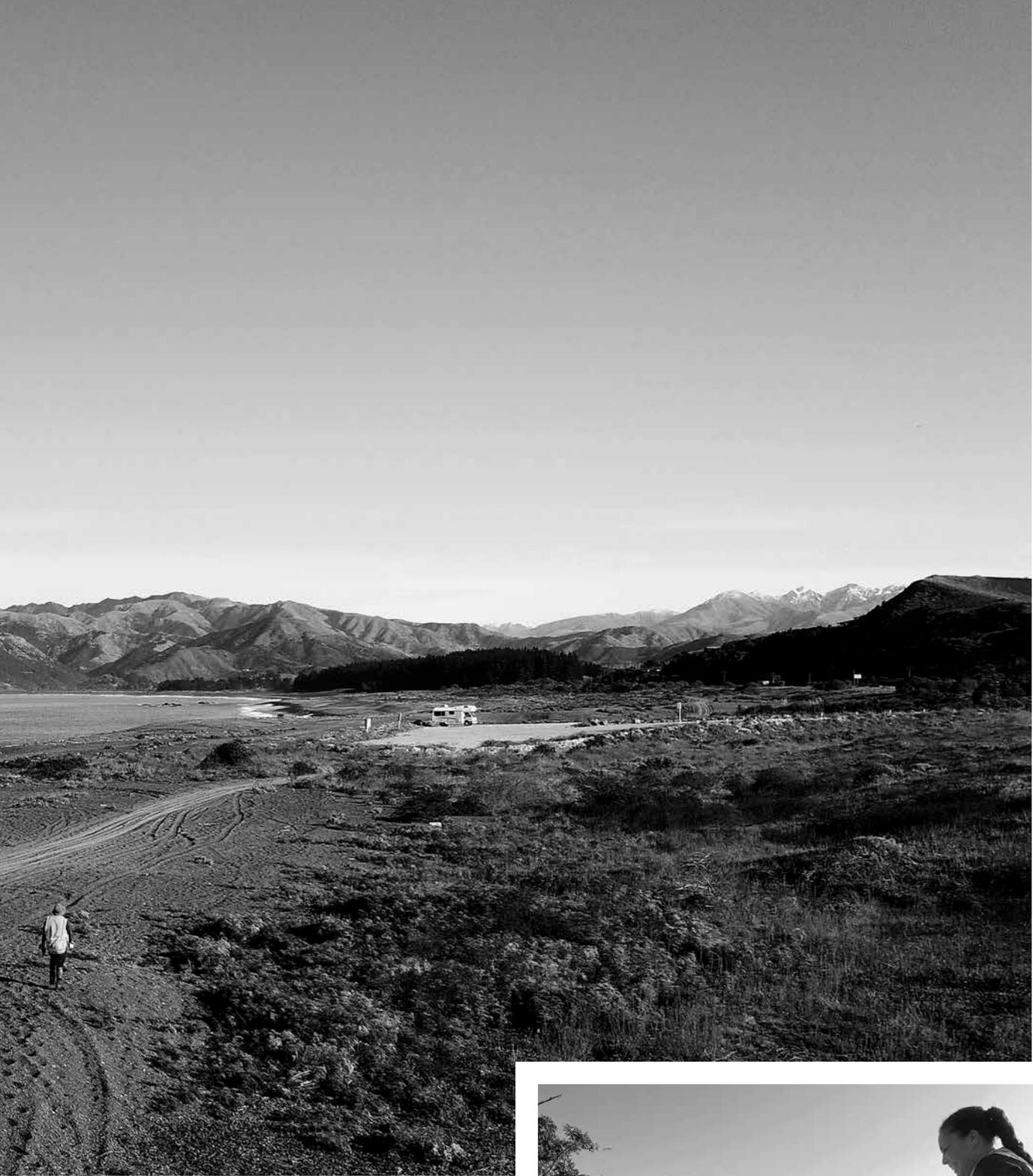
A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI



A rūnanga business in Kaikōura is changing lives, the environment and the narrative when it comes to pest control in its takiwā.

“The norm for most organisations that operate in pest control has been about eradication,” says Rawiri Manawatu, the Managing Director of Te Rūnanga o Kaikōura, “but we are changing that narrative to restoration – restoring the balance of nature.”

“Kia haumanu te koha o Marokura is what we have named it. Marokura was one of the atua that came down to Kaikōura and the northern east coast and beautified it in preparation for man and animals to live on the land – it was a time when everything was balanced. So our kōrero is that we are restoring the gift of Marokura and restoring the balance of nature.”







Three years ago the rŭnanga realised it needed to be prepared for future commercial opportunities within its takiwā. From a table-top review a list of opportunities was identified and Rawiri was engaged to get the company work ready.

He started building and strengthening relationships with Treaty partners, the Department of Conservation, Environment Canterbury and the local councils of Kaikōura, Marlborough and Hurunui.

COVID intervened and with it the Government's Jobs For Nature programme presented an unexpected chance to propose pest control along 130 kilometres of coastline.

With the support of Treaty partners the company secured a \$2.1 million three-year contract for pest control from the Ōaro River north to the Awarere River.

Since July last year the company has grown to 11 fulltime employees, all from the local community and all Māori. Seventy per cent are Ngāti Kuri/Ngāi Tahu.

"Our business outcomes include whānau employment, personal development, training, creating career pathways, connecting people to the whenua, culture and whakapapa - it's more than just doing the mahi, it's connecting them as kaitiaki and giving them pride in being Māori and working for a Māori organisation."

All pest control is done by trapping; no poisons are used. The team, which is predominantly rangatahi, spent the early months building the 1100 traps that come September will line parts of the coast.

They mainly trap rats, ferrets, weasels and stoats that are responsible for killing native bird colonies that nest and breed along the coastal flats. All traps are geo-located by GPS and all trapping data is collected remotely.

Rawiri says the company is focussed on building capability within its own people and creating a strong foundation and structure from where they can develop their kaimahi to become the next generation of kaitiaki. 





Tū atu, tū mai – he karaka manu ki kā manuhiri

NŌ HANNAH KERR



As I write this piece from my whare nestled in a hilly Ōtepoti suburb, I can see kererū perched on the power lines, bellies full from backyard fruit trees; tū perform spectacular aerobatic stunts between the treetops; pīwaiwaka tease and tattle-tale; tauhou fuss and flash their silvery eyes; pūtakitaki pairs keep vocal tabs on each other, and kāhu glide, searching for their next meal.

After nightfall, I hear rūrū relay messages, their call the only sound that breaks the darkness.

Just down the hill in the CBD, the calls of these manu are replaced with the hustle and bustle of traffic and people. But just imagine if the city centre was alive with the sound and sight of native manu – their kōrero and waiata breaking the drone of everyday life.

That was the vision of Kāi Tahu artist Vicki Lenihan when creating the installation of her aural project, *Tū atu, tū mai – he karaka manu ki kā manuhiri*.

“It was a metaphor for the re-indigenising of the creative landscape, and thus paralleling the reinvolverment of mana whenua in our city’s creative storytelling,” says Vicki.

“... a call to action, a wero to the citizens of Ōtepoti to recognise the opportunity to respond to decades and centuries of denying mana whenua our right to be seen and heard on our tūrakawaewae, and to embrace the celebration of our stories in our place.”



*Ko Maukatere ki ruka, ko Waimakariri ki kō,
ko Rūpene rāua ko Rickus ōku whānau.
Ko Vicki Lenihan ahau. No Ahuriri ahau
pēnei i tāku Pāpā. Kei Ōtepoti ahau e noho
ana me tāku tāne. Kei te tāone a māua tama.*

Well-known multi-media artist Vicki is involved in the Paemanu: Ngāi Tahu Contemporary Visual Arts show at Dunedin's Public Art Gallery. She is also working with Tāmaki Makaurau artist and academic Dr Alex Monteith, and Dr Gerard O'Regan, of Tūhura Otago Museum, on the latest iteration of a longitudinal project that functions in many ways to reinsert our voices into the academic story of the activities of our tūpuna – an art-meets-archaeology multidisciplinary venture.

From the outside it is easy to see Vicki's work focuses on engaging whānau, encouraging people to look that little bit further, to ask questions and collaborate with each other, while also calling us to action to honour our tūpuna and to look after our natural world.

Her work is centred in mātauraka Māori and informs her daily routine, her understanding of the past, and helps guide her decisions and plans for the future. "It's more than just a set of lessons or



empirical observations, to me it's a way of being ... a way to locate myself, physically, spiritually, temporally. It doesn't function on its own – it sits in my kete with many other inherited and learnt skills that altogether form me while they inform me."

The *Tū atu, tū mai – he karaka manu ki kā manuhiri* recordings were commissioned by the Dunedin Dream Brokerage as a Platform Project, where artists are invited to brighten up the city's CBD. Throughout March the sounds of our native manu could be heard when walking up George Street. Most audibly were tūi, tīwaiwaka, kōmako and tauhou. The placement on Dunedin's main street was all about visibility. Ōtepoti has no shortage of bush providing the perfect habitat for our native bird species. However, *Tū atu, tū mai – he karaka manu ki kā manuhiri* was about enticing them back to the city centre. For Vicki it was an amazing opportunity to reach hundreds of people every day, and to encourage them to wonder, or think, or make further enquiries

about the manu they were unexpectedly hearing on their daily commute to the office.

Vicki says she's always listening for kakaruwai, but they tend to hide away. "Sometimes we hear pūtakitaki and kākā across the Northeast Valley, and there's been talk in our neighbourhood (Ōpoho) of the sound and sight of a kārearea; kāhu are regularly seen along with plenty of kererū. However, the sounds I hear are the latter, more swoop and crash-land than a vocalised boom!"

One thing included in *Tū atu, tū mai – he karaka manu ki kā manuhiri* that isn't commonly seen was the creation of braille-stamped pamphlets to go alongside the installation. This was an important addition for Vicki, who upholds a belief in the importance of manaakitaka. "We have a responsibility to do what we can to champion accessibility... maybe just by providing a comfy chair, or kaputī, or including a wee tactile message, that's enough to make someone feel welcome where previously they didn't."

Vicki's installation in the heart of Ōtepoti is, at its roots, a beautiful tautoko to the voices of our feathered cohabitants and reminds the citizens of our southern city to embrace the Kāi Tahu stories which have inhabited this whenua for centuries, while also providing a calming respite from the hubbub of the CBD's daily machinations.

"Where better to locate mahi toi that aims to generate kōrero about nature, than in nature?" Vicki says. "Humans aren't separate from Te Ao Tūroa." 



Above: Vicki Lenihan; te manu, clockwise from left: tau hou, kererū, tūi and korimako.

PHOTOGRAPHS: CRAIG MCKENZIE

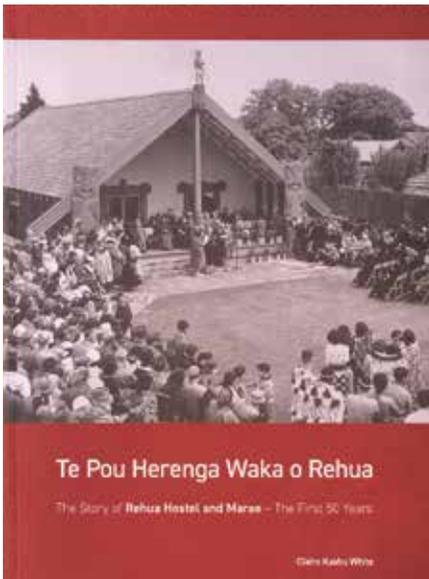
REVIEWS

TE POU HERENGA WAKA O REHUA

NĀ CLAIRE KAAHU WHITE
TE WHATUMANAWA MAORITANGA
O REHUA TRUST BOARD
\$40.00 + POSTAGE
(ONLY AVAILABLE THROUGH
REHUA MARAE)

REVIEW NĀ PAULA RIGBY

The long-anticipated book about Rehua is finally available. A labour of love written by Claire Kaahu White working closely with Dr Terry Ryan, the book has 16 chapters and 335 pages. If you were looking at a comprehensive story about Rehua you may be disappointed and the title is a little misleading. As the book covers not only Rehua Marae, but Māori Affairs Trade Training in Christchurch, the different hostels and key moments and people that were influential in the development of both the trade training scheme and Te Whatumanawa Maoritanga O Rehua Marae through the first 50 years.



For a historical publication it is an enjoyable read, the narrative is easy to follow and full of interesting information. It is accompanied by an amazing collection of photographs and is interwoven with anecdotes and interviews from past residents and staff not only of Rehua but the other Trade Training Hostels that were part of shaping the fabric of Christchurch city.

ME ANGA WHAKAMUA – FACING THE FUTURE

NĀ JANET HETARAKA RAUA
KO DIANE STOPPARD
PUBLISHED BY HIHIAUA
CULTURAL CENTRE TRUST,
WHANGĀREI 2021
RRP: \$49.99

REVIEW NĀ MAATAKIWI WAKEFIELD

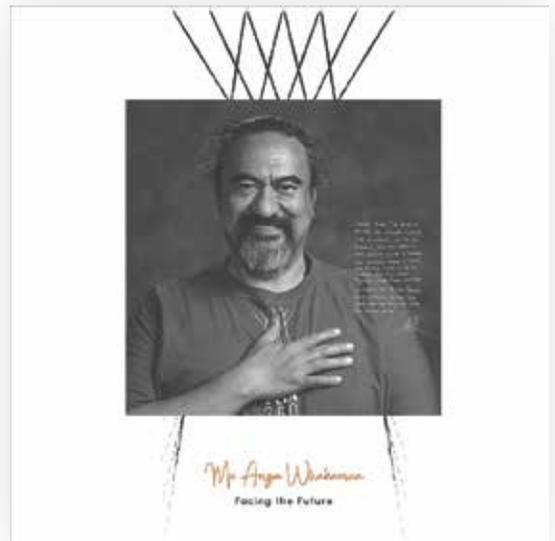
“The ties that bind us as a people, as a nation, are woven from the threads of whakapapa, of a shared history of a vision for a brighter future.” Kawiti Waetford

2019 marked the sestercentennial (250th anniversary) of the first ‘formal’ encounters between Māori and Pākehā in Aotearoa. Under the banner of Tuia 250, a number of events were held throughout the country to mark these auspicious occasions. One such event was held at Hihiaua Cultural Centre, Whangārei where the mauri of this book was born through images captured by Diane Stoppard (Pākehā) and reflections compiled by Janet Hetaraka (Kāi Tahu, Kāti Mamoe, Waitaha).

Beginning its life in 2020 as a photographic exhibition of those images and reflections, *Me Anga Whakamua – Facing the Future* is a beautiful immortalisation of Stoppard’s images, woven together with aspirational reflections provided to Hetaraka from a cross section of the Whangārei community. While

neither woman is from Tai Tokerau, each has spent a large part of their lives within the Whangārei community. This provides each woman with a unique refreshing objectiveness with understanding which is reflected in their work.

Essayists Te Warihi Hetaraka, Alison Jones and Justice Hetaraka provide insightful introductory narrations



highlighting the importance of this moment in time to Māori and Pākehā, old and young. An aspirational thread of hope and belief of growing a shared future together while remembering our shared heritage, runs throughout each of the reflections that accompany Stoppard’s striking images.

While this book is based in Whangārei, Tai Tokerau, the conversation it ignites belongs to the nation – our shared future, acknowledgment of our shared heritage and unique culture. *Me Anga Whakamua – Facing the Future* is an easy, enjoyable read. It is an inspirational collection of aspirational reflections for

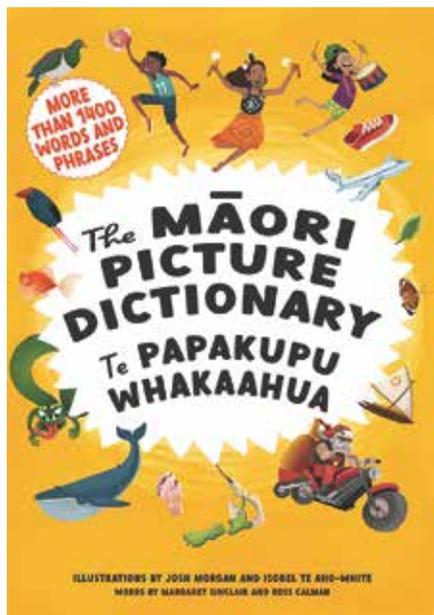


Paula Rigby (Paula Rigby Ngāi Tahu, Ngāti Kahungunu, Ngāi Tūhoe, Ngāti Ruapani) is a current trustee of the Rehua Marae Trust. She is the daughter of a Rehua Old Boy who went through the Māori Affairs trade training scheme. Paula was also a trade trainee and was a resident of Te Kaihanga Hostel. Through her father’s association with Rehua, Paula grew up with the marae as part of everyday family life.



Maatakiwi Wakefield (Waitaha, Kāti Māmoe, Kāi Tahu, Ngāti Mutunga, Te Āti Awa, Ngāti Toa) is Kaitakawaenga Māori for the Christchurch City Council Library Services, and a contractor with Te Rūnanga o Ngāi Tahu.

our future cleverly woven together to accompany these compilation of images. It is a recommended read for all ages and ethnicities – enjoy, I did.



THE MĀORI PICTURE DICTIONARY/TE PAPA KUPU WHAKAAHUA

NĀ ROSS CALMAN, MARGARET SINCLAIR, JOSH MORGAN, ISOBEL JOY TE AHO-WHITE
PICTURE PUFFIN
RRP: \$30.00

REVIEW NĀ ILA COUCH

No matter where you, or your whānau are in your reo Māori haerenga, building vocabulary is essential. Every day brings an opportunity to add a new kupu to the kete kōrero which is where *Te Papakupu Whakaahua* comes in handy. With over 1400 illustrations of kupu that pop up in daily life, *The Māori Picture Dictionary* is

perfect for visual learners, and a tangible, tactile tool for mātua, or tāua and pōua to engage tamariki with.

Alongside an A-Z assortment of illustrated kupu Māori, are full-page drawings laying out scenes that put the reader inside a home, classroom and marae. Themed word lists covering the basics like days of the week, months, numbers, colours, shapes and major cities in Aotearoa are also included, as well as an index of Māori to English words.

Language reclamation can be fun. For example, picking a new kupu from *Te Papakupu Whakaahua* and using that word throughout the day – say tūru instead of chair – would be a great way of accessing this resource on a daily basis. Chances are you will not only add to your own vocabulary but be contributing to someone else's.

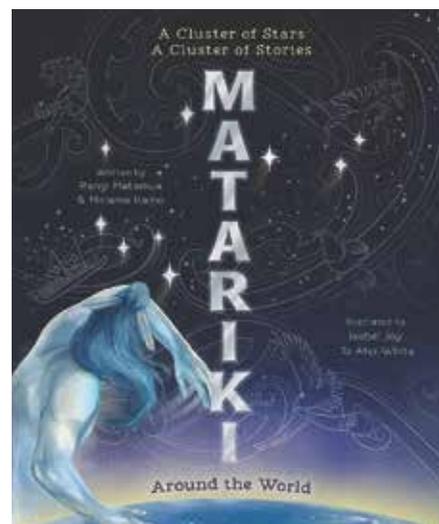
MATARIKI AROUND THE WORLD: A CLUSTER OF STARS, A CLUSTER OF STORIES

NĀ RANGI MATAMUA & MIRIAMA KAMO, WITH ISOBEL JOY TE AHO-WHITE
SCHOLASTIC NZ
RRP \$34.99

REVIEW NĀ HANNAH KERR

Matariki Around the World: A Cluster of Stars, a Cluster of Stories is a beautifully told and illustrated book that I wish I had as a young child. Even though it is aimed at tamariki, I think every adult should read it, as it is a pukapuka taonga brimming with stories about Matariki from Aotearoa and around the world.

Written by Miriama Kamo (Ngāi Tahu, Ngāti Mutanga) and Rangīānehu 'Rangī' Matamua (Tūhoe), and illustrated by Isobel Joy Te Aho-White (Ngāi Tahu, Ngāti Kahungungu ki Wairoa). The timing of this pukapuka coincides well with our



celebration of Matariki as a public holiday for the first time. This pukapuka is a must-have for all whānau across the motu. It begins by telling the story of Ranginui and Papatuanuku and how Matariki was born when Tāwhirimātea crushed his eyes in his hands and threw them into the sky as a sign of love and defiance for his father. We then follow the story as the authors detail to us the nine named whetū and the roles they play.

Ngā Mata o te Ariki Tāwhirimātea or Matariki for short is our name for the star cluster, but there are dozens of stories and names that exist across our globe. In Japan it is called Subaru, in Tahiti it is known as Matari'i and Freyja's Hen's in Scandinavia. The amount of stars in each story also varies, (even in Aotearoa!). Iwi acknowledge seven or nine whetū, across the globe while other cultures acknowledge six, seven, nine or even twelve!

What this pukapuka does so well is gifting the reader an incredible amount of information about Matariki, but it never makes you feel like you are being



Ila Couch (Ngāi Tahu – Te Hapū o Ngāti Wheke) is a multimedia producer, writer, and filmmaker based in Ōtautahi.



Hannah Kerr (Kāi Tahu, Kāti Mamoe, Waitaha – Kāti Huirapa ki Puketeraki, Ngāti Wheke) lives in Ōtepoti, Dunedin and is currently a writer and editor for the Communications team at Te Rūnanga o Ngāi Tahu, working on *Te Pānui Rūnaka* and *Te Karaka* magazines. Hannah has a passion for writing, and loves reading in her spare time. She has a degree in History and is keen to learn more about our Kāi Tahu stories and her own whakapapa.



oversaturated or reading an essay. Tamariki will be able to read and understand the knowledge embedded in the pages. The writing effortlessly and simply tells us the stories from cultures across the globe, and weaves in the magical illustrations from Isobel Te Aho-White, *Matariki: A Cluster of Stars, a Cluster of Stories*.

Growing up my father would get us up at 5am every year in the middle of winter to see if we could see Matariki rising in the night sky. A lot of the time thanks to the clouds above Karitane and Otepoti it would take three or four nights in a row before we actually saw it! Even at a young age I knew this moment was special and marked a new beginning, a time for refreshing and being with whānau. This book made me feel more connected to my whakapapa learning how vital Matariki was in guiding our ancestors across Moana-nui-a-kiwa (Pacific Ocean) to Te Waipounamu, and then how once they lived on the whenua they used the rising of the star cluster to acknowledge the start of a new year. I hope that the generations after me will know these stories from a young age and that it won't take them two decades to learn the names of the whetū. I also hope that this moment of Aotearoa collectively acknowledging Matariki will inspire more of us to share the knowledge we have about our iwi and their stories. As Rangi Matamua's Koko (grandfather) used to say 'Knowledge that is not shared is not knowledge.'

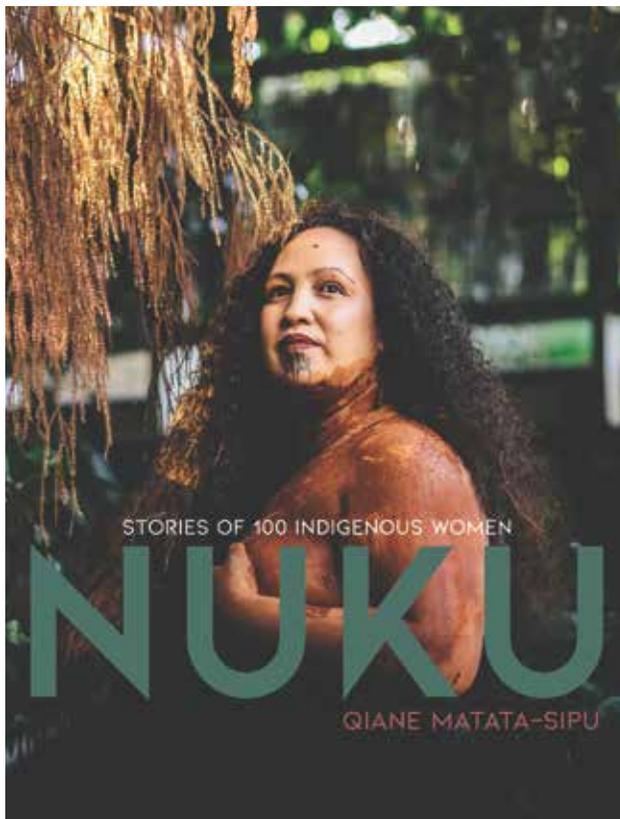
NUKU: STORIES OF 100 INDIGENOUS WOMEN

NĀ QIANE MATATA-SIPU
QIANE+CO
RRP: \$65

REVIEW NĀ ILA COUCH

Qiane Mata-Sipu (Te Waiohua ki Te Ahiwaru me Te Akitai, Waikato, Ngāpuhi, Ngāti Pikiao and the Cook Islands) may have written *Nuku: Stories of 100 Indigenous women* for her kotiro Haeata te Kapua but she has produced a treasured collection of love letters to all wāhine taketake.

Part of a multimedia project, *Nuku* condenses into short chapter interviews conducted for the podcast series of the same name. Qiane cast the net wide, speaking to a diverse group of 100 indigenous women from pioneering wāhine Māori in their fields (a RNZAF pilot, patent attorney, perfumerier), taitamariki running their own businesses at the ages of 14 and 16, to indigenous women from Mexico, Hawai'i and South Asia. In bringing these voices together (accompanied by stunning portrait



photography) what is revealed are the common threads that unite wāhine taketake worldwide; the importance of our tūpuna, healing ourselves and future generations through the reclamation, revitalisation and celebration of language and culture, and our enduring connection to Papatūānuku - this one planet we inhabit.

The mahi it took to get this self-published book made should also be acknowledged as the writing, photo editing and design of this pukapuka overlapped with pre, and post production of the podcast, multiple funding application deadlines, and the full-time job of being a parent.

Qiane Mata-Sipu wrote this to her daughter. "Indigenous wāhine are world leaders, world makers and world changers. Don't let anyone tell you otherwise." *Nuku* is a much needed affirmation of that truth.

UPRISING: WALKING THE SOUTHERN ALPS OF NEW ZEALAND

NĀ NIC LOW
TEXT PUBLISHING
RRP: \$40.00

REVIEW NĀ ILA COUCH

Nic Low (Ōraka-Aparima, Awarua, Puketeraki) spent a decade researching

and writing *Uprising: Walking the Southern Alps of New Zealand*.

Nic establishes his deep connection to the Southern Alps through his Māori and Pākehā whakapapa; starting on his European side with a story of how, in 1902, a party of 20 Lows travelled in horse-drawn wagons to visit Aoraki (Mount Cook), to his earliest memory of his first overnight tramping trip in Arthur's Pass National Park with his dad and brothers at the age of 9. On his mother's side, Ngāi Tahu, Kāti Māmoe and Waitaha, land is viewed through the lens of whakapapa. "People didn't discover places ... they created, became, are, the land."

Giving a brief overview of Ngāi Tahu history - origin

stories, colonisation, dispossession, seven generations of tribal activism, settlement and the successes of a modern iwi - Nic shares an intimate family story of intergenerational trauma and language loss, described so vividly you might just cry ... and that's just the introduction.

Nic crossed Kā Tiritiri-o-te-Moana more than a dozen times in the process of writing this book and each chapter begins with the introduction of a new or recurring character who physically made those journeys with him - family, friends, colleagues. Unfolding along the way are stories from the past, meticulously researched with the help of Ngāi Tahu historians, educators and Low's own whānau. Before gathering them together for this book, most of these stories were spread across several key books, manuscripts, or in people's heads. The idea was to put them back on the landscape. *Uprising* is a book the author hopes readers will take with them, to read in the places they have been written about.

Historically, there is a lot to learn but that information is never imparted in a way that feels burdensome. Nic's skill as a writer is being able to weave together the past and present through conversations with his travel companions and the acts of walking, foraging for kai and interacting with the natural world. He also imagines for us a



world where Treaty promises are honoured and instead of trespassing on our own lands, we are surviving and thriving.

Uprising is not an easy book to sum up in a few words, but I find myself telling people to read it for that reason. It is deeply personal, poetic and full of adventure tales. As Ngāi Tahu we are so fortunate to have a kaitiaki with such talent, dedication and passion in the craft.

TĀNGATA NGĀI TAHU: PEOPLE OF NGĀI TAHU (VOLUME TWO)

EDITED BY HELEN BROWN AND DR MICHAEL J. STEVENS
TE RŪNANGA O NGĀI TAHU AND BRIDGET WILLIAMS BOOKS 2022
RRP: \$39.99

REVIEW NĀ ANNA BRANKIN

This beautiful pukapuka is the second in a series of publications featuring the stories of notable Ngāi Tahu whānau members, past and present. Published in 2017, *Volume One* comprised 50 biographies with the promise

of more to come; *Volume Two* makes good on that promise with 50 more. Furthermore, the opening pages of the book tell us that the planning for this volume coincided with the 125th anniversary of women's suffrage in Aotearoa, and as such 28 out of the 50 biographies are of women. As Tā Tipene O'Regan writes in his foreword: "Carefully chosen to pay tribute to some of our most valued taua, hākui and tuāhine, this collection of biographies offers inspiring role models for our daughters and granddaughters: he raketira mā āpōpō!"

At over 400 full-sized pages, it is not a book to be consumed in one sitting. It has sat on my bedside table for the past few weeks and I have delighted in picking it up at intervals and selecting an entry at random. Each entry is accompanied by photos, drawings and portraits that contribute to a much deeper understanding of the whānau members they represent.

There is equal pleasure to be found in reading the biographies of people I knew personally, and in learning about the life of those I never met. When I first opened the book and perused its contents page, I was immediately drawn to the biography of Jane Ruby Karina Davis, or Aunty Jane. Having known Aunty Jane for many years before her passing in 2019, it was wonderful to read more about her life, nodding with familiarity in some parts: "Though small in stature and softly spoken, she had a reputation as a strong leader with a sharp mind", and discovering new things about her in others: "Jane was also involved in the local horseracing scene and at one stage had aspirations to become a jockey."



On another occasion, I stumbled across the biography of Emily Jane Hannah Rawei, who lived from 1873–1939 and had a vibrant international career as an entertainer. More commonly known as Jean, she and her husband Francis Rawei performed across Australia and America. "A typical show comprised lectures on 'the peculiar habits, strange customs and superstitions of the Maoriland natives', interspersed with singing in both te reo Māori and English." Later in life, Jean was a regular contributor to American newspapers, sharing her views on everything from politics to the fashions of the day.

These are just two of the informative and absorbing biographies that make up *Volume Two* of *Tāngata Ngāi Tahu*. The intricate detail of each story is a testament to the exhaustive research carried out by the 25 writers who have contributed to this publication. It is truly a book to be proud of, and a magnificent addition to the bookcase of any Ngāi Tahu household. 📖



Anna Brankin (Ngāi Tahu – Ōraka Aparima) is the Chief of Communications at NAIA, a consultancy that supports Māori organisations with their strategic and communications needs. She is also a freelance writer and avid reader.

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

HE TANGATA

WINNIE MATAHAERE

KĀI TAHU, KĀTI MĀMOE, WAITAHA, TE ĀTIAWA, NGĀTI RUANUI, TARANAKI IWI, TE ARAWA, TE RARAWA, TE AUPŌURI ŌKU IWI



*Ko Te Atua o
Taiehu te mauka
Ko Mata-au te awa
Kāi Te Ruahikihiki,
Kāti Te Taoka te hapū
Ko Ōtākou te papakāika
Ko Pōtiki te whānau
Ko Kāi Tahu,
Kāti Māmoē, Waitaha,
Te Ātiawa, Ngāti Ruanui,
Taranaki Iwi, Te Arawa,
Te Rarawa, Te Aupōuri
ōku Iwi
Ko Winnie Matahaere
tāku ikoa*

My first job was in the late 90s where I worked closely with Tahu Potiki on manuscripts he was translating at the time. Tahu also set up the first rōpū of rakatahi, dragging us around the motu and building a sense of connection through whakapapa. He took us up to the signing of the Deed of Settlement in Kaikōura and reminded us of the mahi of our tūpuna, usually heroic or dastardly deeds and always the odd battle thrown in. I am still left wondering about the wives and daughters of these Rakatira.

These early experiences have led me into a career where my mission is to return our tamariki from non-kin care back into their whānau leading out the first s396 iwi provider of support to tamariki and whānau in Te Waipounamu.

I am a proud mama of three tamariki; Atawhiua, Tutekawa and Taoka, who fill my days with confusion and joy as they navigate the normal that is the pandemic.

Above: Matthew and Winnie Matahaere.

WHAT CONSTITUTES A GOOD DAY?

Being able to work with like-minded people.

ONE THING YOU COULD NOT LIVE WITHOUT?

My whānau.

WHO OR WHAT INSPIRES YOU AND WHY?

My mother Donna; her unwavering commitment and dedication to addressing inequalities for Māori in the areas of health, education and Social Services has inspired a sense of social justice in myself, my siblings and wider whānau.

HIGHLIGHT IN THE LAST YEAR AND WHY?

Building a strong and committed team who will not compromise on whakapapa in the care of tamariki.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Clothing, shoes, house plants, kids ...

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

Anything to do with the moana. Learning to dive is an opportunity to explore different taiao and connect with my whakapapa.

DANCE OR WALLFLOWER?

You can catch me on the dancefloor.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Bluff Oysters.

WHAT MEAL DO YOU COOK THE MOST?

My partner is an amazing cook. The meals I like him to cook for me are Asian Fusion.

GREATEST ACHIEVEMENT?

Leading an amazing team of Kaiāwhina at Ōtākou Health Ltd.

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

For all Ngāi Tahu tamariki currently in State care to be transferred to our Iwi-mandated 396 Whānau Care Service, Tiaki Taoka. And to be able to name the wives and daughters of our rakatira; to retell the stories of these tupuna. 

Ngāi Tahu Funding Opportunities

Te Rūnanga o Ngāi Tahu has a range of funding initiatives available to registered Ngāi Tahu whānau.

- Pēpi Packs
- Kaumātua Grants
- Rangatahi Grants
- Special Learning Assessments
- Tertiary Grants & Scholarships
- Sporting Achievement Grants
- Ngāi Tahu Fund Grants
- Mazzetta Scholarships
- Pūtea Manaaki Grants
- Learner Support Fund

For more information or to view the full criteria, visit our website:
<https://ngaitahu.iwi.nz/whanau/opportunities/>



Te Rūnanga o NGĀI TAHU



