

SCOPE

Contemporary Research Topics

Kaupapa Kāi Tahu, 4
November 2017

Scope: Kaupapa Kāi Tahu 4: This fourth issue of *Scope: Kaupapa Kāi Tahu* is published by Otago Polytechnic/Te Kura Matatini ki Otago. The journal's subtitle indicates the importance of the Memorandum of Understanding through which the Papatipu Rūnaka ki Arai-Te-Uru became Iwi partners of Otago Polytechnic.

This issue of *Scope*, subtitled *Kaupapa Kāi Tahu* is, on the one hand a showcase of Kāi Tahu and other Iwi research at Otago Polytechnic and, on the other hand, an outcome of a growing commitment to Māori research aspirations at Otago Polytechnic and with the Māori community.

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Tohu: The Paemanu tohu is a visual whakapapa which speaks to Ngāi Tahu history as expressed in traditional rock art. It was developed as a collaboration between Ross Hemera and Neil Pardington, inspired by Ross Hemera's Artwork Paemanu (2009). The imagery developed in the Paemanu work was further developed into a two-dimensional image, which then flowed into the final tohu design.

The editor would like to acknowledge previous editors of Scope Kaupapa Kāi Tahu; Justine Camp and Emeritus Professor Khyla Russell and to also extend thanks to Pam McKinlay, Simon Kaan, Janine Kapa and Toi Moroki Centre of Contemporary Arts in Christchurch for their support with this publication.

scope

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CONTENTS

6	Ron Bull	Editorial
11	Paemanu	Nohoaka Toi
18	Paemanu	Tahu F.M interview
25	Paemanu	Nohoaka Toi- Part 1
29	Paemanu	Mauri
31	Paemanu	Kōhatu Mauri
33	Richard Kerr-Bell	He ngāru whakateo, he kōtare- in every crested wave a kingfisher
45	Paemanu	Nohoaka Toi- Part 2
48	Paemanu	A & O
53	Paemanu	Nohoaka Toi- Part 3
58	Rihari Taratoa Bannister	Paemanu Reflection
59	Paemanu	Nohoaka Toi- Part 4
62	Paemanu	Artist Interview
65	Paemanu	Nohoaka Toi- Part 5
68	Janine Kapa, Dr Diane Ruwhiu, Corey Bragg, Roma, Simmons-Donaldson	Te Pārekereke o te Kī: Preparing the seedbed innovation in Māori entrepreneurship education

Kaupapa Kāi Tahu, 4
November 2017

77	Paemanu	Nohoaka Toi- Part 6
80	Paemanu	River
85	Paemanu	Nohoaka Toi- Part 7
94	Adrian Woodhouse	Reflective Storytelling: An examination of culinary spaces and identity formation
99	Brain Potiki	A kete of blue flowers
100	Jenna Cockeram	Paemanu
101	Vicki Lenihan	From Te Tai Tokelau, Regarding Te Tai Toka: Nohoaka Notes
102	Paemanu	Nohoaka Toi- Part 8

Whakataka te hau ki te uru
Whakataka te hau ki te toka
Kia mākinakina ki uta
Kia mātaratara ki tai
E hī ake ana te atakura
He tio, he huka, he hau hū
Tīhei mauri ora!

Our first acknowledgement must go to the ones who started the fires that burn, our tupuna (ancestors). Secondly, to Paemanu, the Ngāi Tahu Arts collective who continue the work of our tupuna in keeping these fires burning. Thirdly, to the directors, managers and staff at Moroki Toi Centre of Contemporary Art (CoCA) for understanding the need for these fires to be tended to.

We also wish to acknowledge contributors from Otago Polytechnic who answered the call for materials to enhance these flames and to the wonderful Editorial Team who made sure the flames were 'kept in check' and 'fit for purpose'.

Finally, it is imperative to acknowledge staff in the Office of the Kaitohutohu and the designers who assisted with the continual fanning of the flames; this has been a collaborative effort and thanks must go to all involved.

Nō reira, ki kā tupuna kua wheturakitia, kā tohuka mahi toi, kā tumuaki rātou ko kā kaimahi o te Whare o Moroki Toi, kā kairakahau rātou ko kā kaituhi o Te Kura Matatini ki Ōtago, kā hoa mahi hoki, nāia te mihi kau atu ki a koutou katoa. Aoraki matatu!

As this issue of Scope: Kaupapa Kāi Tahu goes to print, the Nohoaka Toi Exhibition is coming to a close at the Centre of Contemporary Art, Toi Moroki CoCA in Christchurch. This exhibition focuses on the rock art left by tupuna in North Otago and South Canterbury caves and contemplates the importance of these drawings in contemporary Kāi Tahu visual culture. It also investigates the concept of nohoaka, the practice of staying in transitory sites following the practices of food gathering, resource collection and migration.

The Nohoaka Toi Exhibition was devised and curated by Paemanu, Ngāi Tahu Contemporary Visual Arts collective, which is a group of contemporary Kāi Tahu artists who have an interest in, "Advancing Ngāi Tahu visual culture through creative and innovative artistic expression". Members of Paemanu range from nationally recognised and established artists, to those whom are emerging artists finding their voice within the cannon.

The art pieces contained in this edition are largely collaborative pieces created for the Nohoaka Toi Exhibition. There is one very important exception to this, that being the Kōhatu Mauri, a piece of rock art that was removed from its position at the Takiroa, near Kurow in North Otago. It is on loan to Paemanu and the Nohoaka Toi Exhibition by the Moeraki and Arowhenua Rūnaka, and the Ngāi Tahu Māori Rock Art Charitable Trust. This taoka, as well as other examples of mahi toi left by our tupuna in caves and overhangs, provides a focal point to which the artists respond. Artists in Paemanu made various hikoī to the inland ana and other sites, visiting these taoka and gaining an appreciation of the work insitu. These hikoī have provided inspiration for the artists and opened doors to many questions regarding Ngāi Tahu visual culture and the importance making a mark and telling a story.

The Paemanu philosophy centres on the need to, "Engage, investigate, and celebrate Ngāi Tahu tanga". One way this is achieved is through whanaukataka, supporting each member's growth within their practice, which in turn encourages connection and collaboration. One of the major departures that you will notice in this edition of Scope: Kaupapa Kāi Tahu is the absence of the artist names on the visual images. This is due to two factors:

1. The majority of the works in the exhibition were born from collaboration - not one single artist can claim ownership over a work, as they exist as a result of the mauri that was created during the nohoaka; and
2. When conversations were held about ways to attribute names to collaborative work, Matua Ross Hemara made the statement, "How can we name, when the most important piece has no name". In this, he was referring to the Kohatu Mauri and the fact that it has no attribution - it exists out of a time and place.

By extension, this also references the many Kōhatu Toi, and indeed other works that come from our tupuna; we may not know who made the marks, but they are of us and we are of them. Names were also purposefully omitted from written pieces resulting from the recorded transcripts of conversations that were held during the nohoaka; even though the words belong to individuals, the thoughts belong to the collective.

One of the purposes of the exhibition was for the artists to take residence within the gallery, a new take on the concept of the artist in residence! This was quickly linked to the idea of the "radical" land occupations where Iwi Māori took the steps of "occupying" "public" and "disputed" places (parentheses are added to highlight subjective nature of word usage). This residency stems from that radical tradition, but further; owes its existence to the umbilical connection between people and place.

An important quote that arose from discussions about this concept was from Tāua Rānui Ngarimu who said, "If you are going to occupy, then occupy!". This was one of the defining moments for the artists as it changed the mindset from one of residing at the bidding of others, to the possession of autonomy, allowing Paemanu to own the kaupapa and enact appropriate tikaka. This coincided with the debate had about the naming of the exhibition; initially, the name Houpuni was suggested (this loosely means 'to camp'). For Paemanu, this aligned with the idea of occupying under the gaze of another. The feeling of the collective, backed up by conversations with other whānau members, was that the artists were in fact acting under the kaupapa of 'nohoaka'; the seasonal revisiting to a place where the relationship is both enduring and constant, a relationship based on whakapapa and the concept of ahi kā (keeping the home fires burning).

A very important element of nohoaka is naming, a process that needed to be exercised as an act of consecration and a declaration of intent. The three places within the gallery that Paemanu occupied became known as, 'Te Whare Mārama', 'Te Whare Moemoea' and 'Te Whare Puna', all descriptive names, each of which had different tikaka attached to them that needed to be adhered to.

As an exhibition, Nohoaka Toi offers the viewer many ways to observe and reinterpret Ngāi Tahu visual culture. As a publication, Scope: Kaupapa Kāi Tahu has endeavoured to capture as many of these art works as possible in order to give the reader a taste of what was experienced in both the creation of the exhibition, and the exhibition itself. Further, it provides comment on a number of images.

Requiem for a Dream challenges us to view art from a different angle...literally. The work is suspended from the ceiling to a height of about two metres. To get the full effect, the viewer is invited to lie under the work to gain an accurate perspective.. This references some of the art in the caves where the drawings themselves were placed under overhangs, drawn while lying on the ground. Black building paper is the main medium used, with holes punched out to let the light through. These punch outs, essentially the remnants of the negative spaces of the work, were used in Para, which is truly a collaborative project. Para was born from a interest in rāanga coupled with a philosophy celebrating the use value of all things, even the cast offs of other works. By using the off cuts, Para is fundamentally a midden, a place of refuse, within a place of refuge. Many conversations led to the creation of Para and many hands were needed to weave and bind it together.

Occupation requires sustenance. As a response to this need came the re-conceptualisation of the whata or tirewa, the drying rack used after harvest to help preserve food. This tirewa stands over four metres tall and on it are written iwi Maori place names from throughout the Ngāi Tahu takiwā. Artist and whānau groups were encouraged to produce work and hang it from the tirewa, offering them for trade, taking a piece and replacing it with another of their own construction. This kept the tirewa 'fresh' and ensured the sustenance was shared with other community members as they transitioned through the nohoaka space.

The spiritual focal point for the nohoaka was the Kohatu Mauri. This provided the site for many discussions and many different art responses. Within Te Whare Mārama, the walls were scattered with stories and floating figures that spoke of Kāi Tahu's long association with rock art. The end wall in particular highlights both the collaborative nature of the Nohoaka Toi Exhibition, as well as the whakapapa that linked the collaborators together.

The view of this collaboration is interrupted by a rather large scaffold installation. To gain access to the work, viewers are required to walk up onto the scaffolded stage where they are caged in, able to only see the wall art through the steel mesh of the cage. This offers a beautiful reflection of the far wall in Te Whare Moemoea, where, in a 'cave' right next to the case that holds Kohatu Mauri, two digital screens display two different images; a work entitled Takiroa, takinui, takitāwhiti, taki hotuhotu, takinoa e. These images are live streams from Takiroa. the live projection comes from two cameras positioned back to back, one looking into the cave where the Kohatu once sat, the other looking out through a now-caged vista. This is a place the tupuna once sat, talked, ate, told stories and made marks.

One of the walls of Toi Moroki CoCA held written pieces, including poems by Brian Potiki. Several of his works are recreated in this edition of Scope, as well as one from Vicki Lenihan, who worked tirelessly as the project manager for Nohoaka Toi and another project that also included tapu (sacred) works. Her work reflects living two nohoaka simultaneously! Pages of text also include reviews written by whānau members who participated in the noho, and a transcription of an interview between Tahu FM and a roomful of artists.

One of the prime functions of Scope: Kaupapa Kāi Tahu is to offer the opportunity for academics to publish their art. In this edition, embedded within the Paemanu works are academic writings from staff at Otago Polytechnic who identify themselves as Iwi Māori. Richard Kerr-Bell shares a piece of writing that he initially presented at the 22nd annual conference of the New Zealand Studies Association in Lugano Switzerland in 2015. His paper discusses "storied landscape", the naming of place and of occupation. His linkage of contemporary names to those people and events of the past are a constant reminder of who we are and where we reside, and that we do so only because of whakapapa. However, there is a conflict at play; when whakapapa is enshrined in the landscape, it requires people to know and understand the 'who' and 'why' of occupation, ensuring whakapapa is understood.

Adrian Woodhouse has provided a reflection on his change of 'occupation'; occupation concerned with activity and its effect on the individual. This work came out of a time of contemplation while completing his Masters of Professional Practice. He positions himself in a transitional state: "From a cook who teaches, to a teacher who cooks" and the role that reflexive storytelling has had in helping him negotiate the distinction.

The nohoaka of our tupuna was based on seasonality, exchange and economics. This theme is reflected in the paper authored by Janine Kapa, Diane Ruwhiu, Corey Bragg and Roma Simmons-Donaldson's research project, Te Pārekereke o te Kt. Preparing the Seedbed: Innovation in Māori Entrepreneurship Education. This work defines indigenous entrepreneurship and offers a unique business planning model that can be used to assist the economic development of indigenous communities. It also includes a case study looking at how a local rūnaka has successfully trialed the model as part of its own economic planning process.

This edition of Scope: Kaupapa Kāi Tahu is unlike previous editions, which have primarily been a vehicle for academic staff at Otago Polytechnic to publish their research.; This edition is more outward looking, acknowledging our Kāi Tahu artist community and their articulation of nohoaka and collaboration. It does, however, offer a great advantage to Otago Polytechnic in this era of ongoing redevelopment, especially the integration of 'Te Ara Honohono' into the campus environment. Te Ara Honohono is the philosophy that underpins the institution's redevelopment plans; as a stopping point for people on those pathways, Otago Polytechnic provides a site of temporary occupation, a nohoaka that will undoubtedly have an influence on those who choose to venture through. It will become part of their whakapapa, and they in turn will become part of ours.

**Mā whero, mā pango, ka oti ai te mahi,
With red and black, the work will be done.**



PAEMANU



PAEMANU: NOHOAKA TOI NGĀI TAHU ARTISTS IN RESIDENCE

8 SEPTEMBER 2017 – 26 NOVEMBER 2017

TOI MOROKI; CENTRE OF CONTEMPORARY ART (COCA), CHRISTCHURCH

All photos by Daniela Aebli

Curated by senior Paemanu artists, *Nohoaka Toi* took visitors on a journey of Ngāi Tahu visual expression from rock art to the present day. Site-specific works, large-scale projections and sculptural interventions explored whakapapa (lineage), wairua (spirit), and the vibrancy of contemporary Ngāi Tahu visual arts.

Nohoaka Toi involved some of Aotearoa's most significant artists, including Ross Hemera, Areta Wilkinson, Simon Kaan, Lonnie Hutchinson, Peter Robinson, Neil Pardington, Rachael Rakena, Fayne Robinson, Ranui Ngarimu, Nathan Pohio, Louise Potiki Bryant, Martin Awa Clarke Langdon, Kiri Jarden, and many more established and emerging Ngāi Tahu artists.

The exhibition transformed CoCA into a nohoaka seasonal camp, beginning with the artists occupying the gallery prior to the exhibition opening and continuing throughout. One is warmly welcomed and encouraged to participate.

Paemanu Collective includes

Ross Hemera is an established artist, designer and arts educator who has built a practice that honours and reflects the cultural and artistic traditions of his iwi, whilst incorporating new interpretations. 'The important things are often about the land, our relationship as people with the land'.

Exploring **Areta Wilkinson's** work, whether it is a survey, a series or a single object, is always a journey through her life history, including Ngāi Tahu ancestral stories, and the more profound aspects of human existence. Her jewellery is the embodiment of personal and collective stories.

Art's agency within cultural revival is central to **Simon Kaan's** understanding of his position as an artist. He possesses a refined visual language developed over decades, intrinsically tied to his sense of personal genealogy, being of both Ngāi Tahu and Chinese descent.

Neil Pardington's practice has been described as 'straight photography with a twist'. He works in the space between documentary photography – where the defining principle is to capture the truth about the world – and conceptual photography, which contends that such a truth can never really be depicted.

Nathan Pohio is an artist working in video and other photographic media. He has worked at Christchurch Art Gallery since 2002, holding the position of Exhibition Designer since 2005. Nathan has developed a substantial practice in his field. He has nurtured many projects, both small and large scale, through to completion.

Rachael Rakena is widely respected for her innovative use of digital and electronic media immersed in Māori tradition, culture and values. Her work has prompted a new term, *toi rerehiko* (literally 'electric brain'), which is a play on *rorohiko*, the Māori word for computer. Rakena has exhibited internationally, including works at the Sydney Biennale, Venice Biennale and Busan Biennale.

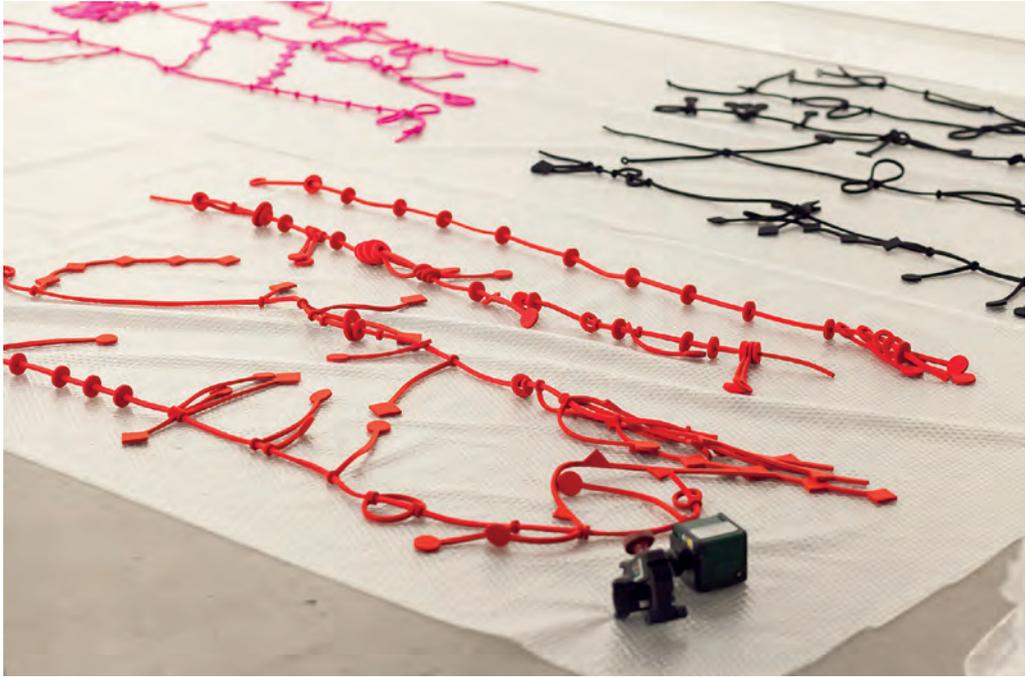
Jon Tootill's recent work embodies European Abstraction and Modernism, yet is equally engaged with the aesthetics of *kōwhaiwhai* or *koru* forms.

Lonnie Hutchinson is of Ngāti Kuri ki Ngāi Tahu, Samoan and European descent. She was born in Auckland and works in the fields of drawing, sculpture, performance, installation and moving image. Spatial consideration and the formal qualities of materials are primary to her practice.

The name Paemanu is derived from the imagery found in rock paintings throughout Te Waipounamu. Paemanu was chosen as a name because it acknowledges the *whakapapa* (lineage) and *tikanga* (customs and protocols) from which the group draws its creative spirit. Literally, the word translates as 'the perch of the birds'.

The notion of a perch indicates a place where *manu* (birds) find sanctuary and sustenance, or conversely, a platform from which to launch. It is a conceptual place of *whakawhānaungatanga* (connections and relationships), Ngāi Tahutanga, creative discourse, inspiration, innovation, and importantly, art.









Transcript of an interview held on 13 September 2017. Tahu FM with Jason Phillips

I had been to the opening the night before and interviewed the rōpū the next day. We played phone tag because they were very busy and slightly hungover after an awesome opening, when we finally caught up I was able to interview a few of the artists involved on speakerphone.

Jason: Kia ora guys how are you today after the big opening?

Paemanu: Kia ora Jason.

Jason: How was it last night? I was blown away by it, its exceptional, I love the space.

Paemanu: Great, Thanks

Jason: I think I went somewhere that I wasn't supposed to go, are you using the whole space? I walked into where you are all sleeping.

Paemanu: [laughing] You were meant to go in there, you were meant to find that place. The room that at the back has the food truck.

Jason: Yeah I saw that food truck it reminds me of something that Otis Frizzell does. I'm going to ask you a few questions about the exhibit. Firstly, can you explain to those of us that aren't familiar with the term Nohoaka, what one is? and how/ why it is significant in Ngāi Tahu culture/Ngāitahutanga.

Paemanu: A nohoaka or nohoaka toi? (the exhibition itself)

Jason: Lets start with a nohoaka.

Paemanu: A nohoaka is a place that our tūpuna visited for various reasons at different times of the year, so usually seasonal, to gather kai and mahika kai and also to gather resources like special rocks and things that we needed at different times of the year.

In terms of the kupu toi, that is the Māori word that is used for art, generally, and so for us a "Nohoaka Toi" was based on the idea of a seasonal camp where we literally camped out in the gallery and turned this gallery's spaces into a nohoaka, so that's why you found that room where the mattresses and the bags and everything were because we have been here occupying the site.



Jason: Now traditionally I know our tūpuna used it to share ideas, visually, oral, performance ideas. Do you think Paemanu has added a new element to it for this day and age?

Paemanu: I hope we have. It's an idea that inspired us, and when we were developing the concept for this exhibition we talked about white walled art galleries from an art institution, what they represent for us as contemporary artists as well and we sort of drew some parallels and we wanted to bring those ideas together.

I know last night [at the opening] they talked about how the galleries of our tūpuna were the rock faces and the limestone caves, the environment and we were trying to bring that idea in. And we brought the idea in that we would repeatedly return to this exhibition, to add to this exhibition, change it so more people could come and add to it as well. It's an open fluid exhibition, not set.

Jason: So you guys will occupy the space for entire exhibition, until the end of November?

Paemanu: No, we Are not going to live in continuously, we will go and revisit. We'll go away and forage (laugh)

Jason: I just want to ask. There are a whole diverse group of you contributing to this exhibition. What are you personally bringing to this kaupapa?



Paemanu: Well a lot of this has been tuakana/ teina relationship with our more famous (laughing) and established artists sharing their knowledge and our stories together and collaborating.

Some of the work was print making using a tirewa structure which is a traditional drying rack for our mahinga kai. So, all the work on that was put together this week, from all the artists. When we got here the space was empty and so we collaborated. Us the younger artists, shared our skills and ideas and got it done. The whole idea was to respond to the idea of nohoaka and create work based around that.

Jason: If I were to ask, what would you think our Tīpuna, if they could see your mahi at CoCA would say about it? If they could see how you have conceptualised the concept of nohoaka.

Paemanu: I think they'd be stoked (laughing), no we think they would. You know Ngāi Tahu culture has been made invisible and we're bringing it back and we're referencing There's a piece of rock art here that we're referencing and being inspired by and we're making our culture visible, we're creating it! Now! Together as Ngai Tahu Ngāi. And that's such a special experience it's been amazing experience, unique and it's been so worthwhile and enriching and we want our whānau to come look at the work and respond to it and feel it and be empowered by it.

Jason: Now that piece of rock that you were talking about? Where is it from?



Paemanu: Look we are so privileged to have this mauri stone here. It completely grounds our practice. It puts it with the continuum of innovation, from the earliest mark makers, the ancient mark makers.

Te Ana Māori Rock Art Trust supported by The Rūnaka at Arowhenua, Moeraki and Waihou, have leant us this kōhatu to visit with at this nohoaka. And in 3 months time after hui-a-iwi it will go back to the rock art trust in Timaru again.

That piece was excavated by archaeologists who removed some of our cultural heritage and it was supposed to be shipped off to America but didn't make it and has been in the Whanganui museum.

And finally it has been returned back to the takiwā or close enough but it came from Takiroa, Takiroa is where it came from. So it's spending a bit of time with artists, but yes it absolutely grounds us, grounds our practice today. We are blessed to have that with us. Every day there's images there for us from that Mauri.

Jason: I love that the stone brings you all together because you share the common bond of Ngāi Tahu ancestry but not all of you live in the Ngāi Tahu takiwā at the moment.

Paemanu: Correct, I'll hand you over to one of our whānau who has come down from Palmerston North.

Jason: You have a Mauri stone that brings you all together because you share the common bond of Ngāi Tahu ancestry but not all of you live in the Ngāi Tahu takiwā at the moment. What's it like being all together in this nohoaka space and sharing as whānau – how is that feeling – that wairua at the moment?



Paemanu: From my personal view or perspective I have been living in the Wairarapa as I am also Kahungunu ki Wairarapa so this is a new experience for me being down in Christchurch as Ngāi Tahu and also as a Ngāi Tahu artist. It adds another dimension to it so a lot of these people, although whānau, I am meeting them for the first time and we do share whakapapa and also our practice as well as Ngāi Tahu artists. It's been really special actually, that I have been able to participate, this is my first nohoaka, although there were wānanga before this. I have just been joining in on the little nohoaka within the gallery, there was one on print making, there's been drawing on the walls and text on the tiwera. Doing what I can and contributing and having these wānanga with different artists. While drawing on the wall I'm having wānanga with Ross Hemara, and working on the tiwera talking to Ephram Russell, Martin Langdon and Tamanuhuri Russell, and Simon and doing some print making with Emma. I've loved it. And I think that sleeping and eating together in that space has been an integral part of it

Jason: I love how the paemanu roopu, how you all get together in that tuakana/teina and tautoko everyone. I felt that at the opening last night. So today is the official opening from 12 o'clock?

Paemanu: Yep kia ora the doors are open now. Because we have all been here together it's a great chance to share with the public the dynamics of being together and talking. People will be able to engage with us as a collective being formed under the banner of nohoaka toi.

Jason: How do you expect the visiting whānau, Ngāi Tahu, Manuhiri, to respond what do you expect? Will they be visitors looking at what you are doing or can they get involved?

Paemanu: First and foremost it's for people to feel present: that by being here they are active– the work is in response to the kōhatu and we have been engaging with the kōhatu, with each others work and with each others kōrero and we made work as we've gone along and it will continue to be occupied and added to and Ross is booked to come 3 times to do more drawings on the wall so the space will evolve and shift and I would encourage people to come back and use it as a contemplative space to engage in different ways whether its re-orientating with the different works, or seeing something new or in a different way. Just having time and space like this wānanga and nohoaka toi has really helped us evolve the exhibition even in that short space of time. I would hope that visitors would get the same thing that by spending time gaining new appreciation of the work and our Ngāi Tahu tangata

Jason: To prepare for this exhibition did you go and visit some of the original sites of nohoaka in Te Waipounamu.

Paemanu: A lot of us had those experiences and shared those experiences – one part of our exhibition is a live feed to the site where that kōhatu has been taken from – it's history of where it was removed – to have it digitally repatriated and have it in situ to its home, so there'll be a live feed in the gallery to that site so people who can't get to those sites themselves can at least contemplate those two connections which is the physical, the mauri coming directly from that kōhatu and then contemplate its disrupted space where it had come from.

Jason: Have you heard any stories, perhaps from your tīpuna or other people of what thoughts went into nohoaka and what came from the tupuna, the stories that came down. This concept is relatively new to me. How did you research the idea of nohoaka.

Paemanu: Matua Ross Hemara was our key guiding point for what those sites were for, or how they could be used. He has been visiting and studying and exploring those forms and places for... since he was six years old! In places that are now under dams and he knows those sites intimately. So he is our best guiding point for how we should format an exhibition in relation to them. We are guided by our Rangatira Toi!

Jason: I understand that the term Paemanu is derived and inspired by an image that was found at an original site? Is that right? Of a bird man?



Paemanu: Yes the name Paemanu came from an image that Ross developed that was based on the drawings that he had studied, and we took the idea of the collar bone, the Paemanu is the collar bone, but also of the birdmen and the various drawings that you will be familiar with. We were thinking of ourselves as manu, or as artists who would fly, who live all over the place, all over the world, not just all over the country and are constantly traveling for our art practice. So we fly together; we gather together on this perch on this nohoaka! We gather together to hui, so that's why we took that name. It was like a pae for us to meet but also to take flight from. It was one of the key concepts, supporting each other; that hold us together.

Jason: It must be a big task holding all the artists together; logistically. How do you coordinate an exhibition like this?

Paemanu: We have an artist co-ordinator but it's been a collective vision, a collective task, not person has done this by themselves. We meet regularly through digital media, phone calls, chance meetings in airports, over cups of coffee, sharing train trips with each other! We have been working on this project for nearly a year. People have come in to the project in staggered form, but the lead curatorial artists have anchored the project. We want to grow the whānau, and we really hope that Paemanu grow as a whānau as well. We want more Kāi Tahu artists to come in. Ngāi Tahu visual culture is developed by Ngāi Tahu visual artists, and it's never a static thing, it's been evolving from the get go. Our tupuna drew and drew and drew... and each of those tuhituhi taoka on our nohoaka sites have many hands involved in those works: its not the work of one person, it's the vision of the entire iwi. And that's what we want achieve, we want our whānauka to feel part of the vision, and contribute to the vision, and when they come into CoCA and see our nohoaka toi each member of our iwi will respond in a slightly different way, some will feel like they want to contribute, and there are avenues for that. And I don't want to lock that down by describing it, I want whānau to come in and see it. It's a child friendly space, it's a Tāua and Poua friendly space. It's an Iwi space!

PAEMANU









Artist Interview

MAURI

Paemanu

Tahi: I guess that's what we talked about before when we talked about the Mauri of the exhibition... that Mauri that's been created from what we bring and what has been done.

Rua: hmm ... Yeah. Does Mauri live in... is it in stories as well?

Toru: You put the Mauri into your artwork. Well that's what I do. When I think about what I create, I put the Mauri in by reliving it I suppose. And telling it.

Rua: So Mauri does live in stories, it doesn't have to be a tangible thing, a physical thing, so Mauri can exist without the physical.

Tahi: I would even posit that Mauri exists sans the physical, that we have the physical to hold the Mauri in. Like Pounamu: well pounamu has its own Mauri and it has energy but we use it to put Mauri in. When we have a tohu maumahara, and the Mauri goes into that goes in there. We put it in.

Rua: Yeah so the Mauri exists without the stone.

Tahi: And we put it in there, its like a trigger really...

Toru: It brings it back to life, its the spark of the life.

Rua: In that sense it evolves doesn't it? It takes on something else... But does Mauri...

Whā: Mauri is there, no matter what. Its a quality. Its a ...

Toru: ...essence...

Whā: Its an essence, its everywhere. So my thinking is that Mauri is not something that we think about, because you can over think it.

Toru: ... Yeah I agree, we do overthink it.

Whā: ... We can over think it and we can over-want-to-do-something about it. But its there! Irrespective! Mauri is something that when you talk to people who don't understand that concept then you start to talk about Mauri, otherwise you don't need to talk about it!

Tahi: That statement you just made we can “over-want-to-do-something about it” I like that! Cos you change the Mauri eh! By over thinking it and not giving it the respect that it should have. You try and turn it into something else.

Whā: Yeah

Rua: Its like that whole idea... who said that Mauri... Um ... that M.D.F. does not have a Mauri.

Toru: if its living...

Tahi: I would say that if it exists it has a Mauri.

Toru: Yeah that's right.

Whā: Have a think about this...if you are thinking about how to provide a tangible example of Mauri. I think about a hand full of this stuff, [holds up a hand] and a handful of this stuff [holds up another hand] and some seeds and I put it all together and combine it and something grows and what makes it grow???

Toru: I think that's what we said too, about bringing it to life, making it grow. But, can something lose its Mauri?

Whā: I don't think so. It might be sleeping.

Tahi: It can be altered.

Whā: I don't see any problem with custom wood having Mauri at all.

Rua: I think that's starting to make sense...but I think sometimes that makes things a little bit too precious

Whā: Yes Yes... that's what I mean by sometimes we can over think it. And we might want something to have Mauri, to be something in particular circumstances. But if we take that concept that Mauri is everywhere, then we can't be selective about where that “Everywhere” is. We have to accept it for what it is, not make the decision based on how we feel on the day or what we want it to be.

Tahi: That whole feeling of want you want your work to portray. I did a carving and I went to North Taranaki, that was where my Kuia was from, and I felt that was me putting Mauri into it because for me that's my ancestors, and their Mauri and that's how I put the Mauri into my mahi.

Tahi: But the Mauri of that tree is still there as well.

Toru: Yeah, but this is the Mauri that I am trying to give my work, is that, these are my people and these are three pou that I did, telling the journey of North Taranaki, central and South Taranaki. but beforehand it had a Mauri. You know! The tree has Mauri, the story has Mauri: both together they have a different Mauri.





HE NGĀRU WHAKATEO, HE KŌTARE- IN EVERY CRESTED WAVE A KINGFISHER

Richard Kerr-Bell

This paper will explore the storied landscape of Ngāpuhi iwi, specifically around the Hokianga Harbour within “Te Whare Tapu of Ngāpuhi” – The Sacred House of Ngāpuhi. As the one most populous iwi in Aotearoa with 125,601 registered members¹ whose stories are among the oldest to inhabit the land, they preserve some of the earliest experiences of Aotearoa/New Zealand.

Another role these stories play is to help connect the 80% of Ngāpuhi who live outside of Te Whare Tapu o Ngāpuhi with their identifying historical icons, most of which can be visited today. While many of the stories relate to all Ngāpuhi, it is important to recognise that the iwi or tribe is made up of hapū, collections of whānau who uphold their particular versions of some stories.

This paper will discuss a few of these stories representing the landscape, mountains and waterways, significant by their connection to the people and their past. These stories also provide an insight into what and who was prioritised in the Ngāpuhi oral traditions and conceptualisations relating to the natural environment.

Finally, I will discuss some ways in which descendants of these tūpuna/kaitiaki (elders/guardians) continue the naming and storying tradition.

Story is based on beliefs, whakapapa, karakia, tauparapara, pepeha, tikanga, kaupapa, marae rituals and te reo.

Storying the landscape

Uia rā te pātai, ko wai rā ahau e	Ask the question, who am I?
He uri no Rāhiri (me) Tauramoko	<i>A descendant of Rāhiri (and) Tauramoko</i>
I runga rā	<i>High up there</i>
Tēnei Hokianga	<i>Here stand I, Hokianga</i>
Whakapau karakia e	<i>Who consumes incantations</i>
Te paiake o te riri	<i>The taproot of strife</i>
Te kawa o Rāhiri e	<i>The laws of Rāhiri</i>

As every reader of Māori descent will have acknowledged thus far, who we are is linked intrinsically to the landscape from which our ancestors emerged and came to name and know. My ancestors lived in the Hokianga. If one visits Opononi and continues past Omapere, you will climb up a prominent hill and the peak is Hūnoke. This sacred place for us looks down over our marae, Aotea. Sitting on this land is the ancestral house we call Te Kaiwaha. Our sub tribe is called Ngāti Wharara and we are part of a group of hapū existing around the harbour who protect the stories and places of Kupe's arrival. These include the navigators following in Kupe's footsteps, Nukutāwhiti and Ruanui, their landing places, the mountain of Whīria, caves, burial places, and other significant sites.

We arrived in the waka Ngātokimatawhāroa and Māmari, and are a part of the iwi of Ngāpuhi. There is a stream that comes down from the hills and works its way to the west coast for a few hundred metres called Waiwhatawhata. I am Ngāpuhi, I am Ngāti Wharara. I am Richard Taka Kerr-Bell. My great-great-great-grandparents on Dad's side are Waata Taka Tahana and Ripeka Hemara, and three whānau or families established our marae – Tahana/Dawsons, Diamonds/Taimana and Dunns.

He ngāru whakateo, he Kōtare – in every crested wave a Kingfisher.

My father grew up at Rangi Point on the western side of the Hokianga Harbour; He would walk to primary school along the beach in bare-feet if the tide was out, with his lunch wrapped in newspaper tucked under his arm, with his nearest siblings beside him. If the tide was in they walked over "The Point", and onto the road to school. The school was called Waitapu. This could be translated as sacred or holy water, but it is to remember and to denote the mana, respect due to the waters because of the significance the area played in historical events as described a little further on.

The piece of land the school sits on opens out to the harbour and had a low concrete wall. I am not sure whether that was to keep the balls inside the playground or the kids out of the water. One of the distinct memories my father had was sitting on the wall at lunchtime watching the Kingfisher (Kōtare) chase the Mullet (Kanae) and Kahawai just beyond the shoreline.

Rangi Point is home to many sacred sites of Ngāpuhi legend and history. The familiar story of the naming of the Hokianga Harbour comes from Kupe's often-referred-to saying, "Hei konei rā i te puna i te ao mārama, ka hoki ahau, kore e Hokianga nui mai – this is the spring of the world of light, I shall not come this way again". Thus, Te Hokianga nui o Kupe, shortened to Hokianga. Kupe and the many who lived here over the last 1200 years have left a storied lineage within the beautiful landscape – in every crested wave a Kingfisher, a story!

This is but one story relating to the name Hokianga. These stories link the past to the more immediate present, people one or two generations ago, people we remember or whom our parents remember, our grandparents' and parents' memories all of which add to the 'storying' of a place. These intimate stories sit next to the more iconic iwi-unifying stories of our ancient ancestors who sit with us and wait with us – kei Hawaiki-nui, Hawaiki-roa, Hawaiki-pāmamao.

No reira, e ngā whanaunga kua wheturangitia, haere haere haere – to all who have passed on and become one with the stars, farewell.

*Kei mea rā koutou e
Horekau he aroha e
I roto i ahau e mau ana e.
E tangi i ngā tai
I waho o Mapuna
Ko te iwi kua riro i te ripo e.
Tai timu tai pari
Tai hoa e haere
Kua mutu i maringi o roimata e.*

This mōteatea of grief and farewell to lost loved ones speaks of the waterway near the entrance to the Hokianga Harbour, Mapuna. The entrance and the bar underneath the water create a ripo, or whirlpool. I learnt the mōteatea at our marae that sits beside the Waiwhatawhata stream running down to the west coast less than a few hundred metres away. It was during my grandmother's tangi, an old kuia of mine Bubby Dunn sang it and taught it to me. It was written by her great-grandmother three generations before her; she was born about 1910.

This passing on of story, and the context within which this happens, is important.

We can see by the above example in the context of tangi, elders pass on stories in a sacramental way – that is, what the words and expression represent, they actually embody memory, grief, names, people, places – within an iwi understanding of the world.

This then is a good start point referencing place even before the entrance the harbour; itself containing an endless depth of rich story, the back-story and the land and seascape that hold them. Many of these ancient names remain in the memory of descendants of the area, Ngāpuhi and Te Rarawa iwi.

One such example is the naming of the rough waters Ngarunui, Ngaruroa and Ngarupaewhenua, that Ngātokimatawhāroa, the commander of the waka my ancestors followed Kupe's pathway in, had to cross, using karakia to acknowledge and negotiate his way into the harbour.

Kupe first landed beside where my Dad grew up, near the sand dunes or banks beside Rangī Point called Pouahi. I have been told this is where Kupe's waka was hidden. On setting up camp on the south side on the harbor; he set his net or trap (pā) across an estuary and caught kanae or mullet; this place became Pākanae and given its fertile and in-places-flat landscape was the papakāinga or area that would be the central gathering and living space of Kupe and other early travellers. Maraeroa became the name of the marae, the gathering of buildings. The hill behind Pākanae and across from Maraeroa became Whāria. As I was told, this was the name of Rāhiri's sister and means "to weave together", as in to weave together the iwi, the descendants of Rāhiri, of Kupe. This hill, given its shape and strategic outlook, is central also to Ngāpuhi sustainability in defense of its mana, in battle and later expansion.

Our urupā, or gravesite beneath Whīria maunga is called Roiho, in our dialect meaning “to bow low”. The urupā sits on the land and the memories and remains and outwards signs and names symbolically and literally link us to the land. It is our hapū tradition to plant the pitopito/whenua or umbilical and placenta of our newborn under and around the graves of our ancestors. Our children’s are underneath Moengaroa Maria Tahana, their great-grandmother on my side of our whānau. This anchors them and calls them back to the land, the land of their ancestors. This space looks out onto the entrance of Hokianga Harbour; to Araiteuru and Niua.

The entrance to the harbour is framed by two clear sides: a high rising peak on the south side, and a low but rising mountain range on the north. The south is named Araiteuru after a taniwha guardian to protect the entrance with a male spiritual element. The right is a rocky outcrop with a flat base called Tokataa, resting place of Niua, also a guardian taniwha with a female element. John Klaracich notes, “Our old people described Niua, to mean “to shy away from”, and that her face was everchanging, never seen clearly”².

*Ko Te Puna i Te Ao Mārama,
E koropupu ake ana, koropupu ake ana e,
Waiho te Tamaiti, Tuputupu Whenua,
kei Hokianga Whakapau karakia
hei whai Kaitiaki o Ngāpuhi
hei whai Kaitiaki o Ngāpuhi e
e koropupu ake ana, e koropupu ake e,
a koropupuake ana e, hi*

Tuputupuwhenua, as the story is related, was Kupe’s son whom he left in a natural spring or fountain called Te Puna i Te Ao Mārama, that is still there above the right side, Niua (also known as Niwa and Niniwa), of the entrance to Hokianga harbour. One version tells that Tuputupuwhenua went underground into Te Puna i Te Ao Mārama marked by a fresh water spring today. Another tells of Kupe sacrificing his son here.

“Hei konei rā e Te Puna o te Ao Marama, ka hoki nei tēnei, e kore e hoki anga nui mai” – thus Te Hokianga-nui a Kupe – above Tokataa is a source of life and mana and is thus a spiritual connection to the area for Ngāpuhi, a kaitiaki and guardian before returning to Hawaiki for the last time. The whareniui not far from there at Pungaru is called Te Puna o Te Ao Mārama on the Marae of Waipuna, as a memorial of this event. Just around the corner, a kilometre or so along the beach from the sand hills called Kahakaharoa, is a school named Waitapu. All these names relate to the original story of some 1200 years ago.

Let me return to the passing on of the lament at my grandmothers tangi. This was used in the appropriate space, passed on by my grandmother’s friend and relative to me. It was at our marae, during a tangi. This place and time of story-passing is important to note. It both respects and protects the context of the words and their appropriate use, the intention of the words and when and where to use them. Most people are happy to sing anything anywhere and it is only through tikanga that one learns what is tika – right.

Māori oral tradition has often been captured or attempted to be captured in various books sold and disseminated for their cultural contribution to the country and its children, to the ‘New Zealand-ising’ of Aotearoa. Ironically each story has a context and its telling, while of benefit, is limited by the lack of context and meaning. It becomes merely a story among many – a poor one-dimensional picture. This, I am sure, is the case with many stories. However, within Te Ao Māori some knowledge has an element of tapu, of prohibition or restriction, to ensure the power contained within is not misused or misrepresented so as to cause the teller or listener harm.

Ngā Maunga

Maunga are sacred for Māori for a variety of reasons; for the purposes of this paper I will mention those that make up the Wharetapu of Ngāpuhi.

It is rightly noted that there are many names and so stories: of rivers, streams, chasms, water falls, rapids, mountain chains, ridges, faults, cliffs, rock shelters, burial places, caves – and even trees that are no longer within our minds. As our early people moved seasonally across the landscape. Our ancestors knew the land and the environment they belonged to. These names essentially map our knowledge and experience also captured in waiata, haka, karakia, karanga and other forms of story. The loss of nomadic and subsistence hunting and gathering areas has also meant a loss of names of nomadic home sites and names of streams, swamps, hillocks, homes, trees and other physical features that were the markers of their knowing and belonging to the land. We are the mountain and the mountains are us is part of the Māori wide cultural ethos where one's mountain is joined to one's river; to one's tribe or sub-tribe, and to one's marae, to one's famous ancestor; to one's self.³

He mea hanga tōku whare, ko Papatūānuku te paparahi
Ko ngā māunga ngā poupou, ko Ranginui e tū iho nei te tuanui.
Puhanga Tohorā titiro ki Te Ramaroa
Te Ramaroa titiro ki Whiria
Ki te paiaka o te riri, ki te kawa o Rāhiri
Whiria titiro ki Pānguru, ki Pāpata
Ki ngā rākau tū Pāpata e tū ki te hauāuru
Pānguru-Pāpata titiro ki Maunga taniwha
Māunga taniwha titiro ki Tokerau
Tokerau titiro ki Rākaumangamanga
Rākaumangamanga titiro ki Manaia
Manaia titiro ki Tūtamoe
Tūtamoe titiro ki Maunganui
Maunganui titiro ki Whakatere
Whakatere titiro ki Puhanga Tohorā.
Ehara ōku maunga i te māunga nekeneke; he maunga tū tonu, tū te ao, tū te pō.

My house is built with the Earth Mother as the floor;

The mountains the supporting carved pillars,

And the Sky Father standing looking down is the roof.

Puhanga Tohorā, look at Te Ramaroa, Te Ramaroa look at Whiria

To the taproots of warfare, the laws of Rāhiri, Whiria look at Pānguru and at Pāpata

To the standing trees leaning from the westerly winds, Pānguru-Pāpata look at Maunga taniwha, Maunga taniwha look at Tokerau, Tokerau look at Rākaumangamanga, Rākaumangamanga look at Manaia, Manaia look at Tutamoe

Tutamoe look at Maunganui, Maunganui look at Whakatere, Whakatere look at Puhanga Tohorā

My mountains are mountains that do not move; mountains that stand forever, day

and night.

Our mountains are seen as sacred, as guardians for Ngāpuhi, who look at each other and to each other for support. The name of a mountain itself contains a story or whakapapa (genealogy) giving it life.

The seven mountains of Hokianga and their meanings are:

Puhanga Tohorā is the spume of the whale, it is linked to the under-earth pathways of Araiteuru, the taniwha of (and which is) South Head. She goes to that mountain when there is very serious trouble and she sends out steam and fumes.

Te Ramaroa (a Kupe), means the long burning flame of Kupe, a figurative description of the glow on the mountain that guided him to the harbour. Kaharau, a son of Rāhiri, built one of his pā at the foot of this maunga. The place is known as Motutoa.

Whiria commemorates the plaiting of the long rope for the kite of the sons of Rāhiri.

Pānguru is literally a fort that makes sounds.

Pāpata refers to sideway lean – in this case, to the trees on that mountain that have been pushed sideways by westerly winds.

Maunga Taniwha has a number of related stories concerning a taniwha, the esoteric minder linked to that mountain.

Whakatere, meaning migrate, comes from the questioning of Ahuaiti by her grandmother Uewhatai, “E whakatere ana te whānau ki hea (where is the family migrating to)?”.

Ko Te Hūnoke te maunga, and it sits above our marae of Aotea. Our wharetūpuna is called Te Kai Waha after an ancestor; a Matakite (prophet) called Tarata off the Araiteuru waka. Hūnoke, as I know it, was one of Kupe's kuri or dog, a friend and a Kaitiaki protector. So much so that Kupe named this maunga that sits just back from the mouth of the harbour on the side of Araiteuru after the dog.

Tōhē

Tōhē, a rangatira or chief of the Ngāti Kahu people, lived at Maunga Piko in Kapowairua Bay. His only daughter Rānīnikura, lived in Kaipara after marrying a man from Ngāti Whātua. While an old man Tōhē wanted to see his daughter again. He was asked by his whānau not to go, given his advanced year; his infamous reply was:

Whakarua i te hau, e taea te karo.
Whakarua i taku tamāhine, e kore e taea te karo.
Taea Hokianga, ā hea, ā hea.
Ko tā koutou mahi e kapo ake ai, ko taku wairua.

I can shelter from the wind.
But I cannot shelter from the longing for my daughter.
I shall venture as far as Hokianga, and beyond.
Your task (should I die) shall be to grasp my spirit.

The Māori name for Spirits' Bay, Kapowairua, comes from this saying. During his journey south, Tōhē named over 100 places along the west coast, and many more were named after his story was retold. The most well-known is Te Oneroa-a-Tōhē (the long beach of Tōhē), Ninety Mile Beach.⁴

Other names attributed to Tōhē and his journey are: Whānui, wide part of the Hokianga harbour near the entrance; Te Papaki, (the Cliff against which the waves beat); Rua Kekeno, (hole at the base of the cliff used by seals); Te Pikinga o Tōhē – the place Tōhē climbed; Te Pākia (the touch wiped dry by his servant); Te Hekenga o Tōhē, (where he descended to the land to continue his travels); Waiwhatawhata (bridged water; crossed over the swampy area); Pōkuru (where it was flooded and he had to pick up or 'gather up' his clothes to keep dry); Kaikai (where he stopped for a feed of rock oysters off this rock that still carries the name Kaikai); Waimamaku (having headed inland along a bank, he and his servant forded the river by holding onto stems and heads of the mamaku ferns); Whaka Ō (where he spoke into a cavern in the rocks near the sea and his voice echoed back), and Waira (so named due to the flooding and water discoloured and filled with the rau/eaves of local trees). The unfortunate and sad end to this tale is that Tōhē never made it to his daughter, dying at Whāngaiariki.⁵

Taniwha

Another emotional pictorial link to those born and bred in Hokianga is the headlands Araiteuru and Niua (or Niniwa), and a bay and the first landing place of Kupe called Pouahi. In the past, war priests used a protective utterance to these three areas sending out entreaties to each one that their help was needed:

“Kotahi ki reira ki Araiteuru, kotahi ki Pouahi, kotahi ki Niua”

One there at Araiteuru, another there at Pouahi, another at Niua. Pouahi is the landing place of Kupe which would also be the place of his first marae and whare atua and that adds additional mana.

Nukutāwhiti, the descendent of Kupe who came to Hokianga. He seemed at the mouth of the Hokianga and desired to travel to the inner harbour. But he was greatly afraid, having had two terrible dreams about that place. Nukutāwhiti called to the taniwha-guardians of Hokianga, “Arai-te-uru! Niwa! Come here! You two are to go up the harbour, find out what is causing so much fear in that area, and then come back here”.

The Taniwha set off. They saw what Nukutāwhiti was concerned about; it was a mountain, a lofty mountain there; so they returned.

“Nukutāwhiti, it was only a mountain!”

“Just a mountain?”

“Yes, a mountain!”

Nukutāwhiti was no longer afraid. He went into that area where the mountain was. He said “O mountain you will be called Maunga Taniwha in honour of the brave guardians of Hokianga”.⁶

Waka – water

Nukutāwhiti’s youngest child was a daughter called Moerewarewa. When Moerewarewa became a young woman she fell in love with Korakonuiaruani, who was Ruanui’s son. Korako and Moerewarewa eloped against the wishes of Nukutāwhiti, and with their friends took the Māmari waka and headed south, where they were driven ashore by the rough water and wrecked on the coastline at Ripiro near Kaipara. The name that is left from this event is Omamari, given to that place to mark the story and the resting place of this significant waka.

Nukutāwhiti, fearing that Ngātokimatawhaōrua would be next, secured the vessel in a cave or rift, in the rocks deep under the sand hills at Pouahi. Others say that Ngātokimatawhaōrua was taken up harbour to the Waimā River and sunk there while others again mention it being scuttled at Rangī Point.

Tuhoronuku and Rāhiri

Rāhiri wanted to settle a matter between his two sons, Uenuku the eldest and Kaharau the youngest, so he goes them together and threw a manure or kite into the sky. The wind caught it and the three chased it. Finally, the manure came to rest at Tāhuna, near Kaikohe. All the lands west of Tāhuna now belonged to Kaharau, east of Tāhuna now belonged to Uenuku.

Rāhiri said to his sons:

Ka mimiti te puna i Taumārere
Ka toto te puna i Hokianga
Ka toto te puna i Taumārere
Ka mimiti te puna i Hokianga

Which means:

When the fountain of Taumārere is empty
The fountain of Hokianga is full
When the fountain of Taumārere is full
The fountain of Hokianga is empty

Their fortunes were intertwined, and so the whakataukī represents an alliance of destinies of Ngāpuhi on the Tai Tama Wahine (eastern) and Tai Tama Tāne (western) coasts.

The eastern coast was called Tai Tama Wahine because of its beautiful, tranquil harbours and bays. And although still beautiful, Tai Tama Tāne was less forgiving than the east coast, more rugged and a thousand times more dangerous.

This alliance linked the two sides of the peninsular together and from this the strength and influence of Ngāpuhi grew, and it is also the reason why Ngāpuhi remained paramount in the north.⁷

Conclusion

Stories share a living landscape. We prioritise our versions, these stick or not, and are retold in wānanga, at tangi, and hui, and more are recorded in waiata, karakia or karanga. They are retold whenever we gather, retold time and again. Tāngata whenua are people of the land, in the land, but really the land is within us. Stories are lived: living within the land one lives within a story, becomes the story – Ko Hokianga ahau, I am Hokianga. On a spiritual level, our whakapapa (which includes all stories related to my journey and that of my ancestors) lives within me, dormant until either the stories are awoken in me by a spiritual event, by a nudge from my ancestors or kaitiaki, or they form the connection made and a thought, a movement in a latent consciousness when I am physically or sensibly connected to the life of a story.

For Māori, for Ngāpuhi, for Hokianga hapū, for the last 1200 to 1600 years we have named, and chosen to put ourselves within the story of our journey. We do not own or take something as mine but merge and blend. It is the difference between combining and compounding elements, two things as one – retaining separate identities and two things becoming one as a new identity equal within the one.

That our stories retain their relative consistency, and evoke the same response within and over generations, is testament to the power and longevity, and the preeminence of story within Ngāpuhi and the Hokianga. Land, mountains, waterways, forests begin with life and are enlivened, personified, or (more importantly) responded to within the mental, spiritual, and scientific constructs of our people in relationship to the landscape. We don't see a nice place for a house, farm or hotel, we see story, we ask about story, we listen for story.

My Dad was continually telling stories, and every place we went if he had been there he knew a story about that place – his, his relatives, or someone else's.

I remember going to our urupā as a young man and as we pulled up in the car, just Dad and me, he handed me his wallet with lots of cash. I thought he was giving me the money, but he told me to put it in the glove box as the urupā was a tapu place and you do not take noa or dirty items into it. Dad challenged most things but in matters of tikanga and tapu and mana and places, these alone were to be respected.

Our places, because of their stories and those who are in relationship to them, are beautiful. Not due to any aesthetic, but because they touch us, they are us and we are them. Our names in the world we inhabit remember the place we left, the people who guided us to the new land, those who sustained and enhanced life in the new land, the inanimate powers that supported this feat, they remember teachings of lore and custom, they remind us of whakapapa, of who we are.

I'll finish with this story from my father's biography, From Rangī Point in Bare Feet⁸:

We lived at Rangī Point on the farm where there were no roads, and where our cream went out on a rowboat to a cream stand in the middle of the sea. I was born the second eldest of the third family of Archibald Kerr-Bell, one of 25 children from 3 wives who were all related. The date was September 29th 1939 at Rawene hospital and I went from the hospital to our Rangī Point farm as a baby, that's where my life started. Our house was a place you could only drive to at low tide along the beach, and the beach was also used as our walkway to school. Waitapu School played a significant part of life in those days; with the names of those we lived and played with still strong in my memory.

My sister Sissy reminded me of the time I had become attached to an octopus. I found it on the beach on the way to school, and I tried to take it into the water but the thing sucked onto my hand and I couldn't get it off. A neighbour, Fanny Watkins, saw this and yelled, "Hey boy, bring that up here, I'll cut it up for bait", and that's exactly what she did! We used to walk over her place on the way to school if the tide was too high to walk around the point.

In those days we went eeling. There was plenty of food around and always available. Some days we would put the net out and catch little sharks, and they would still be live on the sandbank. I remember Dad saying once, "Don't put your finger in the mouth," and one time Taka was playing around with the thing, next minute "Waaah". "I told you," Dad said.

In every crested wave a story.

Waiata: Ngā Puawai o Ngāpuhi

Whakarongo mai
Ki te reo e tangi nei
E ringihia mai ana
Mai i āku kamo
Ngā roimata e

Listen
to the voice that is crying out
and see pouring out
from my eyes
the tears.

Whiti mai te rā
Ngaro ana te mamae
Ngaro noa te pōuri
Kaua e mau riri
Anei ano he ra

But as the sun shines
the pain disappears and
the sadness falls way
Don't hold any anger
for this is another day

*Maranga mai e te iwi
Ōngā hapū Ngāpuhi
Kia mau, kia u, kia pupuri ai
Ki ngā akoranga nui*

*Rise up all of you
of the sub tribes of Ngāpuhi
and hold firmly and securely and forever
to the great teachings.*

Takahia te ao
Ka kitea te iwi
E tū tangata mai tātou
Ngā uri o rātou
Kua mene ki te pō

As you travel the world
It will be seen by everyone
that we are people who stand proud
we, the descendants of those who have been
lost in the night.

Tēnei te mihi
Ki ngā kai awihina e
Ki nga whaea ngā mātua
Anei ra ko ngā hua
E puāwai ana mai

This is the thanks we give to you
To our aunts and uncles,
mothers and fathers
Here we are, the fruit of your labour
Blossoming before you.

Maranga mai...

-Nā Piripi Cope, Te Maurehure and Ngāti Pakau hapū o Ngāpuhi

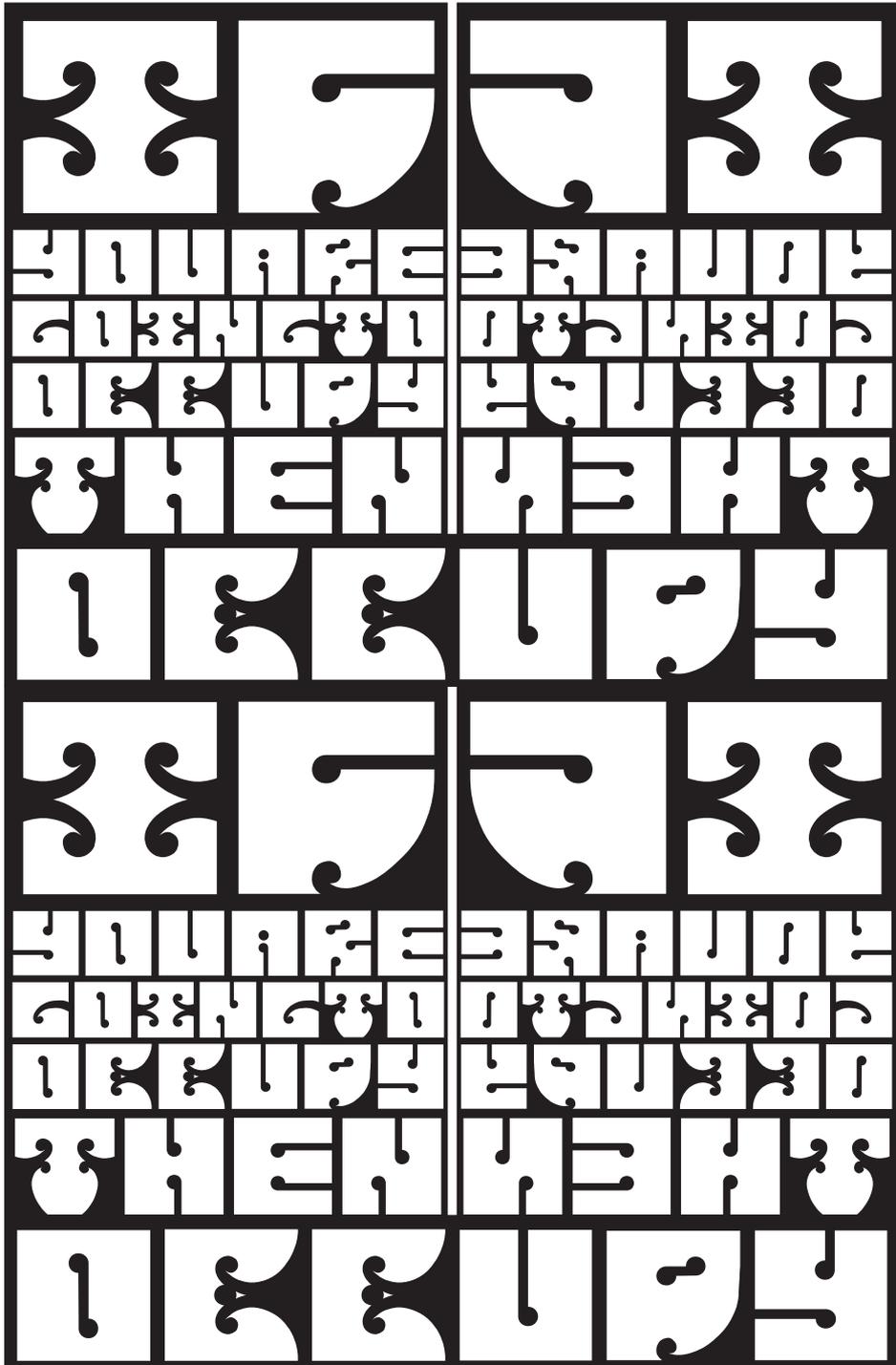
Richard Kerr-Bell (Ngāpuhi, Te Rarawa, Ngāti Kurī) has a keen interest in sports coaching, writing, leadership, practices of highly successful organisations, and Māori achievement and engagement in society. His involvement in the community is diverse: he has been the Chair of KUMA (Te Kupeka Umaka Māori ki Araiteuru, the Southern Māori Business Network, 2010-2017), the Chair of the Academic Committee at TCI (The Catholic Institute of Aotearoa/NZ), Deputy Chair of Te Rūnanga o te Hāhi Katorika o Aotearoa, Assessor for APL at Otago Polytechnic. On top of this, he is a football coach for the Green Island Premier Men's Team, and Kavanagh College Boys and Girls 1st Xls. Richard has written three books, *From Rangi Point in Bare Feet*, *Enjoy Your Life* and *A God of Love*. He is passionate about people and their development in all areas of life. He is married to Katrina and they have two teenage children.

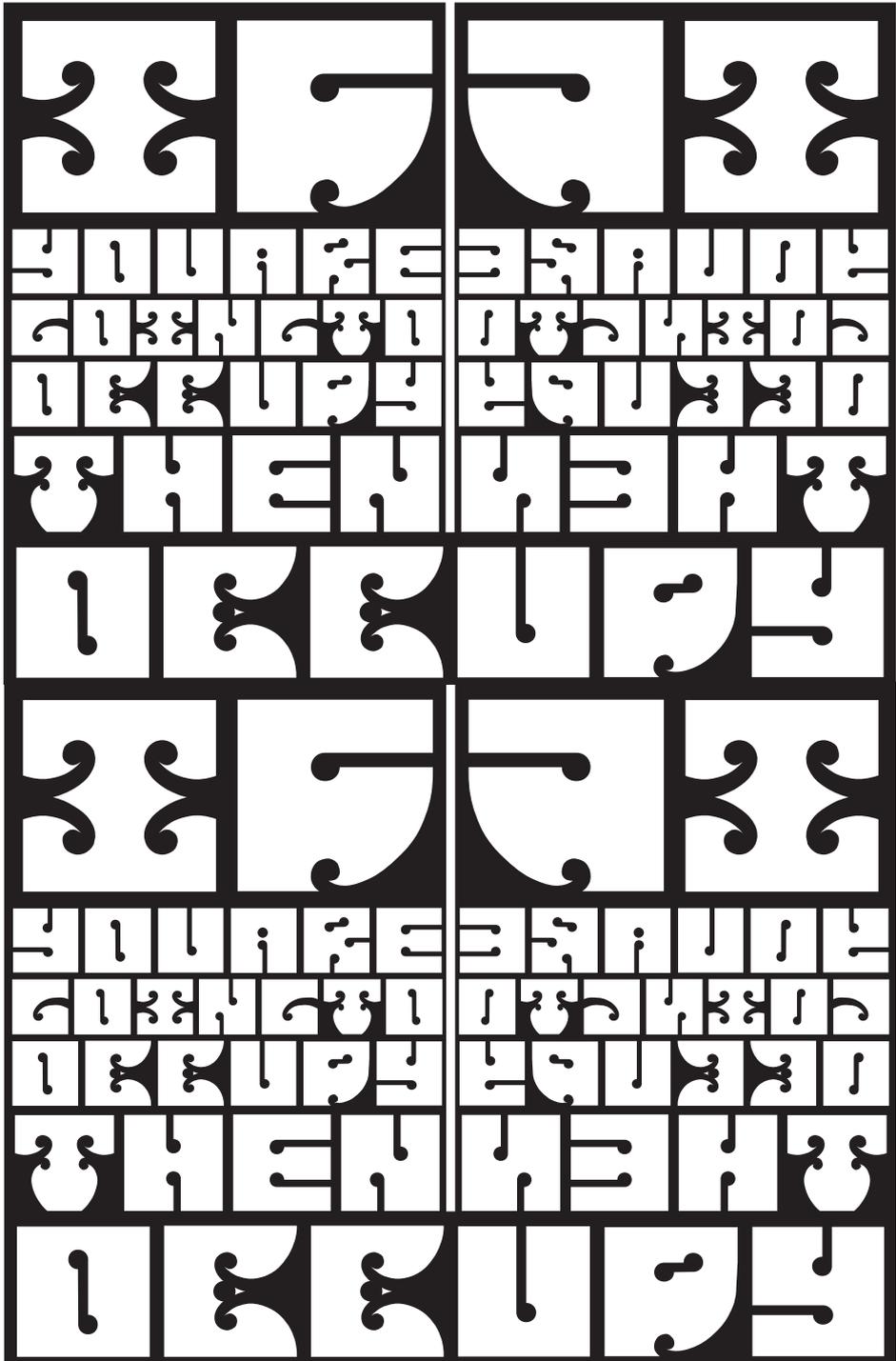
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PAEMANU







Tahi: In an earlier conversation we ask the question about the fundamental difference between to “occupy” and to “own”. How can we make sense of the difference between these two concepts in relation to what we doing here is occupancy a form of ownership?

Rua: What did you say Ross about Ngāi Tahu as opposed to...

Toru: Well the notion of ownership isn't one that iwi, not in that sense, subscribe to well especially not for places, it is more one of nohoanga. It is occupation.

Rua: So, ownership is different from occupation eh, occupation suggests something that's more temporary, does it?

Toru: Yes, in that regard it does but the term nohoaka actually means more than just temporary. Temporary suggests a one off relationship. Nohoaka is a sense of being transitory, of moving through but in the context of nohoaka sites, returning back to is of paramount importance. It is not just the temporary it is the constant relationship with and coming back to a place. Another way of thinking about nohoaka is through the concept of ahi kaa. There is more longevity to it. So you could be occupying for a much longer period of time. But what I'm saying is that occupation is a notion of how you can think about where you are. Whereas, ownership is a whole different notion that changes the relationship of where you are and about what you think it is where you are.

Rua: Yeah I guess ownership wasn't the right word. I think for me occupation suggests that you're a visitor because you are occupying the space...

Toru: Yes and the word Houpunui, is another term that we use in this regard and is a sense of being transitory and much more as in staying for a little while. So we thought of using that word as well. So that idea of camping but it wasn't enough because occupation implies activity and an extended period of time.

Whā: So I suppose that all those caves that they used to “occupy”, they couldn’t stay for longer because there was only certain times of the year that they could go because it was too cold is that right?

Toru: And they were places that were shelters; They were places to be stopping off places on a migration. So I mean, how do you think about that staying in occupying on an annual for a biannual or a tri-annual basis and they would keep going back. And those places were occupied on an ongoing basis...



Rua: ...mmm.. So maybe that's the occupation that we're doing.

Toru: ... So you occupy your summer country home at certain times...

Rua: yeah and you go back..

Whā: ...It's like a migration... when you come back from up north.. "Found a cave along the way it's just up from those carvings"... *Laughs*

Laughter....

Toru: So it's a different way of thinking about what those things are.

Rua: Yeah so always going back...

Toru: But keeping in mind the migration and the nohoaka, ownership is a different kettle of fish.

Tahi: Yes of course and the word noho itself means just to stay... to sit

Toru: Yeah and we did think about that idea of houpuni of this being a camp for quite a while.

Rua: so why did you choose...

Toru: ...We were looking for a word that held the concept to stay, and to work while you stay ... And to occupy this place over period of time and use as nohoaka, where we stay for a period of time and we live and we work. We are in residence for a while. And for me that's a stronger statement than to use the word houpuni, which means you're just camping.

Others: ... hmm yeah.

Toru: ... It's the context around what you are doing, and the place that you are in, and the people that you are spending time with and the relationships and the conversations. So it's important to reiterate that you are occupying and with occupancy comes responsibilities, and the responsibility that we undertook was what to name this place, and by naming we set the kaupapa in how we behave and how we undertake our work.

Rua: That's so interesting because with naming, that's how understand our relationship to a place. That's like that sense of ownership by naming a space "I'm going to name this place New Zealand that I own ..."

Toru: And that's what our ancestors did. But we didn't call it ownership. We called it consecration. When we consecrate this place we give it the respect that it's due by giving it a name, by naming.

Wha: and it's the wakapapa, somebody may have done a certain thing in that place...like somebody did a mimi there and *Laugh* and it was named after that place she had a mimi at..

Tahi: ...Mimihau...

Whā: ...and that's a process...

Rua: And when you talk about whakapapa that's the difference between the "O" and the "A" eh.

Tahi: Yep and I think that's exactly what we mean when we talk about ownership and the difference between those words for example noku and naku..

Rua: Yeah you come from the land... or; yeah.

Tahi: So we never really claim ownership of the land but we are of the land therefore it owns us, so when we occupy we understand that we have that relationship with the land that will continue when we leave. And I suppose there are two continuations here, the land will continue even if we're not here the land itself and what the place is will continue, but also the relationship will continue even when we're apart from the land.

mmm...



PAEMANU



ae.
nohoaka=shelter
rock art under shelter
takata whenua sheltering under overhanging rock,
lighting a fire under shelter
whaiaipo=couples copulating inside the shelter of te po

o'potiki (ex-zombie formalist, retired cyclist)

an exile thinks of Bluff

at the north end of town
the footpaths have
twisted out of shape;
Bluff, if you like,
in its singlet

hillsides bare –
the gorse blooms pale there –
and the streets
(oh my dear!)
they hang from the sides
like trousers
on the line

the old cemetery
faces Rakiura straight-on –
it's only a glance away
but a long way in
memory

i'd be there now, really
if i could –
but i'm stuck here
in the North Island
for good

brian

home

home i crawl
a snail,
one arm in the air,
a sail

captain short black o'potiki (chick planet massage)



Reflection

PAEMANU REFLECTION

Rihari Taratoa Bannister

Mahi Toi- transient, illusive, provoking and sometimes ambiguous to the eye, especially trying to draw a response from our tamāhine as a reflection of her nohoaka experience. Lets consider Wairaamia is now on a Te Reo Rakatahi wānaka in Ōtākou to then travel north to a kapahaka wānaka at Arowhenua.

Where is this heading you may ask. She now has two prints that act as her pou in support of the framed image of her birth place .The act here of occupation (nohoaka styles) is unique and sets a president for the importance of collaboration within her chosen interests. There's a Waka Toi and she's on it! We had three of our tamariki make a contribution to Nohoaka Toi in Ōtautahi. Their screen prints not only create discussion in our whare but also remind them of their understanding of the process they partook in. It has encouraged them to define the experience in public to both young and old who walk down our hall way.

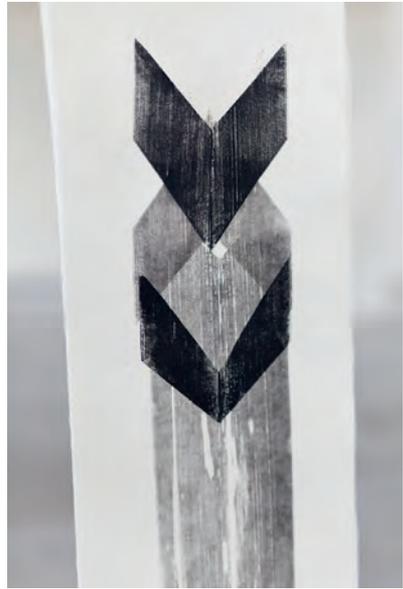
We took a car load of school holiday orphans back to CoCA a week later and the sense of pride in our tamariki was infectious. This was their playground much like the marae ātea at Onuku. The words like cool, rawe, awesome, tino pai, Me he te! were mentioned to describe the people, place and things our crew were exposed to.

The artists who dreamed up such methods of art enquiry, and who have an openness to strip gallery etiquette should be thanked for the bold move to pronounce community participation as the key for success.

“Ka whati te tae, ka pao te tōrea” the tide has returned and for that we have sustenance for all

PAEMANU







ARTIST INTERVIEW

Paemanu

** after reading Huata Holmes in Scope Kaupapa Kai Tahu 3. 2015**

Artist Tahī: For me that was an interesting piece. What Huata was talking about, pretty much what we were saying here about place names and storing the history in those place names. Storing the history and the people and the journey in those place names. He talked about subsequent waka coming down after Uruao etc. And in particular when the Takitimu waka come from its journey from the Heretaunga, and how it got hit by a rogue wave and turned over and came to rest in those beaches and areas of Western Southland. The story of how the people of that boat stayed for a while and build relationships and shared stories and as a result had an influence on a layer of the naming of those areas, you know for example Te Rua O Te Moko, and even Tamatea himself in Dusky. There is a place down there now known as Otemita, which should read O Tamatea! The naming within the landscape refers to that nohoaka, to that occupation in that place, that assisted occupation.

Artist Rua: Kind of like an enforced occupation?

Tahī: Yes, but what also interested me in that piece was the kōrero around tohunga. He describes them as being the knowledgeable people, where sometimes we look at those as being the holders of the incantations that told the whakapapa and make a link to some form of higher spiritual being, which of course may have been the case. But he talked about the tohunga were the people that knew the toi, toi marama

Toru: Yeah of course. The ones that make the rongoa, they're tohunga, the ones that weave, they're tohunga, the ones that carve they're tohunga, you know, he toki a rātou mahi... Cos, you're a master and they get you to carve their houses and they treat you like a king when you are there, a woman a night hahaha ... a different woman every night!

Rua: SO are you talking about tohunga in relation to this one, to this nohoaka?

Tahī: Well the inference that I got to the connection that Huata was making on there, particularly with the inland space talking about the rock art ki uta and he talked about them naming and the moving through and then nohoaka, the staying in. He was talking about the people telling the story and leaving the story behind.

Rua: I like the idea of stories. Yeah... Weaving. I think the sharing of stories is integral to what we are doing here eh? I really like the idea of stories activating spaces like what we're doing here under Lonnie's piece. Cos Lonnie's talked about activating space.

Tahi: Yeah its quite cool laying under here, thinking about Lonnie, and looking up at her work. Even though she's not here, she is eh?

Rua: Yeah, But I think, like, in as far as making art goes in this space, making art makes it easy to share stories, like through this sort of thing, making this tangible thing...

Pause...

Tahi: When you are doing something like this are you thinking of the story?

Rua: No you're not, you're just engaging with the material. I guess if I was sitting by myself I would get carried away thinking about things like I did with the idea of middens and creating something with midden and that idea of tukutuku, giving and taking.

Tahi: I love midden. The idea of the discarded, the waste from back in the day, actually meaning something now, being important! Did I ever tell you that story about Whenua Hou, about finding that pipe stem in the midden and, and thinking, "shithouse, this could have been Newton's pipe". And the DoC ranger saying show me that and putting it in a baggy in her pocket???

Laughter

Toru: Real?

Rua: Yeah I remember that story. Funny. Midden versus artefact!

Tahi: I tell that story quite a bit. When you are, well for me when I'm working I am always conscious of the story that I'm telling of the, of the audience of the message that I want to get across and is it the same...

Rua: Like when you are making kai, that sort of thing?

Tahi: Yeah kai or telling stories, teaching. Same thing eh. It would be great if people connected with kai the same way they do with stories, but for me the process is often the same. Is it the same for you fellas? Like for you when you're work on a piece or conceptualising a piece are you conscious of a story or a set of stories...

Rua: Yeah thats me... I dont know...

Toru: I paint narratives, that what I do. I paint stories for those peoples. For the next generation so that they don't lose the stories eh. And it buzzes me out when people talk about it. I did a book of [tupuna names deleted] and the story was my Nan's story, my Nana's story, and I recreated it and I painted it and they wont forget it when they see it like that. So yeah, I just make books, yeah, that's what I want to do. Cos I enjoyed all the narratives when I was growing up. My Koko would take me to places all around the back of Waitotara, and to help us remember he would walk up the hill backwards, and I would always remember where certain places were Mahi ta tupuna tawhito, you know those stories. I always painted the pictures in my head. I was quite intuitive, I saw them as we were cruising around. And that's how I find pictures for art when I'm doing art.

Rua: I really liked this process. This for me will have a great impact on my practice. As far as exhibitions go this has had the greatest impact on me, more than anything else. It's that idea of working collectivelyAnd the eating and sleeping and sharing stories and laughing..







TE PĀREKEREKE O TE KĪ: PREPARING THE SEEDBED INNOVATION IN MĀORI ENTREPRENEURSHIP EDUCATION

Janine Kapa, Dr Diane Ruwhiu, Corey Bragg, Roma Simmons-Donaldson

E kore au e ngaro, he kākano i ruia mai i Rangīātea.

I will never be lost, for I am a seed sown in Rangīātea.

INTRODUCTION

He Kākano is an innovative, experiential entrepreneurship tertiary education programme. Initiated in 2013, He Kākano was initially a collaboration between the University of Otago, Otago Polytechnic and UpStart (now powerhouse Ventures), which aimed to foster a culture of Māori entrepreneurship among a number of Otago's tertiary student population. After two years as a pilot programme, He Kākano was offered as a Special Topic 300-level course in the Otago Business School's Department of Management for the first time in 2016, and again in 2017.

The aims of He Kākano were consistent with the strategic goals of various stakeholders, including the local council, the University of Otago, Otago Polytechnic, the Tertiary Education Commission, the Ministry of Education and Te Puni Kōkiri¹.

This paper provides a definition of both entrepreneurship and indigenous entrepreneurship as a backdrop to the development of He Kākano. It goes on to outline the unique elements of He Kākano as an example of a collaboratively developed indigenous entrepreneurship programme. We also introduce the Te Whata Business Model Canvas, a unique framework developed by a member of the project team in response to an identified need following the first offering of He Kākano in 2013. Finally, it will present a case study of how Te Whata can be applied in practice with a local community.

BACKGROUND

Indigenous entrepreneurship vis-à-vis entrepreneurship

It is helpful to broadly define entrepreneurship, and within this, the variation of indigenous entrepreneurship. Tap-sell & Woods² and Keelan & Woods³ all cite Kirzner⁴ who defines the entrepreneur as "a decision-maker whose entire role arises out of his alertness to hitherto unnoticed opportunities". Woods⁵ draws further on this theme by defining an entrepreneur as an individual alert to opportunity for gain, actively working to then 'make things happen'. It appears that the alignment of both 'alertness' and 'opportunity' is a prerequisite for entrepreneurial endeavour:

It is important to note that many different types of entrepreneurs exist. Economic entrepreneurs are alert to building opportunities for profit, sourcing the most appropriate resources to exploit these opportunities⁶, whereas social entrepreneurs tend to be largely motivated to address a social need, rather than a solely financial need. According to Roberts and Woods⁷ “Social entrepreneurship is the construction, evaluation and pursuit of opportunities for transformative social change carried by visionary, passionately dedicated individuals”. There are also necessity entrepreneurs, opportunity entrepreneurs and entrepreneurs driven by cultural values⁸. Indigenous entrepreneurship is another type of entrepreneurship, one that has chiefly arisen from a need to improve the circumstances of a collective group.

As might be expected, innovation and entrepreneurship are not new concepts to indigenous peoples. For millennia, they have adapted to changing environments and opportunities, whether through the effects of migration, climate and colonisation or access to land, sea and natural resources. Dana⁹ believes that opportunity exploration is culturally determined, claiming that, “the perception of opportunity is culturally influenced, as is the measure of success”.

Hindle & Lansdowne¹⁰ define indigenous entrepreneurship as, “The creation, management and development of new ventures by indigenous people for the benefit of indigenous people”. But what, in fact, is ‘indigenous’? Some authors claim that it is an “accepted self-identification”, acknowledged also by the indigenous community in which the person claims membership¹¹ or kinship. Foley¹² expands on this initial definition of “accepted self-identification” as indigenous to include an original connection to the land. A number of other authors also proffer similar descriptions to define indigenous¹³. The United Nations offers a perspective that indigenous peoples are:

“Spread across the world from the Arctic to the South Pacific, they are the descendants... of those who inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived. The new arrivals later becoming dominant through conquest, occupation, settlement or other means”¹⁴.

In the ‘International Handbook of Research on Indigenous Entrepreneurship’, Dana & Anderson¹⁵ bring together a wealth and breadth of studies that focus on indigenous entrepreneurship from around the world. These studies highlight the diverse range of approaches taken by indigenous peoples to entrepreneurship and capture the dynamics that influence entrepreneurial activities. For example, the local environment, culture, government policies and strengths and interests of the indigenous peoples involved. Highly evident is the fact that there is a rich heterogeneity among indigenous peoples¹⁶, and as such, there is no one indigenous approach to business. What is consistent, however, among the diverse range of indigenous peoples across the world is the relative economic deprivation that characterises the majority of indigenous populations¹⁷.

Peredo et. al. and others¹⁸ argue that it is this broader agenda – to rebuild Indigenous communities (and nations) and reassert control over their traditional territories and resources – that largely differentiates Indigenous entrepreneurship from entrepreneurship per se. The United Nations Declaration on the Rights of Indigenous Peoples¹⁹ aptly articulates a sense of this larger agenda:

“Indigenous peoples have the right to maintain and develop their political, economic and social systems or institutions, to be secure in the enjoyment of their own means of subsistence and development, and to engage freely in all their traditional and other economic activities”²⁰

Māori Entrepreneurship

Iwi Māori are the indigenous peoples of Aotearoa/New Zealand²¹, having arrived to these islands as part of the migration and settlement of Polynesian peoples throughout the Pacific in the last 5000 years²². Iwi Māori have been extremely adept at adjusting to changing environments, and in fact have a rich history in organising and re-organising themselves – and their resources – as the need arose. Keelan & Woods²³ support this by recognising that tribal and sub-tribal societies have a long history of shaping resources in order to adjust to a continually changing environment, whilst remaining observant to future opportunities. Quite simply, this ability to adapt and evolve as required has been – and remains – a matter of survival for indigenous peoples.

Within the Aotearoa/New Zealand context, Henry²⁴ defines the self-determination of our indigenous peoples to adhere to this larger agenda – to rebuild communities and reassert control over traditional territories and resources – succinctly, “Kaupapa Māori entrepreneurship can be described as ‘social entrepreneurship’, in that it is entrepreneurial activity, but it is underpinned by social objectives to improve the wealth and well-being for the community, rather than just the individual”. Henry does allude, however, to the environment in which entrepreneurs operate; one of risk which requires flexibility to capitalise on opportunities and develop new innovations without being limited by community decision-making processes and shared ownership of resources.

“Thus the challenge for the Kaupapa Māori entrepreneur is to balance their individual desires to be entrepreneurial (which favours the notion that entrepreneurs are born, not made) with their sociocultural desires to contribute to the enhancement of their people”²⁵

In Iwi Māori businesses, intergenerational responsibilities and long-term prospects are vital in decision-making processes. The ‘shareholders’ of the business are also the owners of assets that have been inherited from their ancestors. As Light²⁶ asserts, “Māori business is a unique form of commerce within cultural and historical context”. She goes on to provide a local example, referencing the way in which Wakatū Incorporation²⁷ operates in the Nelson region. Light’s observation is that, “The board and management are custodians for the long-term, as well as operators, and, because of this, are more risk averse than many companies”²⁸

Likewise for Ngāi Tahu, the tribe that occupies a good portion of Te Waipounamu, the South Island. Its tribal website²⁹ refers to Ngāi Tahu as a resilient, entrepreneurial people who navigated long distances on voyaging waka (canoes) across the South Pacific to Aotearoa/New Zealand and Te Waipounamu. As kaitiaki (custodians) for upcoming generations, the tribe is steadfast in its commitment to grow and use its resources – acquired after seven generations of protest and reclamation – wisely for its future generations. The whakatauki (proverb) that guides Ngāi Tahu intergenerational focus captures this commitment succinctly: Mō tātou, ā, mō kā uri a muri ake nei (for us and for the generations that follow).

Henry (op cit.) alludes to Fredrick and Henry's (2004) proposition that there are two types of entrepreneurs in NZ: 1) 'rugged individualists' who pursue the Pākehā style entrepreneurial firm; and 2) 'harmonious collectivists' who base their entrepreneurial aspirations upon the community expectations of the group. The broader agenda of indigenous entrepreneurship appears to be alive and well in Aotearoa/New Zealand, as Henry observes:

“What is fascinating about the Kaupapa Māori entrepreneur; though most may not even see themselves in those terms, is that they share a passion for making a difference for Māori people... They are creating and working in businesses, profit and non-profit, that strengthen their whānau, hapū and iwi, and creating robust and strategic organisations that can make and are making a profound contribution to Māori development”³⁰

HE KĀKANO: Innovation in Māori entrepreneurship education

Within this local context, He Kākano – an experiential Māori entrepreneurship programme tailored specifically for the tertiary environment – was developed as a unique collaboration between the University of Otago, Otago Polytechnic and UpStart. The intention was to foster a culture of Māori entrepreneurship among a selected number of Otago's tertiary Māori students. In 2014, the composition was adapted to include powerHouse Ventures (previously UpStart) and additional staff from the Otago Polytechnic. The method employed by the project team to co-design He Kākano was a different approach to programme development within the local tertiary context; it was also possibly one of the unique features of the programme.

By way of further background, the University of Otago Research and Enterprise Office approached the institution's Office of Māori Development (OMD) in April 2013 to determine interest in adapting the 'Student Enterprise Experience in Dunedin' (SEED) pilot that was offered in February that same year. SEED's original objective had been to combine science expertise from the University, engineering skills from the Polytechnic and business development skills from UpStart. It aimed to create real opportunities for students to found businesses in Dunedin, and promote the town-gown interaction.

The OMD approached the Otago Business School (OBS) to gauge its interest in developing a similar programme, but from a kaupapa Māori perspective; He Kākano was 'birthed' in June 2013. A project team consisting of representatives from the collaborating partners was appointed to devise the programme specifically with Māori tertiary students in mind, requiring participants to consider community development needs as part of their concept development, whilst also balancing the need to validate the community's economic and social aspirations.

As a pilot, He Kākano was informed by and consistent with the strategic goals of various stakeholders including: the Dunedin Economic Development Strategy³¹, the University of Otago and Otago Polytechnic's respective strategic directions documents and Māori strategic frameworks. He Kākano also aligned with the Government's Tertiary Education Strategy 2014-2019³², as well as the latest Māori Education Strategy, Ka Hikitia³³ – Accelerating Success 2013-2017. He Kākano directly contributed to He Kai Kei Aku Ringa, the Crown-Māori Economic Development Strategy and Action Plan, in particular Goals One (Greater Educational Participation and Performance), Two (Skilled and Successful Workforce) and Three (Government, in partnership with Māori, enables growth).

There were a number of features that differentiated He Kākano in a tertiary entrepreneurship educational

context. As a four week, full-time programme, traditional and entrepreneurial practices were incorporated daily into all aspects of the programme. It started with a two-day noho marae (residential stay) at Huirapa Marae in Karitāne just north of Dunedin and included input from members of the local rūnaka (regional sub-tribe). Each day would begin and end with a karakia (prayer), guests were greeted and thanked according to local kawa (protocols) and food was blessed before eating. Connections were made with Māori experts and Māori organisations, including early consultation with Te Rūnanga o Ngāi Tahu, on the parameters of the programme and synergies were made with the Ngāi Tahu Tribal Economies framework.

He Kākano was a highly experiential programme, with 80% of the time spent outside the classroom. Students self-selected into teams, with intensive support provided to each one, including a dedicated mentor and an assigned member of the project team available for advice and guidance throughout the duration of the programme. Each student had access to a Dropbox library containing, for example: academic papers on Māori entrepreneurship; national journal articles highlighting Māori businesses and entrepreneurs; reports on Māori economic indicators; Māori assets, government strategies, partnerships and policies; profiles and case studies of Māori enterprises (collectives, trusts, small to large corporations); and speeches by prominent Māori leaders on entrepreneurship.

TE WHATA: A unique Māori business model canvas

Throughout its various iterations, He Kākano benefited from a unique, Indigenised business model canvas, which was adapted from Osterwalder and Pigneur's³⁴ work. Corey Bragg developed the Te Whata Business Model Canvas (Te Whata) in response to the lack of indigenous business models from which to develop design thinking.

Te Whata is an iterative tool that enables users to continuously sculpt and shape their business models as they go. It incorporates nine key building blocks seen in Osterwalder and Pigneur's³⁵ Business Model Canvas (value proposition, key customer segments, key partners, channels, key activities, key resources, customer relationships, as well as cost structures and revenue streams), but bares distinction from this mainstream model by incorporating a 10th building block, or 'storehouse'. This 'storehouse' integrates and embeds Māori cultural values and intergenerational aspirations into the canvas, ensuring that they are at the centre of venture creation³⁶.

As such, Te Whata has direct application within indigenous entrepreneurship education and has been used in settings such as the OBS's 300-level Management paper, 'He Kākano: Indigenous Innovation and Entrepreneurship', as well as various Māori businesses and organisations locally, papatipu rūnaka, and community-based enterprises.

A CASE STUDY: Te whata in action at Kāti Huriapa Rūnaka ki Puketeraki

In 2016, Māori staff from the OBS applied for and were awarded a Ngā Pae o Te Māramatanga (NPM) Summer Studentship (NPM is New Zealand's Centre of Māori Research Excellence). The title of the proposed project was, 'Whai Rawa: Mobilising the Economic Development Aspirations of Kāti Huirapa Rūnaka ki Puketeraki'. Kāti Huirapa Rūnaka ki Puketeraki (KHRP) is one of 18 papatipu rūnaka, or regional sub-tribal groups, of Ngāi Tahu located in Karitāne, just north of Dunedin City.

This Summer Studentship project built on a piece of research the same team had conducted with the KHRP in 2015, which provided an in-depth asset analysis and series of recommendations for further exploration by the

Rūnaka Economic Development Committee, Komiti Rapu Ara Hou (KRAH). Corey Bragg, a former colleague from the OBS worked with a Māori postgraduate student, Roma Simmons-Donaldson, on this project, the aim of which was to collaborate with the Rūnaka on a formal strategic planning and business modelling process.

The proposal was to conduct a series of tailored entrepreneurship education workshops in order to stimulate and enhance the economic development aspirations of KHRP. Furthermore, it intended to assess the effectiveness of the Te Whata as a framework for entrepreneurship education, but especially tailored for indigenous communities. The overall purpose of this Summer Studentship project was to support and facilitate the decision making process in choosing the best way in which to develop the key assets of the Rūnaka.

Two workshops were undertaken at the Rūnaka Office in Karitāne, each four hours in duration. The first focused on brainstorming ideas, facilitating decision-making discussions, and finally introducing Te Whata. The second workshop focused on working more strategically on the Te Whata, as well as identifying key areas for future focus.

Research into different methods of delivering entrepreneurship education to indigenous communities highlighted the need to ensure that the values and worldviews of the indigenous groups involved underpinned any work taken with them. With this understanding, the project team safeguarded the values outlined in the KRAH's Strategic Plan (2013-2018)³⁷, ensuring they informed the way the project was managed, the workshops were facilitated and their inclusion at the heart of Te Whata.

The overall outcomes of this project were positive. Working through brainstorming, discussion and decision-making processes, as well as engaging in iterative business modelling and strategic planning practices that embedded the cultural values and intergenerational aspiration of KHRP meant that the Rūnaka now has a clear model of a business concept.

In summary, those involved in this project firmly believe that the value of facilitating bespoke entrepreneurship education workshops with and for indigenous communities in order to stimulate and support their economic development was affirmed. The effectiveness of Te Whata as a framework and tool to facilitate business modelling and strategic planning uniquely aligned to indigenous values and indigenous communities was also made explicit. Finally, a significant and useful business model focused on a tourism venture that utilised the Rūnaka's natural environment was advanced. This included the identification and future prioritisation of key tasks in order to further their business concept, providing an opportunity for the Rūnaka to achieve sustainable economic development for their people.

CONCLUSION

He Kākano and the tool developed to support its delivery, the Te Whata Business Model Canvas, are exemplars of innovation in indigenous entrepreneurship education. Both have been developed in a collaborative, cooperative way involving educators and individuals who are members of their own indigenous communities and who have the development aspirations of these communities firmly in mind. In its design, He Kākano sought to provide an avenue for Māori learners in tertiary environments to explore the concept of indigenous entrepreneurship. They were required to consider the developmental needs of an indigenous community as part of their concept devel-

opment, whilst balancing the need to validate that community's economic and social aspirations. This is in and of itself a challenge; from an Indigenous perspective, how does one balance individual entrepreneurial concepts with the social, economic, environmental, political and cultural ideals that will potentially contribute to the enhancement of an indigenous community?

As Henry³⁸ alludes to, the intriguing thing about the 'Kaupapa Māori entrepreneur' is that they share a passion for making a difference for their people; the enterprise or business concept is not just about the bottom line, but rather, about the difference it can make for a collective group or community. In the case study presented here, Te Whata was used as a framework to collaboratively embark on a formal strategic planning and business modelling process KHRP in order to develop a business concept. The purpose was not solely to make money for the Rūnaka, but to stimulate and enhance the economic development aspirations outlined in its Economic Development Plan for the collective benefit of its members. It was clear through the Summer Studentship project undertaken with KHRP that this objective was clearly achieved, and further, that a business concept – and plan to advance this concept – was established.

In summary, the value of a tertiary education programme focused on indigenous entrepreneurship, a framework by which to undertake business modelling in a uniquely indigenous way, and the application of both in the context of a local indigenous community is obvious. Whilst undertaken in a southern Aotearoa/New Zealand setting with the local Ngāi Tahu sub-tribe of Kāti Huirapa, these tools and approaches have the potential to contribute to the multiple bottom-lines and rebuilding of other indigenous communities and nations around the globe.

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Corey Bragg (Kāi Tahu, Ngāti Kahungunu) works with Tokona te Ao – Tribal Economies, Te Rūnanga o Ngāi Tahu. His research interests include indigenous business modelling and Māori entrepreneurship and he is the creator of Te Whata, an indigenised Māori business framework adapted from an existing Business Model Canvas.

Roma Simmons-Donaldson (Ngāti Porou, Taranaki, Ngāti Tuwharetoa, Tainui) is an honours student with Te Tumu, the University of Otago's School of Māori, Pacific and Indigenous Studies. In 2016, Roma was a recipient of a Ngā Pae o Te Māramatanga Student Summer Internship, undertaking research in the Whai Rawa theme. This collaborative research project was titled, Mobilising the economic development aspirations of Kāti Huirapa Rūnaka ki Puketeraki.

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PAEMANU







Artist Interview

RIVER

Paemanu

Artist Tahī: So _____ tell me about your river:

Artist Rua: Hmm...That's a hard one. When I think about river and the concept of, I suppose, identification, which is what I think you're asking, it's difficult for me to use just the one river. Of course river is whakapapa, and can be the ancestor that it was named for or the connection to whakapapa through story that it was named after.

Tahī: Ok let me be a bit more specific. You have a connection to kai. Tell me about the river that tells that story about your connection to kai.

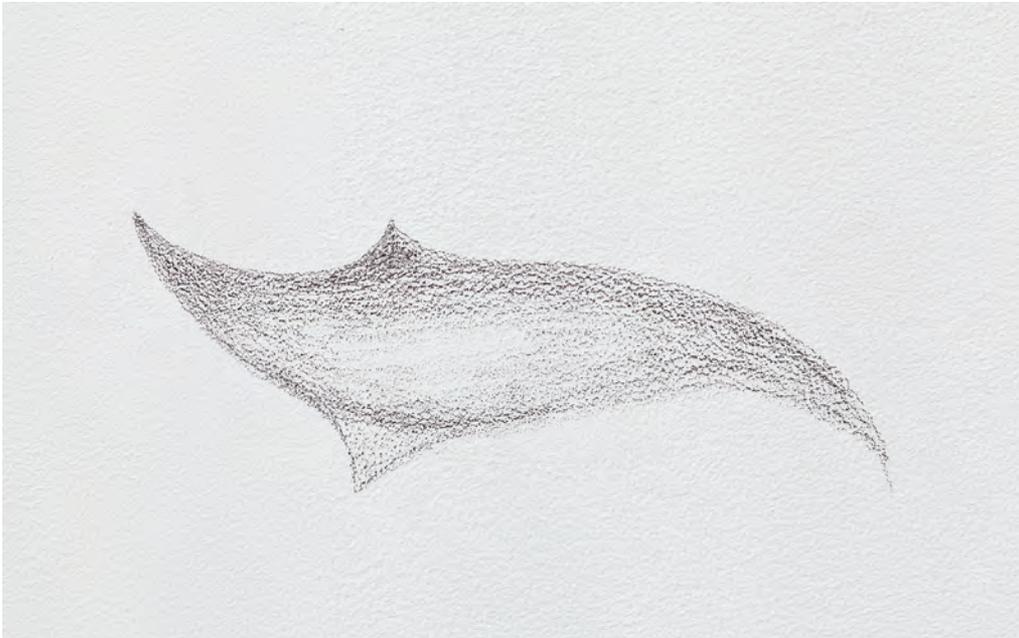
Rua: In that case I would have to go to, not a mighty flowing river, but to a creek on our Titi Island. It's a creek that flows through our manu, and comes out into the cove. It's not a big creek, and thinking about it, it is not one that provides us with copious amounts of food, there are Freshwater crayfish but not a major food source. However, growing up with the annual trip down to the islands for the season, back in the day, it was one of the first sights and the first noises that we heard before touching the whenua. Back when I was a boy the trip to the island was special because we usually went down as a whānau: my Poua, Mum Uncles, Aunties cousins, all on the same boat. We left on the tide, usually say, you know, around midnight and the trip took about 8 hours. Going through the seas, through the Straits, down the west side of Rakiura, there were some very treacherous waters, they say some of the roughest water in the world! And we would get sick as eh! On the real rough trips, we get crook just coming out of Riverton, so 7 or 8 hours of seasickness, and there's no escaping that! But we knew it was going to be all worthwhile when we got to the Island and coming into the Cove and seeing the place and smelling the place and once the diesel engines were shut off hearing the creek: we knew we were home. So when we talk about river and food that's my first stop.

Tahī: So that river that Creek played a big part of you being on the island? Providing food, fresh water?

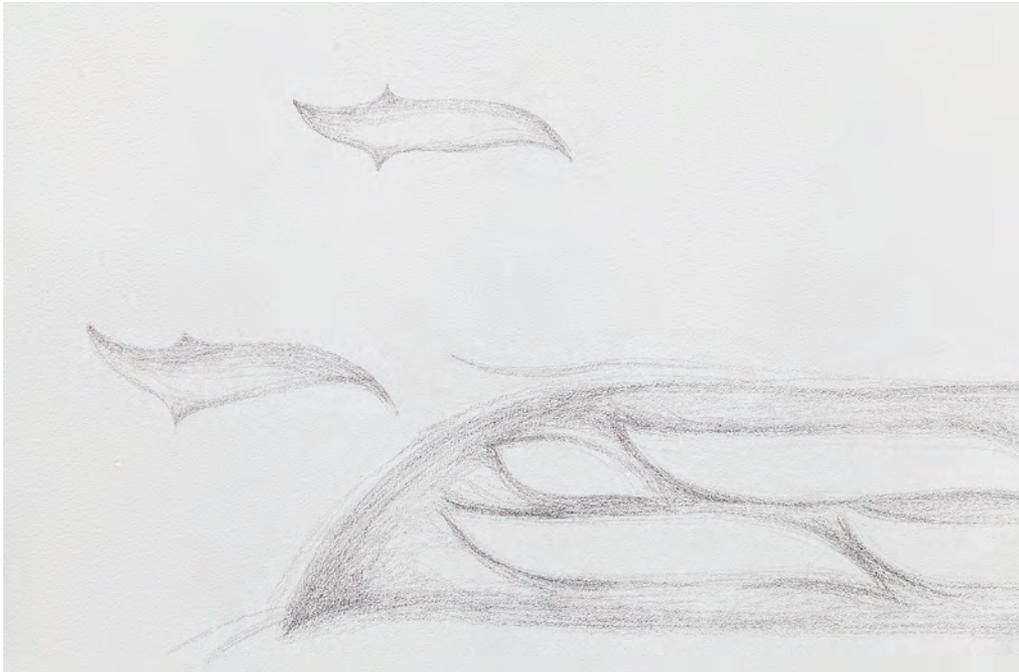
Rua: You know what it didn't really because the food sources were one that we never relied on the creek, the crayfish, we collected our rainwater from the roof, we would use the creek on dry season but never fully relied on it. For me the creek was just there, it was a part of the place, it had no real, I don't know, utility insofar as the practices we were engaged in, birding, apart from being. For us the birds were the primary focus when we're all on the Island, the prime reason for being there. The creek itself was just part of the natural environment, just there. And we were aware of it, but had little interaction with it. Our primary interaction was with the birds via the landscape.

Tahi: You're just making this more complicated! The story of your river is actually the story of the birds.

Rua: *laugh* Yeah, I always end up telling stories about the birds *laugh*. But you know what, it is the same story! Whether it's about the birds or the creek or the trees it's been a story of interaction with a place and with the resources of the place that is the key to this really eh? And you know that's an interesting story because both the people and the birds come to the island stay for a while do whatever it is we do and then leave. The water the river stays there and just "is" if that makes any sense. When we were growing up, of course we knew the birds went away and we would go not long after, but we were never sure exactly where it was they went, until the more recent research studies that show where the banded birds migrated to. We talked about Siberia, without really knowing where that was. And without really caring either to be honest, because we knew they would return. So when the birds left the island, we would leave the island and returned to the mainland or New Zealand as we called it. We did, and still do largely think about the island as a different place not associated with New Zealand. In the same way we would think about the birds, when they left and when they would return not so much as where they would go. When we would see them again, it would be on that island and therefore we link to that place, that land. And I suppose in a way when we thought about, you know, for us the island being home, we considered the same for the birds, they nested there they fledged there, and it was their home. But in reality, they stayed for a while and then left, like us they left.



I had the opportunity to reflect on this a couple of times in the last few years. Myself and Simon through the Kaihaukai art project put an application in to attend a symposium around water based in Rarotonga. When we were considering the brief we thought what can the Kaihaukai project bring to this event. And we thought about our food: for me Tītī, for Simon, Tuna. We are trying desperately to make a connection to the kaupapa of the symposium, a trip to Rarotonga sounded pretty bloody sweet to be honest! Then it came to us: the tuna has a migration pattern that sees him swim up to the Tongan basin. So where Irakehu interact with them in Wairewa, is just part of where they live, a very important part but just part of the larger story. Just like the Tītī. They used the water as a migration pathway, under, on or above. They don't live either here or there, wherever there is, they live in the world, regardless of people. This gave rise to question then of place and activity. We harvest both of these resources and in our relationship with them create and identity for ourselves around kai practice, place etc. and in doing so, saying this is who we are. We define ourselves. But we wondered for those species and their interaction with us and with practice and place, is it so definitive? We didn't get to go to Rarotonga so we didn't really get to follow up on that question *laugh*

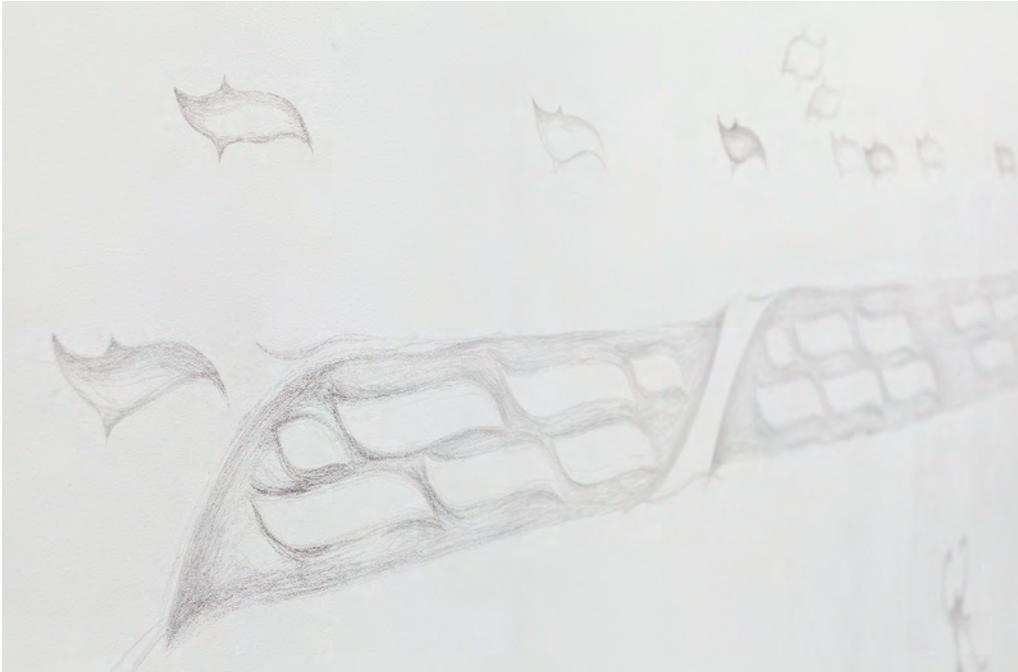


The second story that relates to this conversation around food and place and I suppose occupancy, was once again with the Kaihaukai project when we were in New Mexico. We were there as a part of an Electronic Arts Symposium, and our project was around connecting people and food via electronic media. Anyway to cut a long story short (which isn't my usual modus operandi), we were lucky enough to meet some First Nations peoples from all over the continent including Inuit people from Alaska. We shared kai, from us Tītī and Tuna, and from them air dried seal meat and Muktuk, which is whale blubber. These being two of their iconic foods. During conversations, our friend Abra was skyping with Mike and Emma, you know Awarua, were talking about food. Mike was talking about the migratory path of the Tītī, and how they went up into the waters off Alaska. Abra, her food is the Bowhead Whale, said that they had seen great black flocks of birds in the water with the Whale, and wondered who he was. It was of course the Tītī. It was an amazing moment because we realised that our food and her food were sharing food together, and had been doing for many, many generations.



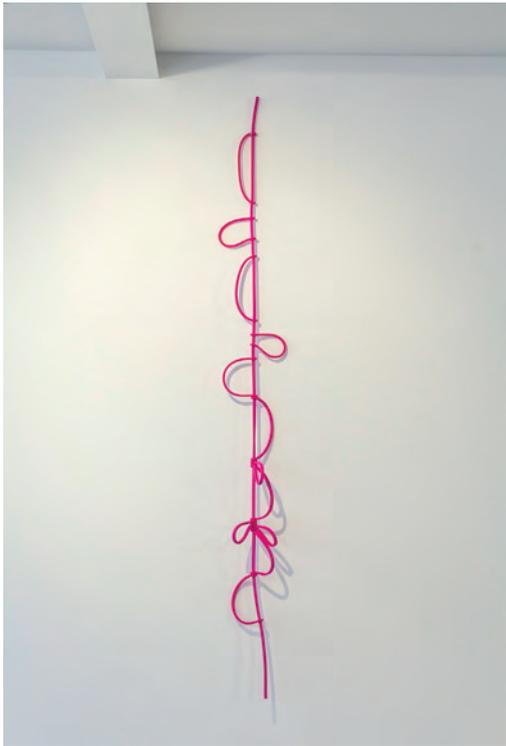
Tahi: So initially I asked you to talk about your river, and you talk about one river or a creek and a food around that then you talked about other food from another river; the Tuna, then you talked about another body of water going up through the Pacific and then another body of water going up near the Arctic Circle and another food source, and their food source. Now, when you're talking I'm trying to draw this picture but it keeps changing and moving and evolving.

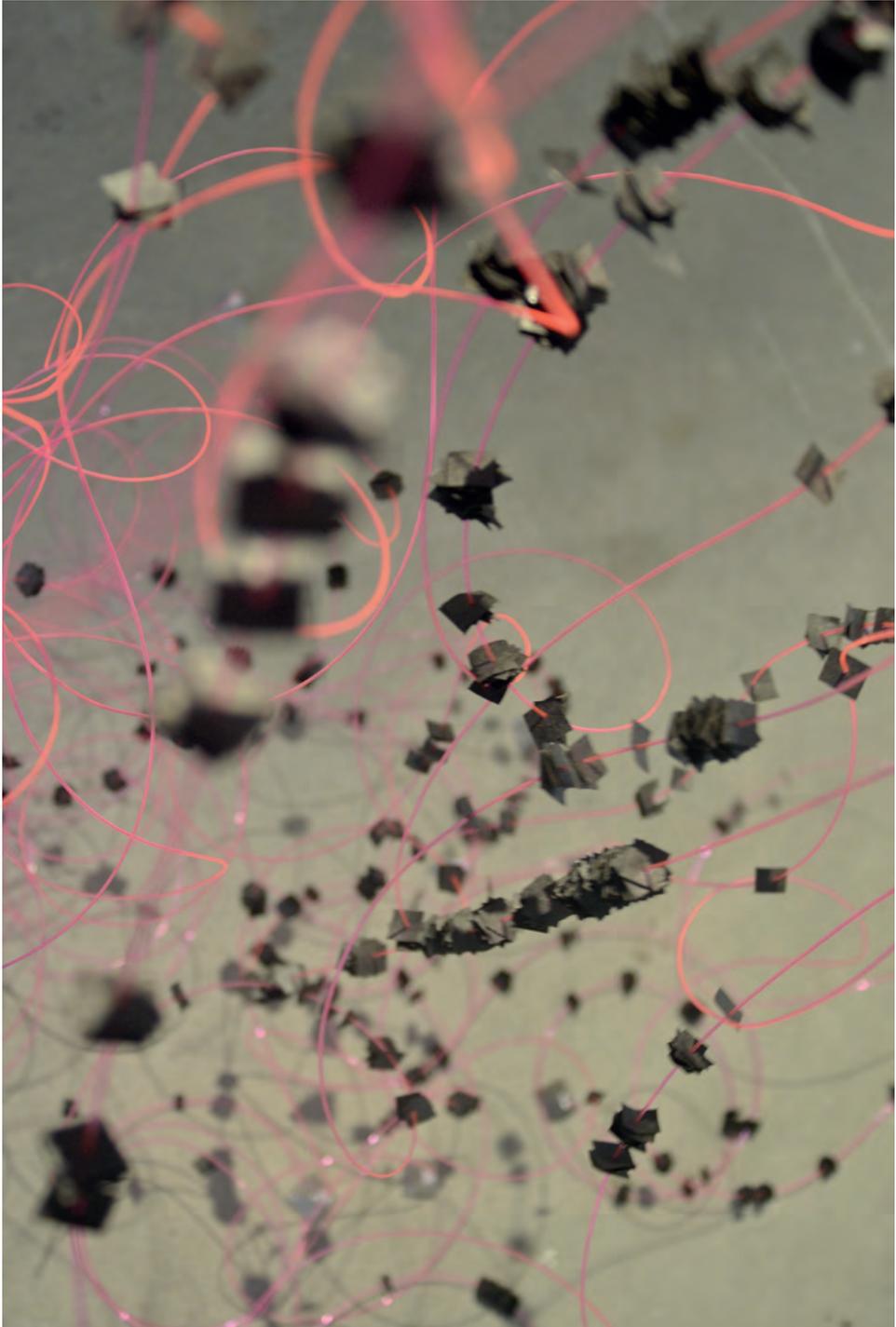
Rua: *laugh* Yeah I know. As a boy growing up and even as a man that Island: sight, smell, sound, that was and is the centre of the universe, even if I can't make it there, and when I can't I get shitty as eh! *laugh*. Down there we think about the special relationship with the birds and a from a completely selfish perspective, we don't really, we don't consider the birds having another relationship, if that makes any sense. But of course they do. The Island and us play a part in their lives but their reality is much bigger. They migrate, and when they come to the Island they stay temporarily, And the Tuna, he migrates and he comes to the river and he stays temporarily, and the Bowhead Whale he migrates, and he stays temporarily.





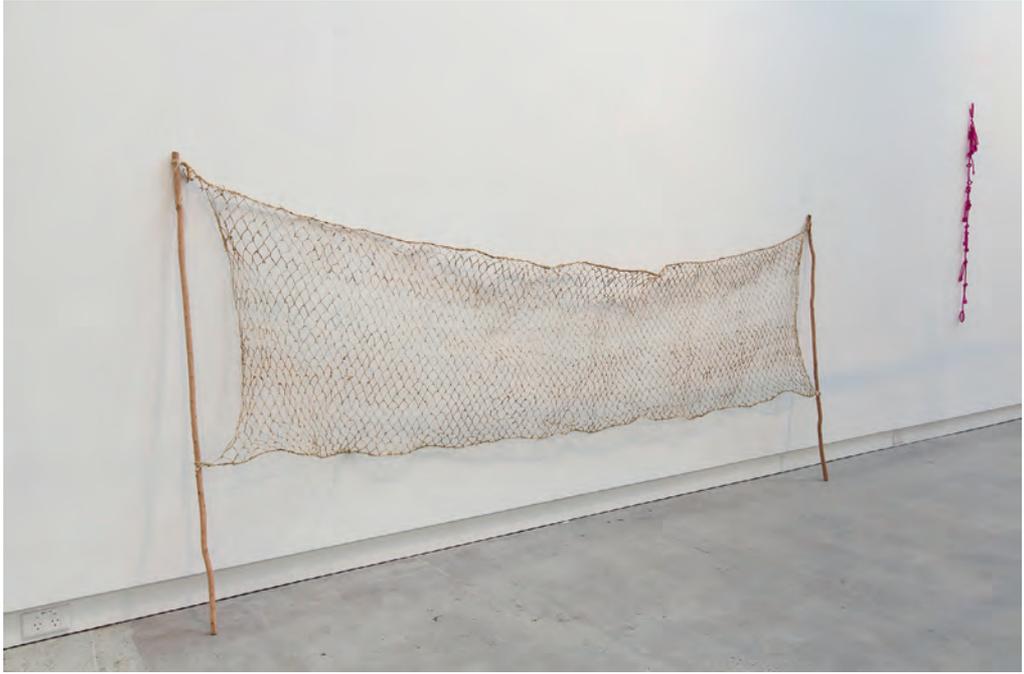
















REFLECTIVE STORYTELLING: AN EXAMINATION OF CULINARY SPACES AND IDENTITY FORMATION

Adrian Woodhouse

Many times during my academic and reflective journey I have been forced to stop and take an introspective look at myself and try to make sense of who I am. The reflective narratives presented here capture my personal story in a process that has allowed me to make sense of myself using my own culturally generated sense-making processes¹. My early experiences of reflective practice were that of reflection in practice², and were fundamental to my early professional culinary career development. These were academically unconscious reflective practices that were deeply informed by experience gained through working in practice.

In this article I take you into a world that you may not have encountered before, a world that Palmer³ calls the “underbelly” of culinary arts and its associated pedagogies. For those of you already connected with the world of culinary arts, I intend these insights to add an authentic voice and a means to segue into the critical philosophical perspectives I explore.

It also captures one of the most significant times in my life, a time when I am starting to transition from a cook who teaches to a teacher who cooks. It marks a moment which challenged my preconceptions of students and the world of culinary arts; it is in fact a moment of enlightenment through critical reflection. This was my first pedagogical transformative learning moment and it would not be my last.

The insight has been adapted from the teaching portfolio that I prepared for the New Zealand National Tertiary Teaching Awards in 2008. It was initially written for an academic readership which would determine if I was worthy of a national accolade for teaching. The original version is non-abrasive and politically correct as it speaks of hopes and dreams, aspirations and transformations.

My vignette is structured in a way that the footnotes act as a means to articulate my new pedagogical insights, gained through exploring critical theory. They act as a conscious bridge between the culinary and education world as I saw it then and the enlightenment offered by critical theory. As such, I recommend that the reader reads the vignette as a complete story before unpacking the critical thought interwoven within the supporting footnotes.

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2 Schön, D.A. (1983). *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books.

3 Palmer, C., Cooper, J. & Burns, P. (2010). Culture, Identity, and Belonging in the “Culinary Underbelly”. *International Journal of Culture, Tourism and Hospitality Research* 4(4), 311-26.

Some readers may find the actions and language of my personal insight challenging, but to present them any other way would devalue the authenticity of the experiences. It is through the collision of the culinary and academic worlds that I intend engage both communities in critical reflective thought about their self-constructed views of epistemology and its impact on being. As an academic leader on a culinary programme, I am constantly torn between my academic and culinary identity and the cultures that each practice embraces. To remain respected within each practice I have to constantly morph my identity and language structures, whilst trying to find a balance between “whose knowledge is best”. As Palmer states, due to the unsocial nature of the culinary occupation, chefs view the world from a position of “us’ in the kitchen and “them” on the outside world ⁴.

According to Palmer et al. ⁵

“Chefs are moreover, a community of common descent in that they share a history, a tradition, a language of speaking and a language of being that bind members together in the face of what some regard as a hostile world with little understanding of what goes on behind the kitchen door. This is not to say that everyone agrees with the values, attitudes and behaviour of all members of the community.”

It is at this time that I would like to remind the reader of the social theories proposed by French philosopher and sociologist Pierre Bourdieu⁶. Bourdieu suggests that each of us operate within habitus of our various communities and as such we each bring certain lifestyles, values and perspectives to our work. In effect we have our own socially and culturally generated perspectives of the world and its reality. In his theory of reflexive sociology, Bourdieu reminds us that we need to be aware of our own views and bias to better understand the social reality of others. As such, behaviours that may seem unnatural to the reader are in essence likely not part of the social realities or cultural identity that the reader may be accustomed to.

My First Year of Teaching

I clearly remember my first year of teaching. It was 2002 and I was only 27 but had already been in the hospitality industry for over a decade. I had worked in some prestigious restaurants and had a fairly well-informed intuition of what kind of student would make it in the world of haute cuisine⁷. Quite frankly you have to be fairly hard-arse to adapt and survive in those kitchens. It’s an environment where chefs like Marco Pierre White and his bad boy rock star attitude are worshiped. Equally Jamie Oliver is seen as a pretty Essex boy who had sold out to dinner party wannabes with his carefree “lovely jubbly” salads.

4 Ibid.

5 Ibid., 322

6 Bourdieu, P. and Wacquant, L. J. D. (1992). *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press.

7 As I reflect and unpack my early thoughts and practices within culinary education, it becomes evident that as an emerging educator I had a limited perspective of the role of education in society. My view of education lent towards the dominant logic of education as a means of knowledge acquisition for the sole purpose of producing obedient workers. According to Apple and Illich, education for social reproduction benefits those in power within a capitalist system at the expense of self-development of the individual. In this case, I subconsciously believed that my role within the education was the reproduction of commis chefs for the avant-garde culinary community. See Apple, M. (1982). *Education and Power*. Boston: Routledge & Kegan Paul. See Illich, J. (1971). *Deschooling Society*. London: Calder and Bayars.

Most of these kids in front of me wanted the glory and stardom that Jamie and television provided. Sucked in by the media and signed up to a course which they believe will provide them with a fast track into the world of celebrity chef⁸.

I distinctly remember being allowed to write menus for the training restaurant. I actually enjoyed writing the menus as it was a chance to escape the drudgery of unit standards and the state-controlled curriculum I had to teach. The irony was that I had the freedom to write and implement the menus because the students weren't being assessed during the preparation and serving of them – it was just work experience with no learning credits attached⁹.

I remember one of the dishes on the menu vividly “Duck Parfait with Granny Smith Apple Gel, Star Anise Glaze and Toasted Fig Brioche”. A technical masterpiece and a dish that I had co-created and prepared at the award-winning Thornley's Restaurant in Christchurch¹⁰.

I busted my gut in that place working 16 hours a day for shit pay; by that I mean I couldn't even financially survive. But I did it because I was learning at a phenomenal rate and I was gaining acceptance into an exclusive community of chefs. To my dismay, the kids in front of me didn't give a shit about the dish – it wasn't being assessed and emotionally they didn't own it¹¹. They hadn't sat around after a hard service with their mates conceiving potential new flavours and sensory aspects of the dish and in turn taking ownership of it. No, they had simply bought the dish via a student loan. If my chef buddies knew that I had simply given this recipe to a group of students they would have been mighty pissed off – everyone in the industry knows knowledge like that is not shared freely and is simply earned the hard way¹².

8 My comments in this vignette give an insight into the underlying belief within the culinary profession that chefs from working class backgrounds should adhere to the value of hard labour as the only meaningful contribution within the culinary community. Likewise, chefs from working class backgrounds should not rise above their social status and become media icons. Freire argues oppressed individuals often want to become like the oppressors and in doing so continue a vicious circle of oppression. In this case a culture of reproducing culinary ontologies and associated social structures. See Freire, P. (1970). *Pedagogy of the Oppressed*. (30th anniversary ed.). New York: Continuum.

9 Unbeknownst to me, while I was trying to free my students from the state-controlled curriculum I was still controlling what they could see. Foucault proposed the term the gaze to describe a method of controlling human behaviours and thoughts through the manipulation of how people see their world. See Foucault, M. (1973). *The Birth of the Clinic* (A. Sheridan, Trans.). London: Tavistock. In most of my years of teaching I have struggled with the tensions of state “legitimate” and practice “illegitimate” knowledge. Since the early 1980s Michael Apple has also been critical of the control of official state knowledge and the dominance of it within society. See Apple, M. (1982). *Education and Power*. Boston: Routledge & Kegan Paul.

10 In this case, the teaching of a dish from an award-winning restaurant by an award-winning chef can be seen as the use of social and symbolic capital as a form of power control in the education of students. This dish example illustrates some key fundamentals within traditional culinary courses; French-based, technically challenging dishes have the most cultural and gastronomic value in the western culinary curriculum. See Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press. In my professional experiences, chefs with a background in fine dining (*haute cuisine*) are often employed as lecturers. This indirectly acts as a form of gastronomic cultural invasion as local dishes are not seen to have the same culinary value as of the dominating French repertoire. With time students are indoctrinated into the philosophy *haute cuisine* is superior to their own cuisine and identity. See Freire, P. (1970). *Pedagogy of the Oppressed*. (30th anniversary ed.). New York: Continuum.

11 The stigma of hard and dirty work fosters the development of a strong working culture and allows for employees (in this case chefs) to view the work in a positive light. See Ashforth, B. E. & Kreiner, G. E. (1999). “How Can You Do It?: Dirty Work and the Challenge of Constructing a Positive Identity. *Academy of Management Review* 24(3), 413-34.

Coarse and offensive language which is viewed by other societal habitués as offensive is a regular feature of the chef community. Coarse language creates kinship, belonging and a sense of community for chefs. See Palmer, C., Cooper, J. & Burns, P. (2010) *Culture, Identity, and Belonging in the “Culinary Underbelly”*. *International Journal of Culture, Tourism and Hospitality Research* 4(4), 311-26

12 When I practiced as a chef the collective designing and preparation of culinary dishes were fundamental to creating a collective ownership of knowledge. This raises critical questions as to the ownership and the power and control of knowledge from a community of practice. A phenomenological study of practicing chefs unveiled that the role of creativity is critical to creating shared values and beliefs as well as occupational commitment. See Robinson, R., Solnet, D., & Breakey, N. (2014). *A Phenomenological Approach to Hospitality Management Research: Chefs' Occupational Commitment*. *International Journal of Hospitality Management* 43,65-75.

At the end of the year I took a one-week course in basic teaching at the Dunedin College of Education. This course was a revelation to me as I was introduced to the theories of different types of student motivations and to pedagogy in general. From that point forward I started to look at my students in a different light. It became apparent to me that their motivations were different to mine. Maybe my world and their worlds were different. Unlike most of them I distinctly remember the day that I knew I wanted to be a chef. I didn't choose to do it because I felt like something different in my life; it was a conscious calling and for me a way of being¹³.

Reflective Storytelling and Critical Examination

The use of reflective storytelling has long been associated with the construction of knowledge and identity for learners¹⁴. In the words of Maxine Alterio, "storytelling values emotional realities, capture the complexities of the situations, encourage self-review, make sense of experience"¹⁵.

According to Alterio¹⁶:

"Stories often need to be told in different forms before they feel complete and learning can be consolidated...as tellers and listeners we consciously and subconsciously draw on our past experiences to make sense of current situations."

In this article, through the use of emotive storytelling and the process of critical reflexivity, I expose a "set of embodied dispositions" that in fact may have impacted on the culinary "being" of the students I taught in my early teaching career. Subconsciously my thoughts and actions were based upon a series of culturally generated and socially conditioned beliefs.

Personally and professionally speaking, critical reflective storytelling is a powerful tool for educators. For me, reflective storytelling acts as the dissemination of the reflective praxis that my research journey into critical pedagogy has taken me on. As critical theorist Paulo Freire implies in his seminal work *Pedagogy of the Oppressed*, it is through the examination of the past that we can build more wisely for our futures¹⁷. In my particular case, reflective storytelling has enabled me to be more mindful in my teaching practice and of the ways in which culinary places, spaces and beings can be influenced.

¹³ My own transition into the world of critical thought at Teachers' College started the process of emancipating me from my own perceptions of the role of education in society. Admittedly it would be many years before I felt comfortable with the concept of education and its role in enabling conscientisation. Freire advocates that the true power of education is in its ability to liberate the oppressed through critical thought processes. See Freire, P. (1970) *Pedagogy of the Oppressed*. (30th anniversary ed.). New York: Continuum.

¹⁴ Alterio, M. (2003). Using Storytelling to Enhance Student Learning. Retrieved from Durrance, B. (1997). *Stories at Work. Training and Development* 51 (2), 25-31.

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Sobol, J., Qentile, J. & Sunwolf. (2004) *Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies: Once Upon a Time: An Introduction to the Inaugural Issue. Storytelling, Self, Society* 1 (1), 1-7.

¹⁵ Alterio, M. (2008). Reflections. Retrieved from <http://maxinealterioreflexions.blogspot.co.nz/>.

¹⁶ Ibid.

¹⁷ Freire, P. (1970). *Pedagogy of the Oppressed*. (30th anniversary ed.). New York: Continuum.

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Poem

A KETE OF BLUE FLOWERS

Brian Potiki

Kāi Tahu, Kāti Mamoe

my heart calls
calls from the sea -
blue flowers for your grave,
moana,
lowers from the sea

your death is my pain -
my kete of blue flowers

ae!
cicadas sing
from
every bush
&
spit
like
rain

PAEMANU

Jenna Cockeram

Aparima

Our human lineage is inextricably tied to landforms erupting from sea, vast island chains, and continents adrift. Environmental shifts and curiosity for new lands have always pulled at the ordered nature of home.

I had the pleasure of working on this piece for a few days while decompressing from studies. I invited gallery visitors to help in the task of threading "cutouts" onto hot pink fishing lines. As often happens with repetitive handwork the mind was free for contemplation and conversation.

To gaze upon the work is both stimulating and peaceful, and leads the viewer to multiple readings.

I saw at first, the bead-like patterns and sweep of a cloak, soon after it gave the impression of mussel lines that trail behind voyaging waka. A volunteer helping to thread, saw in its form a lofty mauka.

Many saw the charcoal black "cutouts" as tiny slates of schist delicately beaded onto the fishing line. It was in these rock-like clusters stretched at random along the sinuous pink line, that I saw suspended, some kind of geological process - the kind that forms the places we call home.

A sheltering mountain, a sheltering cloak, a pathway across the sea, a midden of shells, a conversation, which of these endures? Ko aku whakaaro.

Reflection

FROM TE TAI TOKELAU, REGARDING TE TAI TOKA: NOHOAKA NOTES

Vicki Lenihan

Ngāi Tūāhuriri, Kāti Huirapa

1. On Being in Two Places at Once

Immediately following installation at the old-new camp

I ride the waka North to the new-old camp

Seasonal worker: same kaupapa, different nohaka toi

With your basket and my basket, our arts are healthy

2. The Dripline

These rock shelters along the motu all look alike

photographed from the same angle

On that side a curtain of rain and behind the dripline

it is bone dry

3. A Recipe for Success or Disaster Averted

Take one Declaration of Independence, one Treaty of Waitangi and one Kemp's Purchase

Finely sift, keeping the promises and discarding all the rhetoric

Reserve the mahika kai; sift again to thoroughly aerate

Make a well in the centre and pour in wai ora

Knead until pliable

Set aside to rest for 8 years

Knock back, and again in 20 years

Rise again for 129 years

Fold in 72 nohoaka and a generous grinding of tribal titles

Shape into desired form

Let prove for a further 20 years; sprinkle with wai māori to encourage a healthy crust, and bake in the heart of the ahikā

Share amongst all

4. Hue and Cry

Pōua Bones declares Hey girl! it's been ages and we breathe together

He leaves behind his poupou to keep me company

Ngāi Tahu/Kāi Tahu

Here we are whānui, staying over at he akoraka toi

5. Relational Aesthetics

from the valley a murmur, movement echoes up to the shelter

I've spent years here filling my baskets

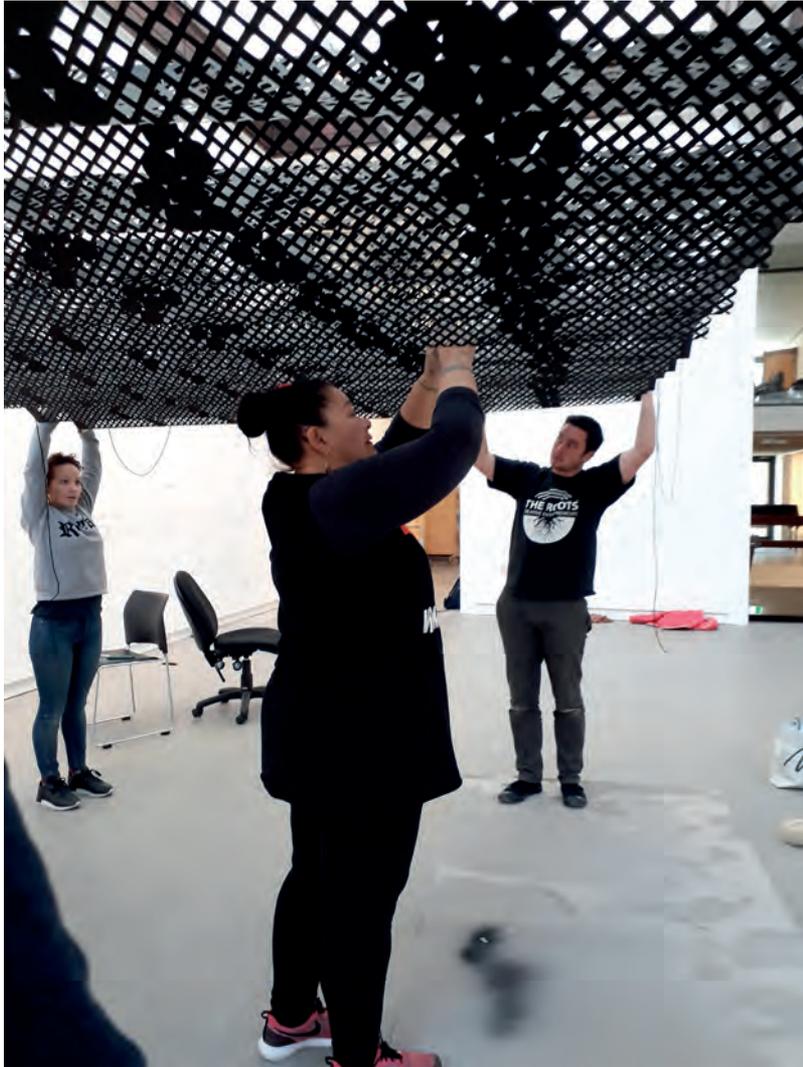
the night Eagle circles cluttered terrain and I'm keening for home













MOEK



KAIK

KAWHENU: TUNA/FATTISH

MAMOE: TETE (PINE)

- KEKE TUTUA SHORE
- KOUA PAPA KOUA PAPA
- SHED AS CUP TONG
- CRISP SKIN

TAKA: KAI-A-POI

TAKATA PORA: SALT PORK/POTATOES

SILVER STEAK