

scope

Contemporary Research Topics

Kaupapa Kai Tahu 2

October 2013

This second issue of *Scope: Kaupapa Kai 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.

The Dunedin School of Art is grateful for the cultural richness brought to the School in the process and also for the many opportunities for learning which are offered to students and staff within the framework of the MoU.

This issue of *Scope*, subtitled *Kaupapa Kai Tahu*, is on the one hand a showcase of Kai 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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Cover: Ta moko designed and inked by Stuart McDonald, worn by Tama Tuirirangi. Photo by Simon Kaan.

Watermark: Kotahitaka (Unity) Artist Dana Te Kanawa (née Russell), Kai Tahu.

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FOREWORD: CONNECTEDNESS AND LEARNING

This issue of *Scope: Kaupapa Kai Tahu Tuarua* goes to press at a time when the exhibition *Kā Honoka* (connections) is on show in the Dunedin School of Art Gallery at Otago Polytechnic. This exhibition celebrates the work of a number of our Kai Tahu and other Māori students and alumni. It is part of a larger project which involves collaborations between contemporary Kai Tahu artists and Kai Tahu and other Māori students in the Dunedin School of art which facilitates learning as in tuakana/teina relationship between master artists and students. Curator Simon Kaan also brought together the art works for a similar exhibition – titled *Te Karaka ki Te Tai o Arai-Te-Uru* – held in 2009 alongside the national conference of the Aotearoa New Zealand Association of Art Educators held at Otago Polytechnic in that year. Earlier on, Simon had also been involved with the curation of *Kā Putamai*, an exhibition of Kai Tahu art works held alongside *Aurelia: Works from the Art Collection of Otago Polytechnic* in 2000. These events – together with a number of Kai Tahu artists' residencies, kapa haka practices in the School, and support for the first issue of *Scope: Kaupapa Kai Tahu* (2011) – have pulled Kai Tahu and the Dunedin School of Art together over the years. A further thread of connection is woven through the invitation to write a foreword for this issue of the journal.

The second issue of *Scope: Kaupapa Kai Tahu* is rich in content – content which speaks to all artists although the topics are not always directly addressing the arts and come from uniquely Kai Tahu perspectives. Rachel Dibble uses *weaving* as a metaphor for connecting the past, present and future for her children. Anaru Eketone reminds us of the importance of *context, values and processes* – very important issues for all artists. Huata Holmes provides a Southern perspective on ethnic origins and customs relating to *place* -- artists understand the voice of place in their work.

Simon Kaan and Ron Bull – artist and muttonbirder – report on their recent Kai Tahu and Pueblo food exchange project in Mexico and connect with artists in our School who have been experiencing such links through the Art & Food Symposium held in 2012. Richard Kerr-Bell's contribution on *manaakitaka* (hospitality) connects well with this where he discusses how care, comfort and warmth of welcome for visitors are highly important for Kai Tahu. Our students can learn from this as they also can from Kaan and Debbie Pratt where they discuss jewellery as an extension of *wairua* (spirit) and how the divide between art and craft is not relevant to the Kai Tahu experience.

Nexus Dimension Design Team demonstrates the importance of art-design in finding cultural identity – an experience many of the School's Kai Tahu and other Māori students have also had in the past. This team is set to contribute much to cultural design references in contemporary Māori art-design. In contrast to their local approach, Prof. Khyla Russell's contribution to this issue of *Scope: Kaupapa Kai Tahu* illustrates the current wide reach of Māori academics in the world as it was first presented at a conference in Nijmegen in the Netherlands. Her essay focuses on the genealogies of art and their source as *tauparapara* (chants reciting whakapapa or genealogies) Again, all artists can learn from this important perspective on art as never being isolated to the individual but rather always part of connective threads reaching back to the past and through the present forward to the future.

Jeanette Wikaira-Murray enriches the issue with a poem which celebrates ancestors on a particular place: Ruapuke Island. As in *Kā Honoka*, connections and relationships and connectedness are maintained and celebrated – and this also speaks from all the other contributions to this issue of *Scope: Kaupapa Kai Tahu*. It is thus fitting that the journal issue and the exhibition came into being in the same year to remind us all of the crucial perspectives on connectedness we can learn from Kai Tahu and other Māori. It is a privilege for the Dunedin School of Art to be in this position of learning and we celebrate our good fortune together with the publication of this issue of *Scope: Kaupapa Kai Tahu*.

Prof. Leoni Schmidt

Head: Dunedin School of Art
& Associate Director: Research & Enterprise
Otago Polytechnic

Editorial

TĒNĀ KOUTOU

Ki a koutou kā kaipanui o tēnei putaka o Scope Kaupapa Kai Tahu 2. He mihi nui, he mihi mahana ki a koutou katoa. Ko te tumanako kia whakaokaoka, kia whakahohe o koutou whakaaro.

Kia ora and welcome to the second edition of Scope: Kaupapa Kai Tahu. As part of the hand over between Leoni as the former editor and myself as the incoming editor we have shared the editorial duties. Leoni has written the foreword and has introduced you to the content contained within this edition, and I am outlining how we pulled it together.

Firstly, I feel that it is important to highlight why we have chosen not to have themed issues of this particular version of Scope. Secondly, I will be looking at events that have contributed to the production of this issue. Next I will be outlining the 2014 edition of Scope: Kaupapa Kai Tahu, and finally I will be acknowledging all the people who have contributed to this issue.

When a cohort of Māori staff got together to discuss pulling together a Maori version of Scope for the first issue, we struggled to find a theme that incorporated our research backgrounds. It was here that we thought of the idea for Scope Kaupapa Kai Tahu. This broad kaupapa means that this version of Scope is based on whakapapa not themes. We acknowledge it is Kai Tahu in name, our contributors are from all Iwi but they all have a connection to Kai Tahu in one way or another. This kaupapa allows all involved to be able to contribute to Scope, but also to work from within their own disciplines.

At the end of 2012 when I was putting together the timeline for completion, and memos to contributors and reviewers I decided that there was no need to change the original kaupapa, as it provided a great platform for staff, students and members of the Māori academic community to publish. And so we went with it again.

As you read through this issue, you will notice that just like tatai hono through whakapapa there is a connection through content. I feel that this will always be the case as no matter our background, what connects us is our ideas and values and they come through strongly in each contribution. In addition to the peer reviewed articles we have included some photos and exhibition descriptions from the recent Kā Honoka exhibition. This was an exhibition curated by Simon Kaan and was a collection of works from Kai Tahu graduates from the Dunedin School of Art and Kai Tahu artists from the community. We had initially aimed to have Scope ready to launch at this exhibition, but time flies and other events happen. However we still felt that it deserved a mention in this edition, and of course as Scope: Kaupapa Kai Tahu started in collaboration with the Dunedin School of Art, I wanted to keep that connection prominent as we transition the production to the Office of the Kaitohutohu.

You will notice that the cover is of Ta moko, I had asked Simon Kaan to help with a cover and some of the visual aspects of this edition. This year we hosted a travelling scholar Stuart McDonald who is an exceptional Ta Moko artist and the cover is his work. Our very own Kaiārahi Tama Tuirirangi is the person who received this tā and we thank him for allowing us to use this as the cover. We have formed a close relationship with Stuart and it is proving very beneficial for students and staff and hopefully for Stu and his community too. Another reason we chose this as the cover was to get ta moko into people's conscious thinking for 2014. We will be producing a special version of Scope: Kaupapa Kai Tahu next year; it will be a symposium edition and Ta Moko is looking like the front runner for the symposium. The more I write there is no theme the more it looks like we have an underlying theme of honoka-connections! Maybe there might be a title change in future issues.

I knew that people were willing to contribute time and energy in order to write articles, but often time is a barrier and it was one barrier I wanted to overcome, so we had retreats. We had two writing retreats and a reviewer's retreat and all worked well. I would like to thank the research support team for adjusting our budget so we could go about our mahi in this way and for giving me a future budget that allows us to produce this version of Scope using this manaakitaka.

I would also like to thank every person who has contributed to the production of Scope: Kaupapa Kai Tahu 2 - kā nui ōhoku mihi ki a koutou, ahakoa ko wai, no hea, ahakoa he nui o mahi, he iti o mahi. To our editorial board, thank you for taking the time out of your busy lives. Your feedback and guidance was exceptional. To our editorial team, thank you for all your input, helping me stick to the budget, cooking for our hui, keeping me in check!! Reading, editing, reading again, editing again, supporting the writers. Debbie, Tessa Gina and Ronda what an editorial team you are.

To the Professor (Khyla) for letting us run with this issue and quietly being there when we needed you! And to the professor (Leoni) thank you for starting us on this journey and your continued support. To Pam and Simon Horner for all that you do to pull these things together, especially during the final stages.

Finally you will see that following this we have some images and a letter from an anthropologist who catalogues some taoka that were excavated from Otago Polytechnic. These were kept safe since 1987 and were given to the Kaitohutohu office by Rani Moeki who sadly left Otago Polytechnic after over 20 years of service. At Khyla's request we decided to share these images with you. We would like to say thanks to Rani for keeping these in such good condition and wish him well in his next journey.

Until the next edition

Mauri ora ki a koutou

Justine Camp (editor)

Kaipūtahi

Office of the Kaitohutohu

Otago Polytechnic

OTAGO MUSEUM Director R. R. FORSTER DSc
Great King Street Dunedin New Zealand Telephone 772-372

28th September, 1987.

John
29/9 29 SEP 1987

The Chairman,
Otago Polytechnic,
York Place,
DUNEDIN.

Dear Sir/Madam,

When the contractors were excavating the site for the new Polytechnic building in Harbour Terrace, four Maori artefacts (2 adzes, a toki and a chisel) were recovered.

They were brought into the Museum and I notified the Department of Internal Affairs that they had been found (as I am required to do under the Antiquities Act of 1975).

The Secretary of Internal Affairs notified me on June 19, 1985 that custody of the artefacts had been granted to the Otago Polytechnic. They have not, however, been collected from the Museum. I would appreciate your collecting them as soon as possible.

It was my understanding that the Polytechnic wished to put them on display in the new building. I am happy to assist you with labelling etc. should you still wish to do so.

I look forward to hearing from you.

Yours sincerely,

Wendy J. Harsant

Wendy J. Harsant,
Anthropologist.

Jim
Please collect
& leave safely stored. *J*
John Harrison may
wish to see
for incorporation in some display space
eg Comit Room
or Principal suite foyer. *J*



LABELS

These Maori taonga were found during bulldozer excavations for the Polytechnic building in Harbour Terrace. They were not found in an archaeological site but were from a secondary deposit. All are toki (adze blades).

INDIVIDUAL LABELS

① Lower portion of a large toki made of metamorphosed argillite. Its style suggests that it is the oldest of the four and could have been used during the Archaic (or Moa hunter) period of Maori settlement in the south, approximately 1000 - 1400 AD.

② This toki is also from moa-hunter times and probably dates to around 1500 AD. The reduction at the grip indicates it was once bound (with a flax cord) to a wooden handle.

③ Pounamu toki blade. This may once have been attached to an elaborately carved handle. Such toki poutangata were used by high ranking men on important ceremonial occasions. It probably dates to the period 1600 - 1800 AD.

④ Small pounamu chisel, used for wood carving. A cutting scar, made when the chisel was cut from the parent block, is visible down one side. 1600 - 1800 AD.



FROM STONE AGE TO THE AGE OF STONE: TE WHAKAPAPA Ā TOI ART AND ITS SOURCE AS TAUPARAPARA

Khyla Russell

Tū Tahaake ai. A paper by Khyla Russell for NZSA Conference University of Nijmegen. June 2013.

Mai i te Ao Māori kei tetahi wahi ki te Toka, the knowledge and all things seen and unseen begin with whakapapa; it is the first source from which all is derived: plants, animals, all living things and inanimate things. I invite readers to enter into this paper knowing that I write of my experience and knowledge, which will no doubt be challenged. However, *this is my* storytelling and way of making sense of some of the great wonders of art, toi and their forms and sources. As I understand the term tauparapara it is a recitation of whakapapa or layers of people, places, events or lessons learned from experiences through failures and successes or, from mistakes and turning these learning into new understandings. Tauparapara are rich with metaphoric overtones assembled like whakapapa layer upon layer; deeper and more intense at each layer. The way in which tauparapara are delivered is music to my ears where the tone in the space, and the pace of the true orator is likened to opera. It resembles these where stance and performance bringing all within the tauparapara to life and becomes a full and full-bodied performance . The timbre, the beauty of metaphor and the magic of being present in the whakapapa as it expands and contracts the knowledge contained within it. This is a personal narrative and therefore I have not cited persons because to do so would amount to greater a volume than the article itself. Whakapapa/genealogy of things such as trees or forests become ours because *we are* cosmologically related through Tāne into the common whakapapa of Te Ao Māori (our world). The framework used here attempts to do this as tauparapara is heard being recited, while attempting to conceptually transpose it into written form. The hoped for outcome is that the reader become absorbed the recitation presented on a page rather than as a descriptive academic text. It is nonetheless full of description and descriptors, written as if delivered in Te Reo (Māori language). With these explanations please unpick the knowledge and meanings as we do in whakapapa and enjoy the tauparapara.

TAUPARAPARA AND WHAKAPAPA KNOWLEDGE

Tauparapara knowledge is often esoteric and is more easily explained in story format. It speaks of things and places and deeds as a tauparapara wherein much is made life-like or humanised as presences. These presences have a relationship around and alongside activities by which they may become ignited into conscious thought. In other words they arrive ki raro i te korowai o mātatau (beneath a cloak of deep understanding). Their (the presences') cosmological entry is described then recited in tauparapara where the listener receives it like a series of explosions in terms and of their erupting into our collective understanding. It is this description and the poetic use of knowledge that is metaphysical by delivery. It is rich in life experience able to be uttered or described as both cosmic and volcanic. Understanding may be likened to an erupting of thought and processing for clarity within 'this Māori mind'. That is never more so than when thoughts quite unexpectedly enter or pass through/into our very being. We can be energised by the understanding and context offered through the tauparapara. Content though important can be meaningless without context. Therefore, in offering tauparapara within a context to those external to our Iwi, the source of how collectively or as individuals came to be is arranged. That is by connections and of

whakapapa. These connections are then able to be explained when we share what we believe we are and know from the sources. Years of experience show that sequential layering like D N A is done and offers a framework. The presences are humanised through cosmological whakapapa to all living things such as trees through Tāne, the sea and its bounties to Takaroa; sustainability practices and consequences to Papatūānuku and Rakinui.² Similarly, what constitutes the makeup and our conceptualisation and explanations is by layering so that all things/beings/ideas they represent are like whakapapa of humans with places. Connections in tauparapara may include rocks and stones; trees, plants, animals, birds and all things living and abstract which continue to be part of what we refer to as whakapapa. Tauparapara is a means of communication which repeats aspects of itself to other places as it weaves and shifts direction always returning to the presence, thing, or source as its beginning. Layers of definition and of purpose overlay and criss cross.

POU: MULTI-DIMENSIONS: PURPOSE

Purposes are multi-dimensional likened to where they were or are to physically materialise perhaps boundary markers. Physical markers that denote presence or mauri (essence) most often came as Pou in a form of carved post/panel representing ancestral beings or abstracted forms of things and ideas in the form of Atua (elemental guardians or caretakers). Pou may also be seen in what an anthropologist might describe as an altar stone and often go on to be rationalised and explained for the understanding of their readers as a purposeful in explanation of the existence of pou. The pou itself may appear to have little relevance but rather what it represents. Its source is always the first enquiry made for it to be of interest in a wider context. Through these representations, knowledge both personal and collective grows; it then increases through the many aspects contained within the layers of knowing and relationships to others and with other things/people/ideas. These presences are real in their purpose as well as the cosmological forms of life personified through layers of time and connections. Again I take us back to the cadence and rhythmic delivery of tauparapara as it makes the grasping of the mauri and explanations that assist the receiving of the knowledge able to be digested as it were. All that follows is a quite dense explanation for the concept Toi within this particular instance and form of delivery as if a tauparapara whereby it is shown as the source/s of art.

TOI

Like all things from neherā (times past) what comes to be understood and described variously in times present is informed from time long past. The layers are or may become embedded in Iwi Māori associated beliefs and knowledge systems where these are many. Where versions of knowledge offered by me to non-Māori listeners/readers comes an opportunity to see how process, tauparapara and content fit a different form. The sole purpose is for making sense of what is already sensible in an Iwi oratorical context. As author the attempts to locate writing in this mode where a non Māori mindset might grasp what and why is not readily on view for others. We are the whakapapa of our tupuna and that genealogical connection is applied to learning and teaching (ako) as well. Whakapapa can be the recitation of all things seen and unseen as it begins with and emanates from Te Korekoreka (the void or the nothingness). The oration and narration goes through many stages until it reaches Te Wheiao (or te Wheiako) ki Te Ao Mārama³ And from there through stages to Tū TeRaki Whānoa until Te Iraka tahi e heke iho ana (through the descending layers) ki Te Oraka o Ao whānui (to all forms of life) including former life now frozen in time in the form of rock. It is where Kūha me Uha (female and male elements) arrive into the raraka kōrero (the plaited strands spoken); and thence to each one's arrival and birth whether esoteric or physical through the enunciating of tihei mauri ora (sneeze forth the essence of life). To muri atu (before in future time as well as from behind in direction) whilst looking forward, we write ki taeka mai (towards the arrival) a Iratakata me a Irawahine who have not yet quite made the transition to here. There is though a space and place best described as the female and male elements (of all things). So whakapapa speaks of or hints at the eventual arrival here of what are now named women and men; it genderises some earthly elements into male and female likened to humans while not yet here physically to be viewed as fac. Nonetheless these are able to be imagined and so become animate and able to be conceptualised as existing in a familial form. Layer upon layer as further defined through Tā whā oraka

or pre-experience also describes the four elements earth, wind, fire and air within our or other early cultures and their practices; then, though initially living only in the mind these lead towards mahika wheiakona (experience) and from there to te rereka of uri whakaeke or the journey to the descent of humankind. At this stage the recitations states Tihei Mauri Ora. The recitation of the behold the breath of life occurs as every idea is manifest and as it goes beyond the initial ideas that have yet to come to fruition ā muri ake nei (in times before us after now) . Even though not yet complete the birth of an idea may well grow or be grown on by another and so at each new addition is once more announced through the tauparapara recitation. What lies behind the announcing is an acknowledgement of a taumata (peak or higher level reached) at each achievement in or on the completing of yet another part of the journey where concepts become further de- defined and re-fined. This is also what we now term Rakahau or research and is rakahia (is woven or plaited) in both form and time. This capacity has no doubt existed in all cultures throughout time at a level which allows for growth and knowledge through experience and experiment. It will in time expand and grow to greater levels and thus become a whole thing and acquire new forms from all of its earlier states. In the tauparapara it would be from here that memory creation becomes established and ascends to maharataka (the recalling or reflection) and so to Toika (now used and shortened to describe the idea and actuality of) Toi/Art. The word Art acquires a status in its plural state of Toika which might and easily could take on the meaning in the plural for the Arts as reconfigured i te roa as Kā Toi. This is in my thoughts only and is based on no more than conjecture because a mind does both wander as well as build upon possibilities. And so to continue with the many whakapapa as places of arrival.

Having arrived in this place, all of the elements which make up the essence of life (on earth) are here and available to real human forms/people as well as animal and plant life. Life of oceans, seas, lakes and rivers and the many treasures they offer all who feed and live on, of and from them has whakapapa and is so inextricably woven into the very essence of all we are and therefore are of and in our whakapapa. Each of the elements and the treasure troves they hold see us process existing and produce future information as we are enabled to interpret and assist life forms to exist in many differing forms and ways. It is also here in this state where earlier potential and understandings are now realised; and is tika (correct) in that it has through its graduation and gravitation through thought processes and sharing of these ponderings, been made more easily accessible to us. What has already been programmed at preconception within the minds and psyche of a people (Iwi Māori in this instance) is made manifest and adds to what we offer to those within and outside of our worlds.

Iwi Māori and other indigenous who value oral teachings and learning as much a written for knowledge growing, do so still. It is this recall to memory that tauparapara works so well for me and no doubt others as a means of access because it is delivered in a format the makes grasping its treasures a pleasure. We marvel at the understanding of what is on offer and all that can be realised and committed to conscious memory even without the written word. This is a gift given that with more use, grows in degree, content and mana (the collective form). These prehistories from nehe through tauparapara and experiential learning were transmitted through oratory, or drawings, via pictures /painted forms, sculpture, through weaving, plaiting, song, acting and story telling. From all these sources is the creation from a concept to an art form begun and practiced still. It has become embedded in Iwi - associated beliefs and knowledge systems. They are all in this paper, Māori in essence while Art is in and of the whakapapa and is singular, dual and plural here in Te Ao Marama ki tā mātou (according to we of the south). Elsewhere it may be seen as a descriptor off/for the various forms of art and artistic practices. I do not question that, but do offer an alternative way of viewing Art and its place in Te Ao Marama viewed from a different lense and offered for sharing in another format ...tauparapara.

In an interview with but also outside of interview while participating in ceremonial occasions the following has been stated

"From the beginning Art is a creative process manifest within the pageantry of humans" [whose capacity has developed as an] ever expanding, [series of] technique[s]e, tools, applied knowledge, omni-thinking as opposed to lateral thinking, inventive genius and production. Most often in our world of Art, expression is attained in finished form without use of oral or written word. "Kōrero-a waha May 2013 and over decades of participation in ceremonials where tauparapara are recited

Art in and from its source is bubbling out of a centre which is was established and has still much within it that is esoteric knowledge, which can be referred to variously but includes kauae ruka (upper jaw) and its binary opposite can be placed in part as kauae raro (lower jaw), knowledge. That upper jaw knowledge is itself embedded and comfortably sits within, outside and around all those things from which this particular form of knowing is derived. Therefore over time the knowledge becomes the work of Toi eke the arriving of art where it had the potential to physically begin and variously did so. With the esoteric and cosmological knowledge systems recited, comes the responsibility to decipher and apply these, which is undertaken specifically by the deep thinkers who have a duty of care to offer what they know to others and is for them to retain and maintain⁴. The retention of these knowledges and systems is also passed on in a form so it can assist taura (students) to begin to understand the significance of art and its sources. Over time, as more of these systems and knowledge forms are acquired it (both art and other knowledge) are then studied to the state of hohonu (depth and a deeper understanding) where it is referred to as manaako⁵. It (the knowledge) and they (the people and elements) have been evolving and guiding Iwi from potential in Te Wheiako on through to the time of the 'stone age'. It continues to the present age where stone or its elements are still significant in our lives. We see and narrate or orate the making and taking on of the practices (tikaka), of knowledge associated with all (whakaako), until each is placed into a new state or depth in understanding. Meanwhile over millenia development of knowledge, technology and people has increased as has the capacity to advance as it continues and expands. These ages and stages of technology see the using of all resources available to learn more and the creation of new or different uses to which these increased understandings are put. Now, the many elements needed to build (mahia) art and its roles are by now comprehended rhetorically, poetically and physically. The present time is explained as being from that stone age on a continuum to reach and use the technology of now, elements of which, are still stone age learning as a source and resource searched for through Rakahau (research) and plaiting together the strands of things passed down and new aspects learned. We presently enjoy those creations of times past and in so doing we enjoy or bemoan the enormity of new forms still created of stone, through experimentation and experience which repeatedly produce provable facts and is called science. Science can better explain how humankind has continued to seek knowledge and through experience and experiments it and we grow our knowledge base/s. It does not account for all facts or what we call understanding through experience and accident or experiment.

Such is the value and necessity of knowledge born from the esoteric understanding as it was offered to those in times past. It was at that time to be taught to those who showed promise. Now that perhaps that premise is defined differently, may mean that anyone may choose to be in the pursuit of art if not always an expert practitioner of art/s. Thus not all necessarily will be acknowledged experts even though they are practitioners of art. The knowledge of art has increased and changed and continues to assist our understanding and create collective maramataka, and mohiotaka as does all form of ako, (teaching and learning). And art itself has changed and morphed into new ways and means of its expression.

Whereas in former times the taura were the specifically sought individuals to be recipients of esoteric knowledge and its application to ensure the practices of art were safe to undertake as well as useful for the many who had access to and knowledge of the kauae raro described as ordinary and everyday knowledge and practices. Access to the knowledge of or about art in its many disciplines/specialties can be discussed and studied and theorized upon in academies but no longer for Iwi Māori in the old wānaka which had a series of associated rituals to protect the learners and that which they learned. Learning still like other art forms in Western academies draws on past and present knowledge as it informs us now and will do likewise for those yet to come. As knowledge of it or about it is layered and so takes on its own whakapapa and can be traced through its levels like tauparapara did in neherā (times past). Each newly formed understanding adds to our world because each enables us in this time to also be situated through pre-existing knowledge to times past and we believe we are also able to make connections through our ancestors recently dead and long since passed by way of whakapapa to these knowledge strands. This whakapapa then can be of people, things and places. Knowledge is the same. We are able still to place ourselves alongside all things in our world including in this instance, our arts. Within and generated from all sources of knowing we and our many types of knowledge have become rakahia (plaited/woven) in time and place as we share ⁶the

same layers of whakapapa through common cosmologies to what is referred to as the creation story. Though this may appear as yet another digression from the kaupapa (the source of art), I consider it has a place here in which to have a context where art and its source are then able to be placed. The relating of the creation story in metaphor and story-telling is itself an art and was and is still valued as a means of sharing and placing our being here alongside art; that is within a context. Where our whakapapa of creation begins, varies from other Iwi or theirs from ours. The creation story for me begins with Takaroa and Papatūānuku our first set of cosmological parents whose relationship produced the elements and pre-life forms of the sea. We have in our story, Rakinui (Rangi) being the partner of Pokohārua i te Pō and it is they who are the parents of Aoraki our mauka teitei (our ancestral mountain) and his brothers (personified) which are the Southern Alps of Te Waipounamu⁷. It was they who travelled to seek the new partner of their father. When their time to depart arrived a karakia (incantation) was recited and a mistake was made. With each repetition to try and overcome the mistake the karakia gained strength so that a catastrophe resulted and the waka crashed. At the point of impact sits te Tau Ihu splintered and forming the Marlborough Sounds at the top of Te Waipounamu. It lies still on its side with Aoraki and his siblings atop the overturned waka and is referred to as te Waka o Aoraki in an earlier story. The waka has since through later whakapapa been called Te Waka a Maui (another cosmological being) to Te Waipounamu (the Greenstone Island or place of pounamu) and now, is known as the South Island (of New Zealand). In all ways and all forms the art of weaving stories and histories is what makes what we know so very rich and kinaki to any kōrero makes it sweeter and /or complements it. And so the story of us and our cosmological whakapapa continues. That and its narration is tauparapara in action as we take a loop to include and bring into the kōrero an addition to the story and the means by which we share this through stories.

As we zigzag back and forth through whakapapa and time we can then explain what and who followed Aoraki through recitations and tell of his deeds and loss through tauparapara. In the same way, whilst still heading to the place where a form of art was first seen, we story about and know that Aoraki and his siblings were pre Hinetītama (one of the offspring of Papatūānuku and Rakinui)⁸. The ways of the art of knowledge sharing shows that we also are descended from these lines as we would and have become in this and future time and place. Artists of and in te Ao Māori are no more or less related by whakapapa with those preceding and we who are proceeding with both sets of parents and offspring. The story of our survival and our many forms of knowledge is told through many art forms, whether in rock drawings, in whakaaro carved on a kō,⁹ a pou,¹⁰ or a whole whare and each is a means of recalling, creating or recreating and confirming our whole of our world knowledge.

This world of art holds knowledge of tā moko whether on face, arm, buttocks, forehead and the significance of the who, what and why it is placed, whole of face part of face or kauae. In a recent programme screened on Māori TV, Mark Kopua an acknowledged national tā moko artist who has international fame also. He spoke of tā moko and also of its source being derived from Mataora according to his Iwi, Ngāti Porou. He also spoke of the term haupapa where the chisel is heard or was when the old tools for tā moko were chisels made of bone¹¹. Kopua and others on the program mimicked the sound so that the term haupapa made and sense. It was named because of the noise which sounded like a heavy breath coming in contact with something solid of a breeze as it hits against solid matter: Hard to describe but easily recognizable when heard. Kopua and the two other artists cemented the ideas of how we access this knowledge for the viewers through the *art* of the sharing and/ or storytelling as well as the art as practiced. It is shared through the narrator or the orator, the carver, or tā moko artist; the painter or sculptor; the performer. Each and all tell of the offspring of Papatūānuku and her second union with Rakinui in some way or another. The performing arts have in many ways been reduced in the mindsets of many to what has become kapa haka¹². Originally many of the disciplines needed used poi (part of toi whakaaro) described as a dance form that uses raupo balls¹³ on the end of a plaited pany a waiata or song. There are many intricate moves undertaken by the group with the women performing the poi and the men accompanying with the waiata and harmonies. Mau rākau and haka are also other forms of performing art rope and swirled, twirled in unison to accompany rhythm for training in hand eye co-ordination and haka for building cohesiveness as well as before a battle¹⁴. These skills were essential to ensure our physical survival and well as the survival of our knowledge and us. It is from both sets of cosmological parents and connections that art as a visualization becomes a concept from yet another strand, that of Rua.

The tātai kōrero around him fits within other tātai (connections). It was Rua who first discovered the art of carving existed from the viewing of an undersea meeting house. Rua looked to this whare from above as he was gazing down into Rarohenga, the place often referred to as the dwelling place of Hinenuitepō¹⁵; or even the underworld. The second source of art is amphibious¹⁶ in as much as the feet of a particular bird when diving into the moana gave the bird both direction and form to better its prey. The access was assisted by the way in which the bird's feet were placed. They became in both appearance and allowed for movement like that of an arrow (and would I suggest), would have looked not dissimilar to the Tiruku (gannet in) flight as it plunges into the moana¹⁷. These diving birds deliberately fold their feet so that besides resembling an arrow in flight downwards, acts as an arrow does above ground to secure kai (food). Returning to Hinētītama as personified and Rarohenga (the underworld) or world beneath the sea it is worth noting that they are referred in human terms. To be there is to cross over or enter the dark place unknown in te Ao Marama though known about. Like all other elements or pieces of the jigsaw of whakapapa and humankind it is more easily grasped as a concept as opposed to a state of being. We can then see how they and we came into common whakapapa as Papatūānuku and Rakinui's offspring Hinētītama (dawn personified) was said to have been mated with by her father to beget some of our early elemental ancestresses; and because she was the only female element to have not taken/found a mate was therefore unable to create other elements as progeny. Once her mate was revealed by allowing light into the whare where they spent their nights together, the shame of Hinētītama was so great that she descended to Rarohenga where she receives the living whakapapa and is known there as Hinenuitepō (the long night or death). Uritakata me Uriwahine are in her care pre and post life here on earth. All of these narrations are based on art created as carving or in art of story-telling. They also help inform tikaka and kawa (behaviour and its application). And so the tauparapara takes on another use to offer behavioural norms but in a more interesting and engaging form to encourage participation in the learning.

We are also taught through the many trickeries personified that all are in fact descriptors of real human traits that are not acceptable within societal norms, but can be explained once humanized. However, great care is also added in the detail that these acts great and dreadful were the undertaken by atua (a form unable to be understood) or that were beyond (a tua) human comprehension. Humanised beings through personification are elements of things as well as people coupling not solely for the creation of progeny but for reproduction of all things. So Hinētītama's descent to Rarohenga provided for all time the lesson of incest and its inappropriateness as a human practice was not tika and is one very small but significant part of the many tikaka (behaviours or correctness) we know and have been given to safeguard ourselves from such acts as humans. All knowledge layers (whakapapa)¹⁸ from which we may redeem any hara (sin/s) are added to or spring from whatever directional space viewed or being spoken of, and continue to be known about so ensuring tikaka is maintained. Their progeny are descended from all who preceded them above (ruka), ki tua (gone from present to another state) to i tua (blocked from view in present time) and, going down (raro) from and viewing into (the future) a tua. At the same time these are understood also from below (raro) in their rising up (ruka). And so the tauparapara takes on another use to offer behavioural norms but in a more interesting and engaging form to encourage participation in the learning.

Similarly, the explanations given whether fully understood or not make perfect sense within te reo and knowing usage of terms is directional, locative and positional in time, as well as being all of these being narrated by location and all show us the wao nui towards or from the sources of life and death, right and wrong. These two sets of tikaka are personified in the personification of Whiro (dark) and Te Ao Marama (light or more like enlightenment) the peak of which see the rhetorical arrow referred to as Ti. Hence the idea of dark practices and the light as positive and enlightened. So TOI /ART and the various practices thereof are informed by both Whiro and Te Ao Marama mindsets.

With the understanding and increasing knowledge bases we acquire over our lives of learning and teaching the acquiring of new facts make us whole and more able to contribute as well as receive greater knowing. The tauparapara as the form of learning, of teaching, of informing and performing I have found so very useful has also no doubt set some challenge for readers of this paper:

Mauri ora.

Khyla Russell, Kaitohutohu, oversees the incorporation of Te Tiriti o Waitangi and the Polytechnic's Memorandum of Understanding with four Kāi Tahu Rūnaka, in day-to-day operations. She facilitates relationship-building between the institute and the wider Māori community and tertiary sector organisations. She performs an advisory role in any Māori-related research embarked on at the Polytechnic, and undertakes her own research and provides post graduate supervision and consultancy outside of the organisation. Her whakapapa is Kāi Tahu, Kāti Mamoe, Waitaha and Rapuwai on te taha Māori, and Polish and Northern Irish on te taha Tauīwi.

GLOSSARY

Ako	teaching and learning Iwi: people, tribe or extended group
A tua	the future
Hara	sins
Haupapa	a term relating to the noise of the tātōoi's chisel
Hinenuitepō	the long night or death personified
Hinetītama	one of the offspring of Papatūānuku and Rakinui
Hōhonu	a depth and a deeper understanding
Iratakata me a Irawahine	who have not yet quite made the transition in space and place and are best described as the female and male elements of all things
I tua	blocked from view in present time
Iwi	Māori: Māori people
Kapa haka	a performing art - can be for pleasure, entertainment, competition and also to build a team into a cohesive unit
Karakia	incantation
Kauae Raro	lower jaw
Kauae Ruka	upper jaw
Kaupapa	subject, topic
Kinaki	add to, complement
Ki raro i te korowai o mātata	beneath a cloak of deep understanding
Ki taeka mai	towards the arrival
Ki tua	gone from present to another state
Kō	a carved stick with abstracted representations of ancestors
Kōrero	discussion
Kōrero-a waha	spoken word
Kūha me Uha	female and male elements
Maharataka	the recalling or reflection
Mahia	build
Mahika wheiakona	experience
Mana	power or supernatural force; in this case, the collective form
Manaako	the knowledge
Maramataka/Mohiotaka	enlightenment, knowledge, understanding
Mataora	he who taught men the art of tā moko

Mau Rākau and haka	forms of performing art rope and swirled, twirled in unison to accompany rhythm for training in hand eye co-ordination and haka for building cohesiveness as well as before a battle. The haka performed for so long by the New Zealand national rugby team continues to be an adaptation of a training for warfare to a pre sporting event or post winning of a sport or other significant event as praise and support for the thing performed
Mauri	essence, life force of all things animate and inanimate
Moana	ocean or body of water
Muri atu	before as well as from behind in direction
Nehe	the distant past
Nehe rā	times past
Poi	part of toi whakaaro, described as a dance form that uses raupo balls on the end of a plaited pany for waiata or song. Raupo is a leaf dried from a plant like a bulrush and it was wound into a ball and when it hits against a hand or leg, sounds a percussive noise. It with the feet, provides a beat and add rhythmic expertise to the performances undertaken in kapa haka
Pou	a form of carved post/panel representing ancestral beings or abstracted forms of things and ideas humanized or otherwise and in the form of Atua (elemental guardians or caretakers)
Rakahau or rarakahia	research or research that is woven or plaited in both form and time
Rakinui or Rangī	partner of Pokohārua i te Pō and parents of Aoraki our mauka teitei (our ancestral mountain) and his brothers (personified) which are the Southern Alps of Te Wai'pounamu
Raraka kōrero	the plaited strands spoken
Raro	down
Rarohenga	the underworld or world beneath the sea
Ruka	up
Takaroa	an elemental kaitiaki (caretakers or the sources of elemental things)
Takaroa and Papatūānuku	our first set of cosmological parents whose relationship produced the elements and pre- life forms of the sea
Tā moko	tattoo
Tāne	an elemental kaitiaki (caretakers or the source of elemental things)
Tātai korero	views, discussion and tātai: connections
Tauira	students, learner
Taumata	peak or higher level reached
Tauparapara	a recitation of whakapapa, a means by which a framework/core of infrastructure may be placed and from which are orated
Tā whā oraka	pre-experience which also describes the four elements earth, wind, fire and air
Te Ao Māori	our world

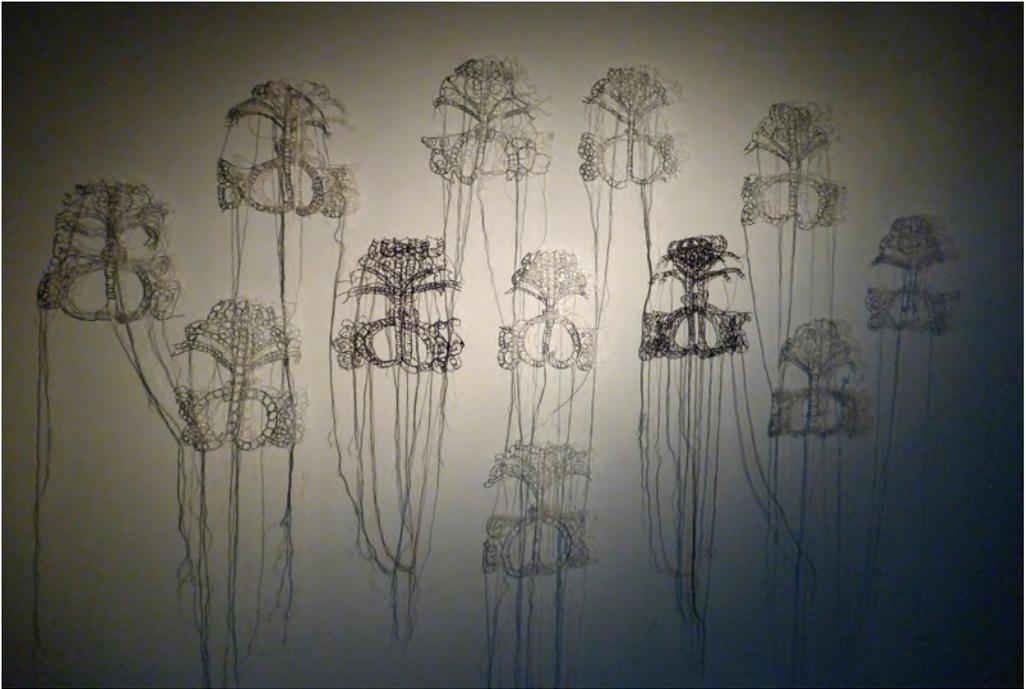
Te Ao Marama	light or more like enlightenment
Te Korekoreka	the void or the nothingness
Te Reo	Māori language
Te rereka of uri whakaeke	or the journey to the descent of humankind
Te Wa'ipounamu	one of the early names for the South Island, New Zealand
Te Waka a Maui	another cosmological being to Te Wa'ipounamu, the Greenstone Island or place of pounamu
Te Wheiao (or te Wheiako) ki Te Ao Mārama	the previous two Te Wheiao or for some te Wheiako are potential through observation that ideas can be realized and learning by experience
Tihei Mauri Ora	sneeze forth the essence of life
Tika	correct
Tikaka	practices and kawa : behavior and the application of tikaka
Tiruku	the gannet
Toi	art, the arts
Toika	used and shortened to describe the idea and actuality of the Arts
Tūpuna	ancestors, those who have gone before
Uritakata me Uriwahine	pre and post life here on earth
Wānaka	place of learning
Whakaako	knowledge associated with all
Whakaaro	thoughts, ideas
Whakapapa	is literally a layering through generations of time, of connections, of people, of places, of stories, narratives and cosmologies
Whare	building, meeting house
Whiro	dark

- 1 Whakapapa is literally a layering through generations of time, of connections, of people, of places, of stories, narratives and cosmologies.
- 2 Both of these are elemental kaitiaki (caretakers or the sources of elemental things)
- 3 The previous two Te Wheiao or for some te Wheiako are potential through observation that ideas can be realized and learning by experience. Then comes understanding and the creating of knowledge taking from old and marrying with the new.
- 4 In times past this knowledge was with tohuka and following from their demise sat with kaitaoka (the sharers of treasures of memory, through many forms, one being tauparapara)
- 5 Manaako as I mean it here is the mana of that which has been learned.
- 6 Hinetitama will be explained within a context as this layering takes shape. However, for the reader to understand the chronology of this narration, her mention here is placed for clarity rather than without any context. Whakapapa works that way horizontally at the same time as vertically.
- 7 Te Wa'ipounamu is one of the early names for the South Island.
- 8 The story of Hinetitama will be explained a little further on in the plaiting of this story
- 9 A Kō is a carved stick with abstracted representations of ancestors in carving

- 10 A Pou is a carving that is like a post our within a whareniui (large ancestral house where lines of ancestors are portrayed in flatter and much larger post forms which are not fully round like external posts. Rather they are wider, flatter and resemble what indigenous of North America call a totem pole.
- 11 Hopua; M . Kōrero –a-waha (Interview) on Te Tēpu June 5th Māori TV 2013.
- 12 Kapa haka has increased as a performing art and can be for pleasure, entertainment, competition and also to build a team into a cohesive unit.
- 13 Raupo is a leaf dried fro a plant like a bulrush it was wound into a ball and when it hits against a hand or leg, sounds somewhat like a percussive noise. It with the feet, provides a beat and add rhythmic expertise to the performances undertaken in kapa haka.
- 14 The haka performed for so long by the New Zealand national rugby team continues be an adaptation of a training for warfare to a pre sporting event or post winning of a sport or other significant event as praise and support for the thing performed .
- 15 Hinenuitepō was formerly known in whakapapa as Hinetītama referred to above .
- 16 In a korero-a-waha with one of our Poua that this was brought into the conversation 26/04/2013.
- 17 I base this opinion that is not based on fact but on the descriptions given in a tātai kōrero neherā. And as a fisher person since youth have seen the tern diving; it looks like a white arrow in appearance and acts like an arrow in flight.
- 18 The earlier reference to an arrow form and action is continued here.



KĀ HONOKA EXHIBITION



Kirsten Parkinson (nee Kemp)

Iwi: Ngāi Tahu, Ngati Mamoe, Waitaha Hapu: Te Ngai Tuahurihuri and Ngati Kuri

Dunedin School of Art Graduate 2000 / Ngai Tahu Artist in Residence 2002

E KORE E WAREWARE

The Moko displayed here belong to a much larger original collection created for my final year exhibition in 2000. The work was a response to a land sale agreement known as “Kemp’s Purchase”.

This sectioned off around one third of Te Wai Pounamu, selected entirely inadequate “reserves” for the Ngai Tahu sellers, and provided colonial European New Zealand with its patrimony. “Kemp’s Purchase” was a complex and elaborately constructed strategy and its underlying intent revealed itself over time.

The original installation displayed the Tupuna that signed or declined to sign the “Kemp’s Purchase” documents. They are constructed in white and black embroidered cotton thread. The original installation appeared confronting with row upon row of ghost like moko staring back at the viewer within a darkened room. Upon closer inspection, there are some more light-hearted details embroidered within the pieces such as the English nicknames of the Tupuna and other documented characteristics.

The work is now 13 years old and quite fragile due to the starch breaking down. Some of the details are now difficult to depict.

“TE KAUPAPA TUATAHI, HE MANAAKITAKA”

Richard Kerr-Bell

INTRODUCTION

Manaakitanga or in local dialect, manaakitaka, is one of the paramount expressions of being Māori, lwi, hapū and whānau. While definitions for this may vary slightly, the basic meaning is the same, to provide requisite care, comfort, and the warmth of welcome to visitors.

Manaakitanga as described in the Williams' and Ngata dictionaries respectively:

“Hospitality, kindness. *Kore rawa rātou e wareware ki ēnei manaakitanga ā mate noa rātou.* They will never ever forget this hospitality until they die.”¹

When the children left home, their priest gave them a benediction. No te wehenga atu o nga tamariki i te kāinga, ka tukua e te pirihi he manaakitanga mo rātou.

The minister gave her **blissing** to the congregation. Ka tukua e te minita tana **manaakitanga** ki te whakaminenga.

The obituary paid **homage** to his abilities and achievements. I mihi nga **manaakitanga** o te pānuitanga mate ki ōna kaha me ōna tutukitanga.

Thank you for your **hospitality** this week. Tēnā koe mo to **manaakitanga** mo tēnei wiki.

Keeping The heirloom is in your **keeping** now. Kai tōu **manaakitanga** te taonga ināianei.”²

While this is a well-understood concept it is also one of those that can be seen and experienced, manaakitanga as reality. Living the principle is not without challenges given the complexity of relationship and politics. My experiences certainly show a strong lived expression of manaakitaka in this part of the country by those who hold the mana of the whenua.

SO WHAT GIVES ME SOME CREDIBILITY TO WRITE ON THIS TOPIC ABOUT KAI TAHU AND MANAAKITAKA?

Having lived in Dunedin/Otepoti for over twenty years, under the mana of Kai Tahu whānau whānui in the rohe that includes the marae of Otakou, Puketeraki, Moeraki, Hokonui, and the mataawaka Marae at Shetland Street, I feel I am in a position to speak to manaakitaka as maatawaka reflecting on the many ways manaakitaka has been expressed, experienced and lived.

It is through relationships built in the area over this time period and my involvement and roles within the community always with a Māori focus that has enabled my learning and the opportunity to observe the way things work for mana whenua through the lens of manaakitaka. These relationships have led to spending time on each marae in this rohe.

Marae isn't the only place one experiences manaakitanga but it is the place to start and my knowledge of current Kai Tahu practice of manaakitanga was initially through these experiences, and in mihi whakatau. This then promotes the opportunity of listening to kaumatua and members of the Iwi talk about, 'do' and discuss manaakitanga. So let me first talk about some of these experiences.

DESCRIBING ACTIONS AND INTENTIONS RELATED TO MANAAKITAKA

Beyond hospitality as most might comprehend it, manaakitanga can include an awareness of a guests comfort on different levels, it can even account for needs anticipated. It also means being aware of those things that may be of a sensitive nature to the guest, or areas that they are interested in or enjoy. The mihi and welcome and conversation can be about understanding this.

What follows are some principles that can describe manaakitanga. I think of generosity, of patience, of openness and inclusiveness, of commitment and being in a position to offer what one can. While in most cases one can plan and prepare for an appropriate expression of it, it is often the case that you may be called upon to offer manaakitanga at short notice. In this instance a reliance on whānau and relationships one can count on for tautoko or support is important. At other times even if these are not able to be present, so one contributes what one can at the time and I guess this sums up my understanding: giving what one can at the time, as delicate and simple as a cup of tea and a smile.

WHAT IS MY UNDERSTANDING OF MANAAKITAKA?

I grew up in Tokoroa, a small timber town once home to the southern hemispheres largest pulp and paper mill, the first place in Aotearoa to have a sit-down Kentucky Fried Chicken, and whose rugby clubs launched the careers of Walter and Lawrence Little, Quade Cooper, Billy Bush, and Dunedin builder, Arthur Stone. At this point I had little understanding of my whakapapa, except our annual visit to my grandmothers in Kohukohu Northland, a ferry trip away from our Marae at Waiwhatawhata over the hill from Omapere. Later on I spent time in my takiwā living with my uncle learning a little of our 'ways' and manaakitanga at our marae and in his home working within the community painting churches, attending bowls and marae goings on.

While dad left home at 18 he had absorbed enough to continually express manaakitanga to any and all guests to our house in an open and generous fashion. I like to think I have learned from his example. This along with many marae experiences and family gatherings provides my start point reflecting on manaakitanga.

A kaumatua also explained to me that manaakitanga comes from mana – a – kī, to be full of mana. The idea that your ability to provide however it is you are supporting or providing something speaks of your energy, your spiritual quality of being able to provide, and this in turn coming from one's connection to the land, to your relationships, to atua and source of providence – manaakitanga.

FIRST EXPERIENCES OF KAI TAHU MANAAKITAKA

My first time in this region began with me landing at Dunedin airport and living in Mosgiel at Holy Cross Seminary. A Māori priest was visiting; Fr. Gerard Patterson and he had spoken of the need to meet a local woman, Khyla Russell on her farm. He spoke of her identity, connection, deep knowledge, and the courage of her faith/cultural identity. Examples of this included her karanga during the mass or service, and her commitment to ensuring the appropriate use of knowledge and its expression. I remember also tea and some baking being offered as I listened to Gerard and Khyla talk and my small contribution to the discussion at hand.

This relationship has continued in many different ways from this point on and is another expression of manaakitaka. When you take on the role of host it remains for the length of time that the manuhiri remains in the hosts environment, and should the opportunity arrive, to reciprocate as appropriate.

Having left the seminary, my next role was teaching at Kavanagh College, as a teacher of Māori it was my intention to take my senior class to the marae with parents to experience the concepts and language we were learning about in a classroom setting.

Arranging the powhiri and use of Otakou Marae was made firstly possible, and secondly simple, and from our first welcome, I felt a trust in using their facilities and 'home'. The powhiri was warm and effortless. There was hunga kainga presence from the first moment, till evening then from morning again. It was a relationship that would continue. The memories of those who welcomed us remain. And our names, behaviour and our response to their manaakitaka are also consciously held within the whānau memory. E kaa ana te ahi o Tamatea i raro i te maru o Pukekura.

STUDENT EXPERIENCES

Further beneficence of Kai Tahu manaakitaka I received was as a student at University. The university experience opened me up to Kai Tahu students, and their kind generosity to me as Ngapuhi a long way from home. The manaakitaka included invitations to whānau gatherings and hui, to flats and family homes. I even found my way onto mailing lists of local information before the days of email lists – it was actual mail! During this period I studied with Megan Ellison (whom I would later succeed as teacher of Māori at Queens High School) and Rachel Rakena now a renowned artist, was also part of that journey. Incidentally we were lectured in te reo by Hana O'Regan now lecturing at Canterbury University.

All of these people and those they are related to in their immediate families and sphere of day to day work have been more than generous because of this shared historical relationship. This is but another principle of manaakitaka, once a relationship is formed or created, it lasts in the whakapapa of connectedness into the future. Whether it is maintained or not at a conscious level, it retains its potency forever and this has certainly been my experience.

BISHOP POMPALLIER

In 2002 I was asked to organise the celebration and movement of Bishop Pompallier's koiwi through Otago and Southland as he made his way through New Zealand commemorating his travels in the 19th century. This experience showed once again the great value Kai Tahu place on manaakitaka. While acknowledging that Pompallier spent 6 days at Moeraki hosted by the rangatira of the time, and time at Otakou marae, he is recorded as having commented on manaakitaka and its understanding by pākehā of the time, "When I hear pākehās declare that the Māoris have no sensibility or gratitude I am surprised at their mistake and can but conclude that pākehās do not often give Māoris cause to be grateful to them".³

The logistics of organising Pompallier's casket and the entourage to tautoko him on his journey from The Bluff all the way to Motuti in Northland, would not have been possible without the manaakitaka enjoyed by the roopu whakahaere.

KRAMMER/TAIAROA WHĀNAU

Working at Otago Youth Wellness Trust with my Kai Tahu colleague Mori Krammer again highlighted to me the lived value of Manaakitaka here in the lower South Island. Mori Krammer involved her mum in our organisation's thinking and relationship building. She was our kaumatua and guide in matters related to how we worked. Hospitality in

many of these contexts is in relation to a willingness to tautoko what we were doing and to act as a guide out of care, ensuring we could navigate the complexity of relationships and tikaka of the locals, as much as protecting the taonga of tikaka and lore of the area. The height of the relationship was trust enough to involve me where my skills might be used well on behalf of whānau outside of the work context.

BULL WHĀNAU

Ironically I found myself back at University of Otago in 2000 working at the Māori Centre, Te Huka Mātauraka, as the first Māori counsellor on campus. I was working alongside Ron Bull (and Victoria Wetherall) in support of Māori students. These friendships have also been long standing and continue the willingness of mana whenua to support those who are willing to make a contribution within their rohe (district). Manaakitanga is not contingent on an equal response, yet it is intrinsic for Māori to reciprocate the manaakitanga one has received should the opportunity arise, even if it is by a future generation.

This period of time also saw the emergence of Mana Pounamu Awards driven by Alva Kapa. I attended with Ron Bull and this has continued over many years. Alva's daughter Janine continues her legacy of leadership in the areas she chooses to work.

ELLISON AND PARATA WHĀNAU

Peter Ellison of Otakou was my manager and friend working at the District Health Board on Māori Health. This continued the link with Hau Kainga and introduced me to the famous Kingi Dirks. I had heard many great things of this tireless worker for Māori-a-lwi who came into Dunedin Hospital's Care. These two by their willingness to be present and their commitment to Māori lived the ethos of manaakitanga, teaching with gentleness and sharing their relationships easily for the benefit of manuhiri and myself as it related to our work. As it conspired, I ended up teaching both a daughter and granddaughter of Peter and Kingi, which added a nice circle to the life of manaakitanga.

Rebecca Williams is not just a fabulous advocate for people and Māori on the Dunedin City Council, poster girl for CapableNZ graduates, Otago Polytechnic Kawanataka Board member; she is also a regular attendee at Breakfast of Te Kupeka Umaka ki Araiteuru, the Southern Māori Business Network. I have had the tautoko of her sister with Kapa Haka one year when I was teaching at St Hilda's where I taught two of her nieces, fine young advocates of manaakitanga Kai Tahu style, respectful, intelligent, generous, and aware of the needs of guests and ensuring people feel welcome.

This aspect of manaakitanga is another expression, the comfort of guests on many levels.

RUSSELL WHĀNAU

And so in a full circle or cycle, I find myself as some what of a whāngai, part of the Office of the Kaitohutohu offering manaakitanga to manuhiri of the Otago Polytechnic under the mana of Huata Holmes and Khyla Russell, supported by Kai Tahu staff. This is the extent and greatest of compliments for someone from another iwi. It is a true reflection of the practice of manaakitanga. A relationship that is not just in the rubrics of accepting waewae tapu as ones own when on marae, but the living out of this tikaka within the parameters that one is able to participate while not being whānau.

FUTURE IDEAS

It was interesting that manaakitanga is being re-interpreted or used in contexts that involve Māori but not within a strictly Māori context. In a government sponsored website (educationalleaders.govt.nz) promoting and supporting leadership in education. Manaakitanga is interpreted as "Having a sense of moral purpose and a commitment to improved learning and social outcomes is not just about supporting and guiding students, it also involves a commitment to the professional growth and support of other school leaders and teachers".

It begs the question, who holds the mana or guardianship of the concept? On a positive vein it could indicate a confluence of cultures, history suggests the bigger culture subsumes the other and eventually attempts to own or control his dimension.

In summary the key expressions of manaakitaka as I have experienced them in this rohe are:

- Acceptance
- Exposure to knowledge and local perspectives
- Friendship
- Guidance
- Hospitality
- Involvement in tikaka roles
- Permanent relationship once formed
- Receiving tiakitaka
- Relationship
- Trust
- Use of Marae



CONCLUSION

I have shown some of the ways Manakitanga is expressed by Kai Tahu, how I experienced it and indeed how the talking around it displays the significance and importance of it. Given my interpretation as Ngapuhi, and as I have heard it explained by Kaumatua of Kai Tahu, it is true that what has been relayed here, while being somewhat of a sentimental journey has primarily been to show that the practice of manaakitanga occurs on many levels in a continuous line of relationship. That when one is open to others perspectives and way of being, when we listen to understand without imposing our 'truth' or way of doing it', we learn more, we grow in relationship, and we in turn are able to respond in kind the aroha and Manaakitaka in its various forms.

Professor Winiata described Manaakitanga in this way: "*behaviour that acknowledges the mana of others as having equal or greater importance than one's own, through the expression of aroha, hospitality, generosity and mutual respect. Displaying manaakitanga elevated the status of all, building unity through the humility and the act of giving*"⁴

And in his speech at the forefront of the Rugby World Cup, Sonny Tau commented "Remembering of course what the German missionary Carl Sylvius Völkner said nearly 200 years ago, "these natives are a peculiar people. They don't measure their wealth by what they own but by what they give away". This tikanga hasn't changed.⁵

In the end, Manaakitaka is best measured by the experience of it and the earnestness with which a whānau is conscious of their responsibility that makes up their identity of this ancient lore of tikaka.

Richard Kerr-Bell, Ngā Puhi. Richard is the published author of two books and is an alumni with Massey and Otago University with an M.A, PGDipTch, and BTheol. He is the Chairman of the Southern Māori Business Network (KUMA- Te Kupeka Umaka Māori Kí Araiteuru) and enjoys his family, movies, football, and writing. Richard provides Management Coaching, Strategic Thinking and Guidance Counselling in his roles with NGO's, Business and within the Education Sector.

- 1 Williams, HW, (1971). A dictionary of the Māori Language Auckland University Press.
- 2 Ngata. H.M, (1993). English-Maori Dictionary, Wellington, Learning Media.
- 3 Keys, L., (1957). The life and Times of Bishop Pompallier, the Pegasus Press, Christchurch, New Zealand.
- 4 New Zealand Herald article 31 May 2005. Interview with Ruth Berry - reporter Maori issues.
- 5 Mataitai - Presentation To NZ Recreational Fishing Council AGM by Sonny Tau 8-10 July 2005.



KĀ HONOKA EXHIBITION



Simon Kaan

Ngāi Tahu/ Kāti Irakehu Dunedin School of Art Graduate of 1993

Homogeneity Toru

This work was done in my third year at art school. I majored in printmaking and was starting to explore where I fit in in the world. I was into German expressionism at the time and into the raw nature of mark making. I used an angle grinder on an aluminum plate to make this work one night... the next morning I was informed I had angle grinded the new press bed in the printmaking department.

This piece is one of a series of three, Homogeneity Tahu, Rua and Toru. I think I was trying to make some sense of the people who make up who I am; looking at whakapapa and my family's long tradition of interracial breeding. It was a pivotal time in which my art helped me to work out my Ngāi Tahu identity. Around the same time I made a work that Marilyn Webb saw as having a spirit form in it akin to a "manaia." This got me thinking...

MĀORITANGA AT RUAPUKE ISLAND

Jeanette Wikaira-Murray



Remains of Reverend Johann Friedrich Heinrich Wholers' Chapel and School, Feb 1895. Ruapuke Island.
Hocken Collections, University of Otago.

RUAPUKE

Island home, where seagulls wing their circling flight,
amid shards of splintered granite strewn across your hills,
relentless are the gales of violence that rise above the roar of the elements.
You are an island of native grandeur and simple dignity,
with not a suspicion of levity or discernible note of mercy.
Majestic are your fury hurling waves that erupt in masses of foaming spray,
and the surging billows intone their everlasting grand requiem.
Ruapuke, you offer me grey solace.



Remains of Reverend Johann Friedrich Heinrich Wholers' house on Ruapuke Island.
Hocken Collections, University of Otago.

REMAINS

Barely anything remains of your presence, yet you are remembered.

The scenes have changed but not the scenery.
The actors have long disappeared from the island,
but not their descendents.

The angry sea still surges against rocky islets and
there is fury within the blinding rain squalls,
against this the island remains silent and grave.

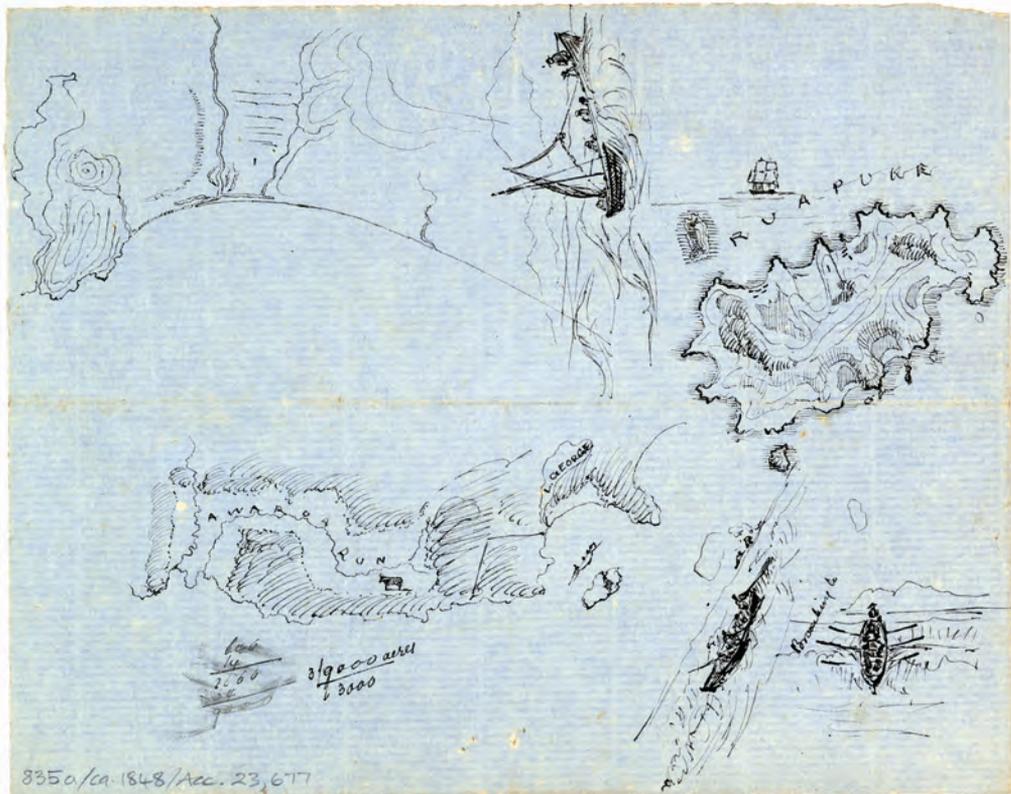
It is still a stiff tramp to perch on a rocky eminence,
where long and mournful wailing can be heard as the wind
whips salt through the air rasping across haggard granite faces.

Time is ticked off and days pass with monotonous regularity
and slowly my senses are drawn open to your ancient rhythms,
causing several of my preconceived notions to be utterly dispelled.

What remains are marks on earth.

THE MAP OF AN ISLAND'S HEART

Rocks clambered over by generations of
Brown feet hold the
Mauri that rests atop a
Hill that rises from a muddy track to reach a
Homestead of peeling paint where there is a
Room pared back, clean and laden with
Photographs on each wall filling space with
Wairua felt as a memory of the
Old people and the young gone early with
Aroha woven into every crevice and served in a
Kitchen fuelled by a wood stove where
Manaaki is always the order of the day along with
Korero and a constant concern about the levels of the
Water in the tank that stands next to a
Nikau tree that has a
Pito buried beneath until the
Wind's force felled it and a
Nikau plank was used to make a bridge over a
Muddy bog forming a path trodden with
Gorse that scrapes bare legs cured only by a
Beach of long summers spent on
Sand dunes of rivalry and chivalry amongst
Cousins those allies and foes of family and
Aunties part warmth, part razor sharp and
Uncles gruff and salty to the bone with a
Whiskey in one hand and the other
Gritty from hard work on the
Sea of life and loss.



Mantell, Walter Baldock Durrant, c.1848. Ruapuke Island Cartographic Material. MapColl 835a ca.1848 23677. National Library of New Zealand.

Jeanette Wikaira-Murray: NgātiPukenga, NgātiTamatera, Ngāpuhi. Jeanette is currently employed as the Kaititui Māori - Māori Services Librarian at the Hocken Collections, University of Otago. Jeanette's research interests explore the intersections of cultural heritage, traditional knowledge and relationships between Māori and Indigenous communities and their collections held within cultural heritage institutions. Jeanette's work traverses issues within Aotearoa of openness and access in relation to Māori cultural protocols and taonga Māori collections. These poems are a creative response to images held within two important Heritage institutions, the Hocken Collections and the Alexander Turnbull Library. In these poems Jeanette draws on her personal experience of visiting Ruapuke Island in the Foveaux Strait; the archival and photographic collections that have shown her the depth and richness of the island's history and stories shared by whānau who call this island home.

MĀORI CONCEPTS FOR SOCIAL AND COMMUNITY WORK

Anaru Eketone

INTRODUCTION

For those working in Māori communities or organisations, it is important to understand some of the inherent Māori cultural concepts that are important to those contexts. Many groups and projects have struggled to involve Māori people and communities, often because of a lack of understanding of important Māori values and processes. As a Māori person born and raised in Otago but belonging to the Ngāti Maniapoto and Waikato Iwi of the North Island, I know what it is like to learn the hard way about Māori processes. When I was growing up, issues around tapu and noa were translated as cleanliness, or showing respect; mana was not necessarily talked about, but was interpreted as politeness, respect and good manners. I seemed to know a lot of the right things to do, but not why, even though there were times where I felt paralysed in my ignorance. At the age of 21 I moved back to my tribal area for 12 years to work as a youth worker and learnt a lot from the families and the communities I was associated with, as well as from my hapū and relatives. That gave me confidence, so that when I moved back to Otago, I was in a position to learn even more from the communities and people in that region.

I came to realise that Māori social and community work is multi-layered and complex. Māori communities are not homogenous and sometimes have competing factions, histories and approaches. There may be differing perspectives between mana whenua and mātaawaka, rural communities and urban ones, traditional and modern, those who speak te reo and those who do not, those who have succeeded in education and those that have not and those whose primary identification is tribal (Iwi), ethnic (Māori), half-caste, or national (Kiwi). One extended family can reflect all these differences and variations, despite this, there are values that are arguably integral to most social and community work involving Māori. Therefore, I will highlight some important Māori concepts and constructs that affect how Māori may view or be involved in community development or community organisations. The following concepts are not necessarily used in social and community work *per se*, but are concepts that need to be understood for good community work to take place. I will use some of my personal experiences to explain some of the underpinnings of why, in Māori social and community work, we do what we do. The definitions and explanations are, by necessity, brief and may not necessarily give justice to what can be very deep concepts. Some concepts may differ between Iwi as they are multi-layered, so that the more you investigate them, the deeper they go. Therefore, the end of this article will provide further reading for those seeking a greater understanding.

It should be noted that while very basic at times, (and I apologise for this), the purpose of this article is to be explicit about the meanings of different values and concepts that I wish had been spelt out more clearly for me as a young youth worker and community worker.

TAPU, MANA AND AROHA

Some of the foundations of the Māori cultural world-view are mana, tapu, aroha and the appropriate application of these terms within tikanga, many of the latter values and concepts described come directly and indirectly from these concepts. Mana and tapu are inherent in all humans, where mana is the "enduring indestructible power of

the gods¹. It can mean power, prestige or esteem - depending on where the mana is derived from. There are four forms of mana. The first, 'mana atua', is the power derived from and given by the gods. In this way it is closely aligned to tapu, where, according to Barlow, mana is the realisation and actualisation of the tapu of the person. The second, mana tupuna, is power and prestige that is passed down from our ancestors. We acknowledge their deeds and their greatness is passed down on to us, as all Māori are descended from important ancestors who gave their names to many of our hapū, iwi and place names. The third form is 'mana tangata' and is that recognition we gain for ourselves from others because of our own actions and qualities. The final term, 'mana whenua', will be discussed later, but refers to the power associated with the possession of lands². There are many philosophical and theological layers to this discussion, but we will leave ourselves with a kōrero that, in many ways, is enough for our purposes here.

Where mana is the realisation of power, tapu according to Barlow³ is the potentiality for power. It is from this core that we get our contemporary descriptions of tapu meaning sacred or under restriction. There are two main forms of tapu⁴: 'intrinsic tapu'; and the 'extension of tapu'. Intrinsic tapu is that tapu that is inherent in us as human beings where every person is tapu in their own right. Each person possesses it and should be treated in a way that respects their intrinsic tapu, which is why we have restrictions around our bodies and our person. The extension of tapu can apply to places, times, people and things. For example, a person has intrinsic tapu when they visit a marae for the first time, but there is also extension of tapu where they are referred to as 'waewae tapu'. They go through a whakanoa process that removes the extension of tapu while having no effect on their intrinsic tapu⁵.

Tapu has real impacts on the lives, actions and processes of modern day Māori. Correct processes must be followed because of the inherent tapu of the individual or the extension of tapu placed on objects, places, times or events. At the same time mana has to be acknowledged in others, (individuals or groups), to show that you too have mana. This acknowledgement is governed by tikanga. Tikanga comes from the word tika, meaning correct or right. In any occasion, many Māori people will expect the process to be tika, i.e. done in the correct manner. If tikanga is adhered to, it ensures the acknowledgement of mana and tapu and ensures that neither the gods nor human beings are offended⁶. This is where the fourth concept, aroha, can potentially complicate things.

Aroha is often translated as love, but is much broader. Barlow⁷ describes it as an "all-encompassing quality of goodness expressed by love", often expressed through sharing what you have. Tikanga and aroha can both reinforce one another and challenge one another and requires a great deal of knowledge and wisdom to put one above the other.

WHAKAPAPA

'Whakapapa' is genealogy and refers to one's ancestors, siblings and descendants. Your whakapapa and its links to whānau, hapū and iwi can dictate what roles you may have at different stages of your life with all their associated rights, obligations and expectations. Whakapapa may mean that someone has obligations to people that they may not even like or in the normal course of events have much to do with. Whakapapa may entitle someone to rights, obligations and responsibilities regarding traditional food gathering such as muttonbirds or shellfish that someone from outside the tribal area does not have.

Your whakapapa can be important in a community setting where people like to know who you are and where you come from and while this can open a number of doors, it can also create another level of accountability. If you work in a Māori community you are accountable for your actions to your relatives, as well as to the organisation you belong to. Once, a Māori colleague returned back to our organisation's office and shared how one of the local kaumātua was dissatisfied with the organisation. The kaumātua had said to my colleague that they were withdrawing from the organisation and finished with the words "and I shall be talking with your father". While whakapapa can be useful in getting someone into Māori spaces, those same whakapapa links increases your accountability. That colleague was having to go home and explain to her father why the organisation she worked for had not successfully met the needs of this particular kaumātua.

MANA WHENUA

'Mana whenua' relates to the possession of land and its ability to sustain the people⁸. Mana whenua are also the local people who whakapapa to that area and to the local tribal marae. For example, Ngāi Tahu hold mana whenua status over most of the South Island but the term can also specifically relate to the people of the local hapū and local marae. These locals can also be referred to as the hau kainga, papatipu marae, tangata whenua and ahi kaa. For someone to belong to the mana whenua, they usually have to descend from someone who belonged to that marae. Being married to someone from there does not usually count. Sometimes, someone who has married into the local people can be given responsibility for certain activities, they may even represent the marae at events or committees, but it is unusual for them to have authority as mana whenua. They are thought of as having their own mana whenua status in their own territory as well as belonging to their own whānau, even to the extent that there are some graveyards that do not allow "outsiders" to be buried there if they do not descend from particular hapū ancestors. Often a person on death will return to their people to be buried with their parents, grandparents and tīpuna, even if they have lived in another tribal area for 70 years.

Each tribe, unless there is a dispute over borders, acknowledges the mana of another iwi over its own territory. With the wide spread dispersal of Māori across the country, most do not live where they hold mana whenua status; they live on the traditional lands of another tribe or hapū. Recognising the mana whenua status of the local people is important for most Māori as we also expect others to recognise our mana whenua status in our areas. One of the examples of great hurt toward the Ngāi Tahu people is the way, in the past; their mana was passed over and ignored. In the Ngāi Tahu Claims Settlement Act⁹, the Crown apologised for its past failure to "acknowledge Ngāi Tahu rangatiratanga and mana over the South Island lands within its boundaries". The lack of acknowledgement of Ngāi Tahu's mana was not only by Pākehā, but by other Māori who came from the north and may have been unfamiliar with the history and processes of Ngāi Tahu. At times, they were seen to marginalise and trample the mana of the local people; Ngāi Tahu were looked down on because most of their people were not fluent in te reo, even though the same is true for most North Island iwi¹⁰.

If we look at the history of Māori initiatives in a place like Dunedin, few would have happened without the patronage, support or involvement of local Ngāi Tahu elders and community people, of whom there are too many to name. Dunedin, like most areas, has set processes and people who should be approached early on in the initiation stage of a project. Often marae have people with readymade expertise, however, there was a stage when the Ngāi Tahu Treaty of Waitangi claim was taking up a lot of people's time and energy that there maybe have been some gaps¹¹. Even then there were people around who had an unwavering commitment to Māori and community development. The late Ted Parata spoke in the late 1990's about all the committee and consultation meetings he was having to go to, however, his comment was "but that's what we asked for".

The mana whenua are the Treaty of Waitangi partner in any particular area and have the right to be consulted with over Article Two issues; with their views being the accepted ones for the area. They have the right to define and the right to protect¹² those things that are important to them. Mana whenua have a right to have their kawa and tikanga respected and recognised and the right to define what is spiritually important to them. They have the right to define their values, their customary practices without reference to the way others do things elsewhere, and the right to choose and acknowledge their leadership (it is sometimes surprising to see who the media proclaims to be a Māori leader with no evidence of support within the Māori community).

When consulting with Māori you go to mana whenua first. When initiating projects or initiatives that have an impact on Māori locally one must talk to mana whenua first. They may want to be involved or they may want to be kept informed, it is their prerogative. Often they have people interested and experienced, that may benefit initiatives, and other times they may just want to know that their mana is respected and recognised. To locate the mana whenua for a particular area, ask local Māori or the local City or Regional council about which hapū, iwi or marae represent the local mana whenua.

MANUWHIRI/MANUHIRI

Manuwhiri can be translated as visitors or guests¹³ but the term covers a wider contemporary meaning. Someone living in an area who is not mana whenua can be called manuwhiri as they do not whakapapa to the area. Māori living in another tribe's area are often referred to as mātaawaka and in places like Otago and Southland, most Māori are mātaawaka from the many tribes of the north. As mentioned previously, one of the causes of tension in the past between mana whenua and mātaawaka was when the mana of mana whenua was perceived to have been 'trampled' on, such as when their roles were usurped or when organisations and people had consulted with Māori by consulting any kaumātua or any Māori group, rather than with the mana whenua first. While mātaawaka, as do all New Zealanders, have the right to be consulted on many issues, today many mātaawaka will defer to mana whenua as they often have already developed their own plans and strategies around particular issues for their geographical area.

When mātaawaka organise themselves into their tribal groups they are often referred to as 'taura here'. Ngā Whānau o te Waka o Tainui ki Ōtepoti is a group made of whānau belonging to the different Iwi who descend from the Tainui waka, but who live in Dunedin. They are linked back to Tainui territory by a 'taura', a metaphorical rope. This group exists for the benefit of Tainui people living in Dunedin. Other organisations such as Te Kohanga Reo o Whakaari can be referred to as a māta waka group because it is a group of Māori based in Dunedin primarily responsible to itself, even though the individual whānau may have strong attachments and obligations to their home marae, hapū and Iwi. Mātaawaka have an obligation to defer to mana whenua particularly over Article Two issues of the Treaty of Waitangi, as well as a responsibility to support them in their quest for social justice around Article Three issues.

Tangata Tiriti is the broader name for those that live in New Zealand who do not have Māori or Moriori whakapapa. The name reconfirms that all people who are not Māori and live in New Zealand as citizens or residents are here because the Treaty of Waitangi gives them that right. The preamble specifically states that a prime reason for the need for a Treaty was the presence of settlers and the fact that there were more to come¹⁴. Claiming a tangata Tiriti identity at this stage of our history is undoubtedly a political statement because it acknowledges both Māori and non-Māori rights guaranteed under the Treaty of Waitangi.

A popular identifier for non-Māori in the 1990's was 'tauiwi' but has gone out of favour to some degree, possibly because the Williams Dictionary¹⁵ defines it as "foreign people" or a "strange tribe". This was an anathema to some as they did not want to define themselves as foreign when they were an eighth generation New Zealander. In fact if you look at where the term was used most in the 20th Century, it was in the Bible where it was a translation of the term "the nations"¹⁶. As such, it was signifying that the origins of New Zealanders without Māori whakapapa were from all over the world and was meant as an inclusive term, similar to the term 'ngā hau e whā', or, 'people of the four winds' which acknowledges and gives honour to everyone and their origins.

TINO RANGATIRATANGA AND MANA MOTUHAKE

'Tino rangatiratanga' and 'mana motuhake' are often translated as self-determination and autonomy respectively. The Treaty of Waitangi is the second of the original founding documents of New Zealand, the first being *He Wakaputanga o te Rangatiratanga o Niu Tirenī: The Declaration of the Independence of New Zealand* in 1835. Broadly speaking the Treaty of Waitangi can be defined by which issues relate to the various articles within:

Article One refers to constitutional issues and issues of government etc.

Article Two issues are those that pertain to tribal sovereignty, tino rangatiratanga and mana motuhake, incorporating land, fishing, resources, taonga/taoka etc.

Article Three issues relate to equality, usually including social policy issues such as health, education, welfare, justice, housing, employment etc. (While iwi may have a role in promoting and overseeing Article three issues, at this stage in our history, it is still the responsibility of Government to ensure that Māori have the same access and outcomes to non-Māori in respect to social issues¹⁷).

In the Treaty of Waitangi tino rangatiratanga appears in Article Two of the Māori version. It guarantees Māori, according to Jackson¹⁸, the right to define what is important for Māori and the right to protect those things. Mason Durie takes it further and describes tino rangatiratanga, selfdetermination, as the “advancement of Māori people, as Māori, and the protection of the environment for future generations”¹⁹.

How we determine ‘tino rangatiratanga’ and ‘mana motuhake’ is an on-going debate and something that is continually being negotiated, despite many Māori having more expansive ideas on what these terms mean than many non-Māori. It is interesting to note that in Treaty of Waitangi settlements the Crown has acknowledged Ngāi Tahu as “holding rangatiratanga” within the tribal area of Ngāi Tahu²⁰, whereas with Tuhoe, it has agreed to some form of mana motuhake²¹.

Usually tino rangatiratanga relates to tribal matters, although the Treaty of Waitangi does specifically guarantee tino rangatiratanga of the individual²². In 1999, the Ōtepoti Safer Community Council had some funding to be distributed and so community funding applications were called for. The group overseeing the funding allocation was challenged to split the fund into two, one to be decided by the Māori caucus representatives and one to be decided by representatives of the Tauīwi caucus. This did not happen. At the accountability hui, a statement was made that there should have been separate funding groups. As I was a Māori caucus representative, my reply was that it was unnecessary. In fact by having one fund, 87% of the money had gone to Māori initiatives and if we did it the alternate way, we would only have had access to 50% of the money. The reply was that it was a principal of ‘tino rangatiratanga’, that it was best for Māori to decide on its priorities as there were Māori groups that missed out that might have received funding. The issue was not about the amount of money, nor the percentage of funding allocated, but goes to the heart of which values were used to make decisions about how resources are distributed and who truly had ‘tino rangatiratanga’. It was a useful lesson in the competing values of the community.

MANAAKITANGA

‘Manaaki’ means to express love and hospitality to people²³ with manaakitanga being the expression of that hospitality. It is derived from the word ‘mana’, and can refer to both acting in a way that shows you have mana, and acting in a way that shows that your visitor has mana. To not treat a visitor well is to show that you lack mana because you have not recognised the mana of your visitor. To send your visitors home hungry can be shameful and reflects on the mana of the marae, and therefore, the people. It is worthwhile to remember that even something like hospitality can have differences across cultures. From my wife’s world-view, you show hospitality by giving the visitor autonomy to make their own choices. Also, her parents grew up in the depression and so waste is frowned upon, therefore, while you seek to be seen as generous, you do not force food on people as you do not want them to eat something that they do not want. From my world view, you try to have more food than is needed so that a guest can take as much as they want and not feel they have to ration themselves, which may make them feel less welcome.

Manaakitanga has wider contemporary implications for mana whenua as it can bring an obligation to ensure that people living in your region are cared for. Part of this obligation is to ensure that the Government is doing its part of looking after those on the margins. As an expression of its manaakitanga obligations, Ngāi Tahu has incorporated the raising of outcomes for all Māori in its Ngāi Tahu 2025 vision document²⁴ as well as in its memoranda of understanding with the health and education sectors²⁵.

KAITIAKITANGA

Associated with being Mana Whenua is the right of 'Kaitiakitanga', the right and obligation to protect those things that are important to whānau, hapū and iwi. This includes the obligation to care for and protect food stocks, the environment (particularly waterways) and the tribe's important cultural areas²⁶. Iwi have a very long-term view on their ability to access their traditional food sources and see it as a major responsibility to protect resources for the many generations to follow. Kaitiakitanga also has an obligation to protect people from spiritual and physical harm. Ngāti Naho objected to the relocation of State Highway One through their territory because it would have impacted on the lair of one of the Waikato river's taniwha (river guardians)²⁷. This recognition of their kaitiakitanga was met with controversy and derision, but underlined their commitment to those travelling through their area. The stretch of road between the Bombay Hills and Huntly was for many years the most dangerous in the country, with many vehicle-related deaths. Their responsibility was to ensure that nothing they did, or neglected to do, would cause spiritual or physical harm to those passing through their area. Manaakitanga and kaitiakitanga are closely associated, and are both obligations and rights of the local people.

WHAKAWHANAUNGATANGA

'Whakawhanaungatanga' is about finding whakapapa links²⁸. It is the process of identifying, maintaining and re-establishing relationships so that associated obligations are rediscovered, maintained or initiated. Sometimes it was used to avoid conflict, where if two disputing parties could identify familial relationships, then conflict could be resolved peaceably. Today, it is mostly used to identify how people are related to one another, which inscribes some form of obligation. A colleague and I met Dr. Leland Ruwhiu for the first time. We spent the first part of our time together discussing our familial histories, identifying past connections through Grandparents, third-cousins and workmates, so that after half an hour we had discovered enough whānau connections to identify some form of obligation to one another. This was done so that we could call one another 'whānau' and therefore feel more comfortable working together. We also become more accountable to our whānau, to behave towards each other in honourable and respectful ways.

KOTAHITANGA

'Kotahitanga' is a form of unity that is vital in Māori organisational and community practice²⁹. Often, mainstream community groups will operate on a system of democratic decision making, where those who wish to, get to express their opinions and point of view before a motion is voted on. Whatever decision is made, the thinking is that the group has made its decision and so everyone is now expected to participate in the implementation.

Many Māori groups do not operate this way, instead, they would far rather reach consensus than have to vote on a decision where there may be disagreement. The reason being, that unless someone agrees with the decision, they may not necessarily be honour-bound to support it; in fact, they may even say, "well if that is your decision then you can do it on your own". If I do not consent to the decision, I am under no obligation to participate in the implementation and can therefore go my own way. If consensus is reached, then everyone has agreed and therefore everybody is theoretically bound by it, especially if you strive to be "he tangata kī tahi" (a person who means what they say). It is not the democratic process that necessarily binds you, it is the agreement one makes through consensus.

KANOHI I KITEA

'Kanohi i kitea' is, literally, the seen face³⁰. This refers to participation in the local community's activities, where turning up to hui and tangihanga expresses a commitment to that community. A person can be seen as representing themselves, their whānau, hapū, iwi, their employer, or an organisation they are associated with.

When I started work as a Māori Health Promoter for the Public Health Service of the local hospital, I was expected to advocate for change amongst the Māori community, run health promoting hui and promote healthy policy in Māori organisations. My problem was that I had left Dunedin when I was 20 years old and so needed to re-establish myself as belonging to the community. I would be constantly finding excuses to visit most Māori organisations in the region. I would go to their openings, their celebrations and buy their raffle and batons-up tickets. Then, when it came time for me to need support for what I needed to do, people were far more willing to take a punt and support what I was doing as I was seen as being a part of the community. Tangihanga are important to be at, not to do business, but to show your aroha and show you are supportive of what the community is going through. Sometimes, some of our Pākehā colleagues may think that we are avoiding working, or just going for a feed, but it is a responsibility to pay your respects and contribute to the costs. Sometimes, I cannot attend things and so a colleague and I try to make sure that at least one of us is always at important occasions.

Included with *kanohi kitea* is the concept of '*kanohi ki te kanohi*', literally, meeting together with people, "face to face". In community work, the ground work for any project should involve a lot of face to face meetings. If someone sends me an email, it is then up to me if I decide to attend or participate. If I am visited face-to-face, then that invitation becomes part of an on-going relationship. On National Radio in 2013, Trevor Yaxley, an Auckland businessman, was giving advice on how to do business with China. He described how he made 61 trips to China on behalf of his company to create relationships because he said that, "Chinese do not do business with foreigners, they only do business with friends"³¹. Much the same can be said of community development involving Māori; often we will only get on board a project with people who are trusted. Trust comes through relationships, and to a large extent, relationships are formed by being face-to-face over a length of time.

TAUUTUUTU

'Tauutuutu' is another term involved in relationship building; it refers to reciprocity. The building and maintenance of relationships through reciprocity invokes an obligation to one another. When my grandmother died, all of the *koha* received was written down in a notebook so that the *whānau* knew exactly who had donated *koha* and how much, so that the next time a member of their *whānau* passed away, a *koha* of the same or slightly more could be returned.

Reciprocity can show itself in many ways. As previously mentioned, when I worked as a Māori Health Promoter, I was expected to run events and initiatives promoting health issues such as the reduction of tobacco use in the Māori community. One of the challenges was that some of the issues I was pushing were not considered priorities of the community at the time. There are a number of ways of bringing issues to the fore: education, fear-mongering, legislation and any number of practices to get people to do what they do not want to do. I had a number of strategies, but personal and group reciprocity was one. What I used to do was support everything these key community groups were doing that I could. It might be Te Kohanga Reo, Māori private training establishments or Marae, all of which needed support. I should say at the outset that what I am about to describe was not strictly mercenary, that is, that I needed something myself. These were good positive organisations involved in promoting Māori development and Māori advancement, and so it was also a pleasure to be involved in and support what they were doing. As a consequence of my going to their events, their fundraising activities and buying their cheese rolls, I found that the positive Māori development and health activities I was promoting were reciprocated in return with that same support. We were all on this same journey together. Realising what was occurring, I began to look for further reasons to visit them, taking information, donating t-shirts or sponsoring sports teams. I was too ashamed to ask for their support on certain issues unless I first proved my support for them. This ongoing support built up a critical mass and so when I wanted to promote Smokefree policies, they were obligated to listen and I would get a good hearing. If I wanted to run a hui to promote child health or child safety practices, more often than not they would go well and be well attended because of the relationships that had been formed.

The best projects that I felt I was able to get going, usually originated outside of my work time. They were chance meetings at a kapa haka festival, or ideas that came about at hui. The things that I achieved did not happen without prior relationships and the mutual obligation that comes from supporting one another. The other side of this is that, for want of a better phrase, you are what you do. By that I mean if you have a profession or occupation, that role may be seen as a resource for the community. A number of times I was asked to do something, or run a seminar for example, because of the professional role I had. Even when I left the health promotion job, I was still called on to do things related to that role because that was where I had experience and was what the community needed at that time. That willingness to go beyond the usual also attracts obligation that, at some time, will be reciprocated. My vision is for "positive Māori development and Māori advancement as Māori"³². I didn't do it for my employer or for the wages, but hope that I did it because I had the opportunity to participate in the development of our people. Sometimes it worked, and sometimes it didn't; one in particular was an unmitigated disaster. As most have forgotten about it I won't raise it here except to say that it was a major learning experience where I was trying to implement something that mana whenua should have been consulted on in the first place. When someone from the mana whenua found out the conversation started off with "what the hell do you think you are doing?" The goodwill I had accumulated in my community was not enough to save the project; meaning hundreds of wasted hours, but it did mean that I did not have to leave my job.

One example of things not going well was when people and organisations won contracts to deliver services from a national body and then turned up to the community to get support for the delivery of that contract. These can sometimes be seen as self-serving, with the economic benefits going just one way. I have also heard comments such as, "That is not my job", "That is not my role" or "that is not what we are here for" and are often interpreted as your primary purpose being to make sure you get paid, rather than helping the community deal with what they have identified as their core issue. In fact, responses such as "That is not what we are here for" show that the community has a good idea about what it wants and that your contract may not in fact achieve that end goal.

CONCLUSION

Social and community work, by its very nature, promote social change³³. It raises important questions about the origins of a mandate to perform this social change, particularly in Māori communities. Many Māori would argue that to be ethical, any organised community work should contribute to Māori self-determination and should only be for the overall goals of advancement as set by Māori. Social and community workers need to ensure there is room for Māori whānau and communities to be active in organisations that are involved in dealing with its members. In order to do so, workers need to be knowledgeable, recognise the importance of Māori values, concepts and processes, while still having the wisdom not to impose their own view of these concepts on the people they are working alongside. Many whānau have their own way of viewing and applying these concepts.

As a final comment, it needs to be understood that knowledge of these concepts does not give anyone any rights or the expectation of involvement from anyone in the Māori community; it merely opens the way to opportunities to be more useful to Māori communities.

This has been a brief description for social and community workers of some important values, concepts and processes in Māori society, however; it really only scratches the surface. For more extensive explanations and applications of the above concepts see: Tikanga Whakaaro: Key concepts in Māori culture by Cleve Barlow, Tikanga Māori: Living by Māori Values by Hirini Moko Mead and Te Tangata: The human person by Michael Shirres.

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GLOSSARY

The following terms are translated using the meanings as they were used in this article. Many of these words can mean much more than they are translated here.

Ahi kaa	Literally, those who keep the home fires burning, referring to those involved in the day to day life of a marae
Aroha	Love, all-encompassing quality of goodness
Hapū	Sub-tribe
Hau kainga	Those from the local marae
He tangata kī tahi	A person who speaks once and means what they say
Hui	A gathering
Iwi	Tribe, nation
Kanohi i kitea	The “seen face”
Kanohi ki te kanohi	Face to face
Kapa haka	A type of performance art
Kaitiakitanga	Guardianship, stewardship
Kaumātua	An elder
Koha	A gift governed by aroha and obligation
Kōrero	Discussion
Kotahitanga	Unity
Manaaki	To express love and hospitality
Manaakitanga	Hospitality
Mana	Power, prestige, esteem
Mana atua	The power derived from the gods
Mana motuhake	Autonomy
Mana tangata	Recognition we gain due to our own actions and character
Mana tupuna	Power and prestige derived from the ancestors
Mana whenua	Power associated with land, the local hapu
Manuwhiri/manuhiri	Visitor, guest
Marae	Local hapū base, traditional gathering place
Mataawaka	Māori living outside their tribal area
Ngā hau e whā	“The people of the four winds” used to inclusively describe all those gathered.
Noa	Free from restriction
Pākehā	New Zealanders of European ethnicity
Papatipu marae	Local Ngāi Tahu marae
Rangatiratanga	Chieftainship, authority
Tangata Tiriti	Those who are New Zealand citizens by right of the Treaty of Waitangi
Tangata whenua	The people of the land, the local Māori people, all Māori people
Tangihanga	Mourning rituals

Taniwha	River guardian
Taonga/taoka	Valued belongings and resources
Tapu	Sacred, under restriction, the potentiality for power
Tauīwi	People from the nations of the word, non-Māori New Zealanders
Taura	Rope
Taura here	An organised tribal group living outside its tribal territory
Tauutuutu	Reciprocity
Te kohanga Reo	A type of Māori pre-school
Te reo	The Māori language and its dialects
Tika	Correct, right
Tikanga	Customary practices
Tino rangatiratanga	Self determination
Tīpuna	Ancestors
Waewae tapu	Someone visiting a particular marae for the first time
Whakanoa	To remove the restrictions of tapu
Whakapapa	Genealogy
Whakawhanaungatanga	To identify, maintain and create relationships
Whānau	Extended family

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- 3 ibid
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KĀ HONOKA EXHIBITION



Victoria Deaker

Ngāi Tahu/ Kāti Huirapa ki Puketeraki Dunedin School of Art Graduate of 2012

'Literature II' Installation & Illustration

This artwork represents a portion of my family history and is a metaphorical self-portrait presented in the form of illustration and installation. The source material combines threads from throughout history, my present day life, whakapapa and family heritage.

Exploring my Kai Tahu heritage was a starting point of this collection of items from my personal history. Kai Tahu were historically the most transient of all tribes and in the same way that my ancestors moved frequently and gathered resources along the way I have taken this approach to collecting my subject matter for my graduate year's art practice. Each object is significant and has a story attached.

I use my art to further investigate and understand my family history. How we fit in the world and the lives of the people that are my influence. The objects selected have a special meaning, either on a personal, cultural, societal, religious or philosophical level.

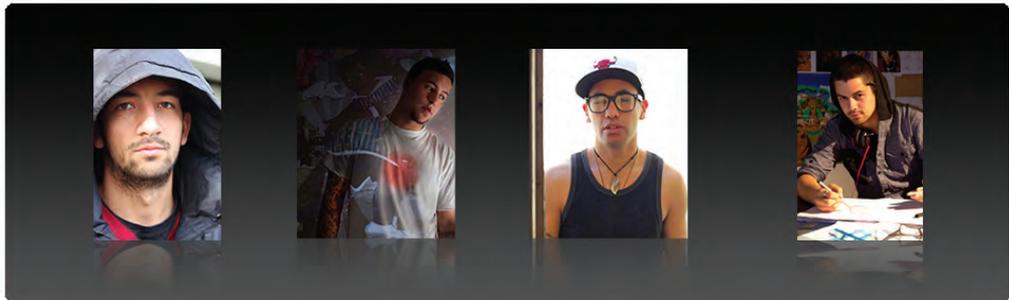
Metaphorical Self-portraits can be carefully staged to show the audience only what the artist wishes to project, or deeply revealing, inadvertently displaying personal feelings. Self-portraits launch into self-study; they are a way to acknowledge the past, and a way to release emotion. Through this artwork I study my own person physically and emotionally.

THE JOURNEY

Ngā Tapuae o Nexus

This piece of writing will detail the journey Māori students took to enter tertiary level study, experiences and challenges that have come from it and where they are taking their newfound skill sets. It is written from a collective voice and switches between individuals to provide a comprehensive history of the Nexus Design Collective and its achievements.

NEXUS DIMENSIONS



The Nexus collective is made up of four of Otago Polytechnic's Māori Students, Caleb Dudley, Madison Henry, Thomas TeWhaiti-Henry and Vinnie Egan.

We are Communication Design students at the Otago Polytechnic. We each have our very own specialized creative skills, ranging from traditional and digital illustration, light and sound manipulation, film and motion capture, design consultancy, and this irrational hunger for project completion.

NEXUS HISTORY

The Nexus Dimension Design Team was forged in 2012 at Otago Polytechnic. We had worked together unofficially in various ways since 2011 and had produced a range of creative work for a number of clients. During 2012 we decided on formally announcing our design collective.

Our unique collaborative skills were the key to success when we worked together: Our skills and ideas were further enhanced by the brotherhood-like chemistry we shared that seemed to become stronger with each job. Utilising our combined interests, skills, knowledge and abilities we passively learned from each other and inspire new and exciting ideas with the passing of each day. Through the brilliant academic support of the Otago Polytechnic's creative leaders, we had grown into a genuine design team. We were producing some very high quality design work.

It would seem fate had rewarded us for our interests and caused the universal energies to bring us together: Anything that related to anime, such as Dragon Ball Z, Naruto Shippuden, Bleach, One Piece, Afro Samurai, Full Metal Alchemist and other amazing well-composed shows brought out our creativity. Anything that was aesthetically pleasing and illustratively meaningful would heavily influence our collaborative outcomes.

All of us were connected through our Māori culture. We never expected any of this as we all came from different backgrounds and upbringings. We each did not know much about Māori culture when we were younger, but had definitely learned more through heritage research for projects. We had also begun featuring a lot of cultural design references in more modern work to create stunning contemporary Māori design often through the use of Tā Moko (Māori Tattoo). Members Madison Henry and Thomas TeWahiti-Henry have whakapapa in the Cook Islands. We both link back to Aitutaki where we have stayed with our family on occasions. We are constantly motivating each other to learn more about Polynesian art culture and wish to one day do something to help the Cook Island community flourish through beautiful design.

We began our crew under the name Nek Lev. Our ambitious ideas had begun. Our crew immediately began brainstorming for logos, t-shirts, apparel, light shows, clubs, private jets and anything and everything we could think of. If we could dream, we might as well dream big. Anything sounding remotely next level was welcomed and eventually Nek Lev evolved into the Nexus definition. An idea formed around a manifesto mantra that we would use as a guideline for our endeavours. It was not until we began our discussions about the universe, designing and life in general did our name ascend into the Nexus Dimension. Printed onto posters and passed out to peers, we were rated and our empire had begun to spread.



Combining photography and digital illustration, this is Vinnie Egan on top of Shinron the Dragon. Shinron is a character from Dragon Ball Z which inspired us all and of which we are still fans of. (Vinnie Egan 2013)

We all look back to where we have been, stand proud with our present day achievements, and look forward to what we will accomplish in the future. Upon reflection we perceive everything that connects us to the whole that is this physical dimension. We gather wisdom to guide us on our journeys toward realizing our creative and design goals. All the new concepts and opportunities emerging for us each day keeps us captivated and motivated in this lifestyle and the result is nothing more than wanting to be the best that we can be. We are the creators of the Nexus Dimensions.

Dragonball Z was the series that changed our lives. Never had we visualized in our minds, planetary destruction quite like this. This destruction came at the hand of a God-like character that could conjure his spirit into a spherical ball of pure, electric, unstable, destructive energy. Never had we seen a mythical dragon summoned from secret ancient artifacts by the hands of mere mortals. Imagine this dragon can resurrect any life, can restore a destroyed planet to its solar system or grant your fiercest enemy immortality. Ultimately these ideas forged of creative freedom formed our aspirations toward our future careers as creative designers.

THE JOURNEYS TOWARD OTAGO POLYTECHNIC

Madison Blue Henry

Inspiration never set itself too far from me, as my mother Errolyne was always one of those "on-the-move-gals," shifting my brother Connor and I all around the South Island, from Bluff to Nelson, Christchurch to Queenstown and even over to the Chatham Islands for some years. This has kept me humble and appreciative to change in my surrounding environments. This inspired me to always give everything a go, which would prove effective in design methods further down the track.

I never really thought about design as a career until late into secondary school. I was always keen on creative forms of expression (painting, sketching, graffiti) and was mainly influenced by urban culture and music. Although I was half decent in English class, visual art kept me amused. I was the kid who would be carving something into the wall or desk, filling my pages with images rather than text. In my last two years (2009-2010) I was presented with the opportunity to take design over art. I did not know too much about design, but knew it possessed forms of creativity such as illustration, digital rendering and printmaking and with the right technology; I had begun my future into the realm of the designer.

2011 was a terrible year in general for me but keeping a head of optimism was key. I began the year off in Christchurch, ready to tackle new design missions at the tertiary institute, Natcoll. Into the second week however disaster struck as the February 22nd earthquake devastated Christchurch. Upon the destruction and pain of what I experienced in Christchurch I needed a distraction I focused on my talents and creative skills.

My interests led me to Dunedin where I was accepted into a late start at Otago Polytechnic under the Communication Design course. Gradually discovering all fields of communication design throughout the three years, I have now grown a strong online portfolio and a team profile amongst the design community.

Vincent Egan

Being a Māori student involved in tertiary study is really important for the development of the culture. I was born from humble beginnings with an interest in many things I later realized to be design. Otago Polytechnic has taken me from a graduated high school student to a knowledgeable and very capable young design individual. The knowledge I have gained here at the Otago Polytechnic will help me realize my many goals and guide my path to achieving greatness.

I am a designer because I am here to create. That is why I draw, that is why I design. I have chosen illustration because it is something I have always done. The two main constants in my known behavior; to date, are my hunger for drawing and the unpredictable and spontaneous activity of my pineal gland, or my imagination. My passion for creation is a by-product of these two constants. I am willing to try anything if it is a creative outlet. This behavior first began in my antics as a child. I would often disappear for hours and when my mother would ask where I had been I would casually respond, "I've been at Jonathon's house". This may seem like a normal activity until you learn that Jonathon was my imaginary friend. My mum was scared and drilled me with questions to ensure her child had not been in the company of some less morally inclined individuals. To this day we still have no idea where I disappeared to, perhaps to the dimension of an over active imagination. I now understand this dimension a little differently, this imagination would not leave me. As I grew so too did my interests. One particular interest would plant a seed in my mind that would push me on a path to some very interesting events. This interest was drawing.

A thirst for inspiration formed early in my life. I watched many animated series when I was younger: Card Captors, Pokemon, Shinzo. But one series would change me for the better. This animated series contained some elements that I only ever pondered in my head. These elements when combined in a visually and aurally stimulating manner would encapsulate my every interest. Dragon Ball Z is the reason I became a designer. It is the reason I want to draw. Luckily with age I have been given the discipline to save this energy for a more appropriate time but at the age of 10 I would run in a frenzy of excitement straight to the page, fumbling chewed crayons to get my ideas down. The excitement was compounded by the many sound effects I would splutter at the page. At this time my mind was exploding with creative energy. Only I could decipher these formless scribbles smudged by spit on the page, but I defined my own reality, so it didn't matter. The image depicted the greatest being of all time honing his skills while visiting Earth.

During the years I got through primary school, graduated high school and ascended to the level higher learning. I tried several institutions. From Otago University and Massey University in 2010 in Wellington and even Victoria University, but after extensive research I had made my choice. Otago Polytechnic was ideal for my creative needs. I enrolled with my portfolio and was accepted.

Thomas TeWhaiti-Henry

My years leading up to going to polytechnic were not good. I was lost, unhappy and had been down to the lowest of lows. I really was not the person I am today, I wanted something to do with my life but I didn't know what that was and it always seemed like bad luck would find me in one way or another. I was working in an aluminum factory, which I did not like at all. It was just a job, not a career. I had no idea what I wanted to do when I left school. I always had a passion for design and art but I didn't really know if there was a future in design for me to make a good living. I always remember my design teacher at school saying I wouldn't make it as a designer, which really put me off and I lost a lot of confidence in my own design ability. Looking back at that now I think he just disliked my attitude in class. I have chosen not to listen to his negative comment and have begun unveiling my passion for design in a magnificent way. I have kept up sketching and also kept my intuitive skills on par by crafting structures and models from wood. I created everything from scratch - tall mirrors to step ladders, which I wouldn't plan on making, I would just grab bits of wood and start assembling it together until I made something.

My decision to leave the work force and look at study options was one of the biggest decisions I have made in my life and I have not looked back. Nothing in my short design career would have happened if it were not for the help of Otago Polytechnic and all the staff. They have provided knowledge, guidance and opportunities for me to develop and use my full creative potential. My life has flourished in all areas since attending OP and the struggles of study are well worth it, I am truly humbled by everything that is happening. In 5 years I have come from the bottom of all bottoms to the highest of all highs. I have never experienced this type of success and things going so well for me. I was not sure if I would ever get this feeling but I don't want it to end. Although at times we are full on and our workloads are very high we are enjoying every moment of it.

We have all grown and have come a very long way since we all first enrolled. We give Otago Polytechnic and the staff all the thanks in the world for everything that has done for us and we are truly blessed. Things are going so well for me that my life feels "worth it". I finally feel I'm doing what I was supposed to do and I feel so bad for wasting all of the years that I did. These days it feels so great telling my parents and family of my success and finally giving them a real reason to feel proud. At the end of the day, putting a smile on theirs and everyone else's faces is what truly matters to me.

THOMAS & MADISON / THE UNEXPECTED MEETING!

Thomas TeWhaiti-Henry

Madi and I are cousins! We both never knew of each other's existence before 2011. Madi came down and joined our year 1 class in Dunedin as a result of the Earthquake that happened in Christchurch, his course got cancelled as a result he moved down to Dunedin to study. I recall him approaching me on the first day and saying, "Far mean tattoos bro!" It was not until I heard his last name in class one day that I made a connection, as there are not many Henrys around who are not related to me. I was curious so I waited until lunchtime and asked him where his family was from. I asked if he knew Cain Henry, which he said, "Yeah that's my uncle," and I replied, "Huh? That's my cousin! Which would make us second cousins." Also the fact that our grandfathers were brothers was something amazing. He was stoked, as he never knew he would have extended family down here to care for him. Since 2012, we have lived the student life together and are now inseparable brothers for life. We share a close bond and Nexus Dimensions only makes that bond stronger. We always have each other's back and would do anything to help each other out. Our family are astounded at our coming together story and are proud of who we have become as young men.

DESIGNING THE FUTURE

The Haka Peep Show / Madison Blue Henry

My first cultural design job was presented to me July 2011 by legendary film lecturer Jon Wilson. Thomas Henry and I volunteered for a cultural art project that involved 3D film and media. After being offered the opportunity to work with video artist, Rachael Rakena and project manager Josh Thomas on the Haka Peep Show, we were given the role as the special effects crew. We worked on the set design and helped create the intense atmosphere that could be felt whilst various Haka were being performed. This was a well thought process, due to the fact that Ngā Haka (Haka content) were presented with forms of weather and environmental shift. This was achieved through customized 3D film technology, LED lighting and snow and smoke machinery. Each Haka performed, represented a distinct message providing authenticity beyond the well-known 'Ka mate' Haka performed by the All Blacks.

We met Māori icons from selected regions of Aotearoa such as Tame Iti, Selwyn Parata, Wetini Matai Ngatai, Waiariki Parata Taiapa and Taikawa Tamati-Elliffe. Working on film design sets such as this one required professionalism and confidentiality at all times but helped us recognize film standard procedures and inspired us to create more contemporary experimental films and cultural design.

Puaka Matariki / Vincent Egan

The Puaka Matariki illustration project in 2011 was a huge learning curve for this first year design student. The phrase 'thrown into the deep end' should definitely be applied here. I was given the quest of designing the illustration material and logo for the Puaka Matariki festival in Dunedin. It was commissioned by the Dunedin City Council and created on behalf of Otago Polytechnics prestigious design agency newSplash. This was a stepping-stone for newSplash branching out into designing outcomes with strict Māori themes



Thomas Te Whaiti Henry working behind the scene in the Haka Peep Show project. Thomas is standing in as a "Stuntman" to get the rain effect right before the performer did their chosen Haka to be filmed. (2011)

Equipped with my fundamental knowledge of Photoshop I took on this "real world" design challenge. My exterior displayed confidence and competence. I often reassured my colleagues that "Yes, I am well prepared for this!" But truth be told I was not prepared for this. A lesson I now know is that life is about stepping out of your comfort zone and I was neck deep in uncomfortable.

The natural next step was to consult the wisdom of my pencils and sketchbook, as I often do, to ask myself "can I really do this?" The answer was pages and pages of concept drawing, which I translated as being a "maybe". Now we are talking low-resolution lined notebook sketches with little consideration for composition, hierarchy and line weight. I continued on, in my bliss of ignorance to professional practice, and scanned these pencil sketches into my computer to begin digital illustration in Photoshop.

NewSplash required the use of Adobe Illustrator for this project and I had only just realized that this software existed. This software is ideal for this project because of how the program communicates data. In short Photoshop divides its canvas, into pixels or tiny squares which is known as rasterizing. Every single pixel will represent its own hue or color value. Add enough of these differently colored pixels together and you can create some very complex and elaborate imagery. Basically it makes pictures out of small colored squares. Illustrator works with an equation based method-using vectors represented by a group of points. Each point is connected to the next by a line and so on until these points make a complete circuit. Each line is malleable and easily adjusted to create custom shapes that can be filled with various colors, gradations and textures. Each software has its advantages. I was to use Illustrator because it can maintain its relativity between points, when scaled up, without losing quality. If Photoshop was to attempt the same task it would have to accommodate for the new pixels by guessing the color values that would

fill them. Using Adobe Illustrator meant that at that time I was in a state of dread. I would later realize that this unholy union would be a blessing in disguise. I set to work and painstakingly taught myself the software, vectored my illustration the best I could and completed the brief outcomes before the deadline.

Imagine your classic Dunedin "scarfy" before a panel of the DCC's finest. My role was to convince these prestigious individuals that my glorified notebook sketch was worthy of being the primary promotion imagery for the entire Māori new year event. I rock up soaking wet from the rain, with the jeans and jandals combo wearing the t-shirt I was wearing yesterday and to top it off, I pulled the design from my back pocket. It is safe to say I was unprepared.

Luckily Gina Huakau was there to keep me afloat, informed, and confident - working alongside Gina Huakau has always been a joy. She was the contact I was to work through on the project because she was project managing the Puaka Matariki festival in 2011. I was to liaison with her with my input into the project. This was an ideal way of exposing me to the real world of design because of how she went about it. She was patient, light hearted and thorough in detailing what she needed from me as well as being aware of the fact that I was out of my comfort zone for the project.

At this meeting I was able to put into practice a set of skills that would thrive in the years to come. I was challenged with communicating my design reasoning to a panel of "clients", and at times defend my ideas. These are skills taught in second year and put into practice, to a lesser extent, during the third year. I was able to test these skills at an early stage of my design thinking development and implement them in the real world situation without risk of failure; I am a first year student. I am not even supposed to be here. Failure was almost expected of me but I am one to do the unexpected. I did not fail. The discussions went very well and my design was given the go ahead. After a few tweaks it was used as the face of the printed material and the website, they also adopted my logo design which is still used today.

My success in this project led to a referral to work on the project the year to follow. Now I have only just learned referrals are exactly what you want as a designer. This was epic for a second year designer. The thing that was different about this year was the fact that I was not working under newSplash's umbrella, so I was a freelance designer. This was a massive learning curve because I have no design legends, like Lynda Henderson to guide me.

The new project required of me to design an entirely new series of posters. Two at A0, an A3, and an A4. I was not allowed to use last year's work because it was created through newSplash studio and was done so under their authority and resources. But I happily took on this challenge. I faced many new and enlightening challenges during this time period. First and foremost I was designing by committee. This is when the designer creates a design; it goes through the watchful eye of the project manager who I understand is a carefully selected expert who is well practiced in design knowledge, aesthetic competence, and local traditions and customs; this person then passes this onto a panel of the DCC's finest. This was intimidating to say the least. These people know exactly what they are talking



This is Ranginui, the sky father. This design was used as the main image and advertising for the 2013 Dunedin Matariki festival. (Vinnie Egan 2013)

about so I was under a lot of pressure to perform. I do not think these people knew I was a second year study and I was fresh as! But I enjoy a challenge. Anyway this is a very strenuous method of designing especially because in my mind exhausted state it seemed like the panels I was getting feedback from seemed to change their minds with every passing day. A slight change, which can be spoken in an instant on their side, can translate to several hours of work for me.

This was a stressful time, but I completed the job and was given an envelope with my koha. All my hard work paid off and I was basically paid to get better at design.

The Puaka Matariki festival has done nothing but thrive and grow from day one. Today it is still gaining more and more prestige through its gradual development. Dunedin's community has become more aware of the events the festival offers. When I was asked by the polytechnic to work on this project I jumped at the idea to continue on developing my ideas of Ranginui. In previous years he appeared as a 2 dimensional Māori pattern. This year I brought back the story of Ranginui and with my newfound knowledge I have made him more stylised in a character format. He now resides in the third dimension. I added some high contrasting light and shadow effects to his forms to give him depth and the illusion that he is sitting up off of the page. This was achieved through careful deliberation and planning. He is infinitely more appealing than in previous years. His growth parallels my growth, and that of the festival itself.

PROJECTION MAPPING

This year we were under the tutelage of Leyton-Leyton, a wise and talented local Dunedin sound producer alongside his visionary friend Simon Kong, part of the Green Horn collaboration.

From every different discipline came students who were interested in projection. Among the Māori and Pacific Islander students were the Nexus Dimension students. The classes progressed and we fleshed out more and more ideas, the Māori and Pacific Island students immediately clicked on a creative wavelength. We began realizing that our



This is a projection image from a Nightcap gig that we performed at Union Hall, Otago University. We controlled the projection visuals and the lighting for the event. (2011)

ideas were flourishing the more we worked as a collaborative. In our individual groups we began to put together some impressive work. I think its here that Caro McCaw, our fearless department leader decided to encourage our collaboration. It was here that Nek Lev was born. This derived from us wanting to produce next level designs.

After showing interest in Simon Kong's field of work, we were offered a job representing the Greenhorn Company, which would put our fresh projective skills to the test. Working with multiple organisers and producers, we effectively set the stage for the entire Night Caps, Dubstep and Drum and Bass gig. This included DJ decks, large set speakers, room lighting, strobes, lasers and projection areas. We were required to hand pick the visual content to be displayed during the gig were in charge of how the visuals and lighting coincided alongside the audio whilst the DJs were performing. After a crate of Redbull, we would dismantle it all again after the gig was over around 4am. This was a huge boost for our collective's confidence. We gathered some epic feedback from gig goers, our peers, the DJs, the music producers and our employers.

THE POLYFEST BANNERS / TE MOANANUI A KIWA

Te Moananui A Kiwa, more recognizably known as the Polyfest Banners, was our first legitimate design project as a collective. Meeting with Lynda Henderson, the Creative Director at newSplash design studio, she introduced us to former art graduates, Tere Moera and Heremahina Eketone. The project as a whole was a unique experience, lacking in communication, but compensating with brilliant content. Our mahi began when initial A5-A4 concept sketches were handed to us that we were to be developed into three eight-meter banners. The process was long and tiresome, and required heavy attention due to the unprecedented scale. Therefore we took shifts in separate roles, working late into the night and early into the day.

To understand the process we undertook it is important to break the job into its individual stages.

After an extended amount of research into understanding the Polyfest festival, the cultural art of the traditional Māori and Pacific Islands, the people commissioning the job, the underlying messages behind the event, the works of previous years, the artist working on the project, the materials that could be used, the size that we working with, the software we were meant to work with, and what was achievable in the timespan we were given it was safe to say we were in for some late nights. We would later realize that this was an understatement.

First we traced them to redefine the lines so that they were straight, even, balanced, symmetrical and clean. Then we photographed them and scanned them into our computers ready for illustrator and Photoshop. We opened the images in Photoshop to the correct banner proportions at 300 dpi or dots per inch and iterated several times around compositions, trying to use the images we now had recreated in an effective and striking manner. This was a very long and tedious process but well worth it for the end product. Because of some of the imagery we were working with it was important to duplicate, resize and recompose several elements so we had enough content to use. It meant duplicating small pieces of the image multiple times until it was a pattern.

Once the composition was finalized and Nexus was happy with it we moved on to colour conception. Each member started this process in Photoshop. This meant further research into colour pallets that would work with the Polyfest festivals and its history. We created different versions and decided which one to give the go ahead. Because of vague instructions by the art school we had not really had a lot of information to go off when completing the design. We decided to give them a very rough concept far from completion hoping to clarify a lot of our confusion around what they thought needed to be done. The colours we used ended up utilising colours from all areas of the colour sphere but with a particular focus on analogous values of blues to signify the waters of the Pacific Ocean.

In looking back, having a regular method of dialogue would have improved the process. Instead of completing the project in separate stages it would have been a clearer process if we were having meetings with the art school on regular occasions to get feedback, and a sense of direction.



The final digital design of the Polyfest banners before they got sent away to the printers.
The first job we worked on together as a group. (2011)

The amount of communication needed to co-ordinate this project would have been very difficult had we not been such good friends. In thinking from each other's perspectives, we were able to distribute the workload as to not overburden each other and accommodate for each other's eating, sleeping and resting needs. This proved a key element to surviving the project. Sleep deprivation is a common part of our line of work, but never had we experienced this amount of solid mental and physical strain when working on a project.

The image was now in a state for Adobe Illustrator. This was a true test of our mental capacity and fortitude. It's here that we began adding all the colors decided upon by Reitu Cassidy, our very thorough and precise liaison through the Polyfest group. We began working on vectoring the many details with black lines, then over the top, with the color flats, then over again with the gradation values, then again with two separate layers set to multiple with varied levels of opacity, an added layer of textures and then lastly a layer of highlights set to overlay. This might not seem like a lot, and I'm sure it's not but with over 120 layers at the end, it seemed that way to us.

Working alongside the art school was great. We were given the opportunity to make changes that gave the banners a more lively and different vibe.

The final challenge, was resizing the image to its correct size in millimetres for printing. In resizing the image to a larger size it meant that the point size per line was no longer proportionate to our final version that was agreed upon by Reitu our liaison, so some more hours needed to be sunk into the project to correct this. It is safe to say, Nexus learnt a very valuable lesson on the real world of design. When we first saw the banner printed and completed it blew our minds to see the fruits of our labour; especially to see it up on the stage.

Overall, the final design outcome was excellent and we felt that we had honoured our family heritage, polishing off the vibrant and contemporary piece of design that would illuminate the stage providing pride and respect to the performers at the Otago Polyfest and intriguing the public audience now and for years to come. Because of this project, Nexus Dimensions Design Team has ascended together to the next phase in the designer world and we now know the reality of client-based projects as a whole.



The eight metre high banners printed and hung in place on stage at the polyfest. (2011)

After this project we were given the opportunity to promote our skills, as well as develop them. We were taught some very valuable skills in dealing and communicating with clients as well as communicating with collaborators whom were unfamiliar with designer process and skill sets.

Nexus Dimensions is now on the map and we now look to the future, waiting what the unknown may present to us next, ready for anything that comes our way.

Every project we've taken on has produced a very unique and enlightening set of challenges for us to overcome. It has taught us to adapt to any given situation in a professional and succinct manner. We have been grateful for all the opportunities that have come our way and are always willing to accommodate for those who are in need of some design guidance and Nexus flair. In revising our journeys so far we can say that stepping outside of your comfort zone and committing yourself fully to your work is ideal to your own development. We have come to learn this through working on projects such as the Matariki promotion material, Polyfest Banners and the Haka Peep show. We have learned that surrounding yourself with like-minded individuals is key to transcending through your limitations and ascending to the next level.

Madison Henry: Kia Ora, I'm from The Bluff, but have grown up in Queenstown. I am Cook Island Maori and my lwi is Kai Tahu, Kati Mamoe. In 2009-2010, I started working as a commis chef at Crowne Plaza and then was granted the opportunity to become a snowboard instructor up Coronet Peak. I decided to shift my focus to my creative side however and moved to Christchurch to study at Natcoll Institute of design. Things turned sour after the February earthquake, but this would not hinder my passion, resulting in another transition to Dunedin where I am now in my third year at Otago Polytechnic in Communication Design. Now I peel out illustrations, digital prints, paintings, short films, audio production and the ride has been awe inspiring to say the least. My design collective is Nexus Dimensions and we are constantly trying to raise the bar and work on something more next level than the last.

Vincent Egan: My given name is Vincent Egan and I was born in Taranaki New Zealand. I graduated from Aquinas College in the sunny Bay of Plenty during 2009 and now study design at the Otago Polytechnic in Dunedin. I am of Māori and European descent and am very proud of my heritage. I am of the lwi, Ngā Ruahine and Ngāti Ruanui. I have been doing freelance illustration since I was 15. I began designing the day I was accepted into the NewSplash design agency in 2011 during my first year at the polytechnic. I now design and illustrate full time whilst completing my final year of the communications design degree.

Thomas Te Whaiti Henry: I am a designer, artist, and visual artist. I've always been creative and loved doing hands on jobs but never found the right path to put these skills together until 3 years ago I randomly walked into Aoraki Polytechnic and right then and there got accepted into the advertising design course. I loved it, it let me use my creative flair in ways I haven't used it before. I used this course to build a portfolio to enter Otago Polytechnic and made it my goal to be the first grand child on both sides of my family to graduate, which will become a reality come December. Design has offered me endless opportunities and has introduced me to endless possibilities. It has opened my eyes to the world and opened a lot of doors for my future. It allows me to do what I love and have fun doing it. My networking, clients, reputation and friends are growing at a rapid pace and I'm loving it. I'm learning and experimenting as much as I can to have a very wide range of skills to showcase to the world. I love this journey I'm travelling on at the moment and am excited to where this journey could possibly lead me.

KĀ HONOKA EXHIBITION



Nikki Cain

Ngāi Tahu Dunedin School of Art Graduate of 2012

pink dot 1 : pink dot 2

Styrofoam blooms from the centre of a software softened skull / the mind bathes in the glow of electric blue light / I'm coming in and out of consciousness / medio-lateral messages being sent to the central cortex / a holiday on a hard drive / paradise on a plasma screen / the individual becomes lost in this digital arcadia / an unspoiled, harmonious wilderness of zeros and ones / it loses all singularity / and transforms into something much less than a crumb in the social birthday cake prepared for us / marshmallow babies, features ready to be sculpted / a plethora of passively placed dots / error is not a factor / this system is built upon repetition / On the flat white the mundane is as beautiful as the beautiful is mundane / scrolling down the endless news feed / that itches the scratch of our need to peep / as we eventuate into a retreat / from a world of concrete / into a world of new abstractions / gaze through the windows / take another bite from the apple / I'm not the other, just another:

A TAHA MĀORI APPROACH TO MAKING JEWELLERY

Simon Kaan and Debbie Pratt

It does appear to me that there is a difference between my approach and non-Māori students. Not that one is better than the other but they are different approaches.

Debbie Pratt, 2013

Debbie Pratt

I was born in Wellington and raised there until I was eighteen, then I went traveling around the world and ended up in Australia. My family line is Ngāi Tahu on my mother's side and we are from Bluff and Stewart Island, the mutton bird islands all around that area. On my father's side, it's Ngāti Porou from the Ruatoria area. My father didn't raise me but I connected with him in my mid 20s and have had contact ever since then and with that side of my family as well. I had a very small amount of Māori influence, except at high school where I joined the Māori cultural group, which is what it was called then, so learned a tiny bit there. But apart from that, I learned very little up until I came to Polytech and started looking at my Māori side. It is good connecting. Yeah.

Simon Kaan: What has drawn you to making jewellery over other art processes?

DP: I really like the connection between the hands and the physical item and it being three dimensional as opposed to a flat surface like something like a painting. I think from a really small age I have always been interested in things like rocks and minerals. My father was a plumber so I was always working with him, especially with copper and collecting scrap metal. Even as a kid I could see that in collecting the scrap, I wanted to make things with it, rather than get it melted down for pocket money. I started collecting rocks when I was about eight on a trip out in the bush when I found some volcanic glass. At an early age there has been a connection, but from there, as far as putting it into context at art school, I think it was a natural follow on from that. It kind of feels that like, I don't know, even with the found objects being able to see a use for things that other people might overlook or not see. So it's like finding a bit of broken glass... most people don't see it or walk over it, rather than see that this is an old piece of glass that is probably fifty years old and has a history beyond this little bit, then being able to transform it into something else.

The jewellery seemed like a more intimate thing too. It's on you and with you, as opposed to; again I will go back to the painting analogy because that's what pops into my head... you are not wearing it or having that closer interaction with it.

SK: So it's about that physical nature directly to your body?

DP: That connection is really important to me, being more intimate.

SK: So do you see the making of jewellery as a relevant way of exploring your Māoritanga?

DP: Absolutely. For me, more so than if I was doing a different medium. Looking at the different subjects that are offered here, except for maybe textiles. You can make things that are more intimate, that are on you or in your direct space. I think with jewellery it's that closeness. Not having that separation... to me our spirit (wairua) is an extension of that and jewellery is an extension of the spirit.



Little beginnings, Huge potential (cast brass brooch). Cast recycled brass. September 2012

SK: So what you are talking about is the idea of wairua and that spiritual engagement of the work as being important?

DP: Absolutely. The work is just an expression of the wairua and this happens to be a really good way to express that. As opposed to the jewellery coming first and I express myself through it, I feel that the wairua comes first and I am guided to make something through that process. It is more like I am guided to a piece rather than looking for pieces. It is almost like “this one stands out” “rather than these ones over here”, so I trust that is where it is coming from. I am not too sure of the Māori word for it but it is coming from somewhere else. I am kind of like the channel for that energy to work through me, rather than here is a bit of metal and I have to create something from it. I don't work that way.

SK: So the material itself is important and fundamental?

DP: The material is definitely important. I prefer found objects mostly because I haven't manipulated them and there is a unique self that I am just adding to and connecting with, as opposed to starting with a blank piece of metal. It is not the same and that is why I would rather use recycled metal rather than something that is brand new off the shelf.

SK: So you are talking about the history of the material and working with that history?

DP: Yeah, exactly, and I am adding to it and being a part of that, engaging with it. Almost being able to see the essence or wairua within something as opposed to it just being a physical blob. I am seeing beyond what it physically is and connecting with it.

SK: Looking at those ideas, are there any concepts of how our ancestors/tupuna used adornment that you have thought about in your work?

DP: I would say yes. It is more intuitive. I will talk to the ancestors and ask them before I go and do something, so it's like feeling and trusting what comes through in that way rather than a conscious, “This is how Māori did this so this is how I am going to do it.” It's more about having a non-physical connection with it and how it comes through. It is interesting that, even without being raised with any of the Māori input as a child, or even as a teenager a lot of the things I do naturally overlap. I think the difference between Māori jewellery and mainstream jewellery is that it does

have that spiritual depth and component to it that I relate to and it's not just a pretty something that you put on your body. There is a use for it... there is a meaning and a connection to something else beyond the physical world. I mean, it's nice to have pretty things and I like the craft that's involved with jewellery, but I also like all of the other things we have just discussed as well. The craftsmanship is important and the Māori jewellery that I have looked at, I look at the tools that they would have used. They are nothing like the tools that we have access to now, but the work that they did with stone was amazing and it means a whole lot more to me than having a piece of machinery doing it. It loses something. It would be nice to have the time to do it the way that our ancestors did.

SK: Maybe that could happen down the line when you have more time to slow things down that could be a key concept to work with.

DP: To me, as you spend hours and hours creating something or enhancing it, you are putting something of yourself into it as well, as opposed to only putting a couple of hours into it. It's not the same thing. And how you are while you are making it, if you are angry and you are trying to make something, that's going into it (laughing). Don't do it! I like the idea of taking your time and if it doesn't come out, it doesn't matter; just make it again. It's not just about the finished product. Well it is in the context of Art School, but not in the context of who I am, in what I am doing.

SK: It sounds like the process of art making or jewellery making is a really good way to connect with and explore your Māoritanga. How would you describe the ideas you have been learning about through your work?

DP: When we did the stone project and did our hīkoi to view the rock art, it was learning how things were done centuries ago and being able to see; with Māori there is a depth of connection to something that is beyond just making something that is just pretty. It is a symbol of something, but it is not just about the ego and whether it looks good. There is a lot more depth to it. I think it is one of the things I have really learned by researching and looking at things Māori. When I think of all of the Māori taonga that has been put into museums. It becomes something that is just art; to me it is something more than that. To me it is sacred and this is one of the things I have learned with Māori art; that each thing is sacred, it has a use and it is not just about what is fashionable.

I know here at Art School there is the question of "is jewellery art or craft?" To me it is both, but it depends on how the person is expressing what they are doing, as to whether they are more the craft end or the art end or whether they are a bit of both. The more conceptual it gets it seems like it is more acceptable as art, whereas I actually think there should be a third category.

SK: The notion of art and craft is a western perspective on the making of objects, so maybe it doesn't even need to come into it from a Māori perspective.

DP: This is why I go, "Why are we even discussing this?" But then I also appreciate that we are also within a western art school and trying to work within that construct. I don't think that it matters that we put those labels on it, but I do know here, if we are having a discussion, that I do have to have a view and that is my view. To me, calling something "art" is not even where my head is at when I am creating something. I am not thinking, "Oh, this is art" or "Oh, this is craft".

This interview was conducted between Simon Kaan and Debbie Pratt at the Dunedin School of Art, March 2013.

Simon Kaan, Ngāi Tahu, Ngāti Mamoe, Waitaha, Ngāti Irekehu, Ngāti Mako. After completing his art training at the Dunedin School of Art in 1993, Simon then ventured into art education for 5 years. This interest has carried on into his art practice where he has developed many community-based projects including working with youth, Iwi and other indigenous groups both in New Zealand and overseas. He is a Māori Academic mentor at the Dunedin School of Art. Simon has been living in Macandrew Bay, Dunedin for the last 12 years with his partner Sarah and their three boys, Kahu, Nikau and Felix. He spends the majority of his working time making art in his studio.

Debbie Pratt, Ngāi Tahu, Ngāti Porou. Debbie is a 2nd year Jewellery BFA student at the Dunedin School of Art

TRANSMISSION OF KNOWLEDGE, UNDERSTANDING & EXPERTISE WITHIN A CREATIVE INDIGENOUS SOCIETY: A SOUTHERN PERSPECTIVE

Huata Holmes

This paper includes interpretations into English from information selected from a wealth of oral communication and recordings in writing, art, craft, symbols, and forms noted over a lifetime in line with its title, '*Transmission of Knowledge, Understanding & Expertise within a Creative Indigenous Society: A Southern Perspective*'.

It will be noted that the spelling will vary and may be different within the same sentence or paragraph. Some indigenous words inherent within this script are in line with our southern vernacular whilst others have been normalised for ease of reading. In other cases words are chosen with alternative spelling simply because of onomatopoeic preference of the writer or by way of respect for an oral or written informant as expressed herein. The chosen vehicle for delivery is a loosely written descriptive chronology dating from earliest times to that of the years of discovery and decline of the Otago gold rushes of the eighteen sixties to seventies. Emphasis has been placed on processes to show how our forebears may have gained knowledge and expertise relating to their culture; to go back in time, visit or recall locations in which their energy still resides within utterances, art forms and evidence still tangible midst those environments in which they lived and died.

INTRODUCTION

Nowadays there are many people who are interested to know more about their families' indigenous ethnic origins and there are others who wish to learn of local custom pertaining to indigenous inhabitants of the place. People who claim southern indigenous origin are very diverse and come from widely varied backgrounds and therefore express their indigenous ethnicity in light of knowledge and experience they have gained. There are differences, within one tribe as compared to another. Even within one tribe (Iwi), related family groups (hapū) and individual families (fānau) have their own unique perception and ways of doing things. Inter-marriage between persons of different tribal roots or hapū, within the amalgam of southern tribes, may further influence each family member's understanding of their indigenous culture. There are also those who have found that an ancestor was from Ngaitahu, Ngati Mamoe, Kahui Tibua, Waitaha, Hawea or Rabuvai descent and seek information about their fanau. When first seeking this information they may need guidance by kaumatua (learned elders) to enable them to contact living relatives to learn more about their indigenous identity. Therefore it is most important, when passing on information that one connects with one's audience by acknowledging one's source of information.

'Te Maori Exhibition' in 1986 in Otepoti (Dunedin) inspired a resurgence of many "things indigenous" within Otago and Southland. The general public and a large number of persons who claimed uakapapa (family tree) ties came forward wanting to learn more about local indigenous origins and present day status. As active members occupying the paepae (seat of welcome) we would direct people to our local Early Settlers Museum, Otago Museum and Hocken Library which hold a wealth of information. Those wishing to pursue more of their own indigenous heritage were provided with an opportunity to meet with kaumatua (elders) whom we knew would take good care and guide them through their journey of rediscovery in strictest confidence. In some circumstances information is not

easily obtainable: it may have been denied through existing laws: like laws pertaining to adoption. In other cases certain families may have chosen not to disclose an indigenous relation or forbear's ethnicity. A person's family tree is tapu (sacred) to that person alone, and is regarded as his or her own knowledge and personal possession. This can sometimes be a difficult journey for people to undertake. Information can be found in oral traditions and histories of the ancestors.

EARLIEST TIMES

In earliest times Eroero, according to some, were our first people of this land and appear in stories which accompany family trees. To others the Maeroero were mythical people. Pare Eroero or Chinaman's Bluff on Akatibua (Dart) river, the hills above Kingston, and above the present day marae at Puketeraki are known as Buke or Puke Maeroero (hills of Maeroero). The great navigator Māui upon leaving Hokitika had seen people already there and named the hills inland Buke Maeroero (Blue Spur). The caves near Duntroon and the river are named Maerofenua (Maero land). Folktale or fact, we are well aware that our people have handed down these stories in good faith to such a degree as to implant their names on the land, and within their raraga kōrero¹.

*Our silent Maerofenua and Waitaki valley art,
As seen on location still give us quite a start.
Drawings left in limestone caves to ponder, gain insight;
Of peaceful hunter gatherers stone aged world and plight.*

Given that twenty or twenty five years is a generation, family trees and accompanying stories, steam ovens, campfires, middens, drawings, tools, oral histories, and talking maps, are all ways to inform us that first settlers of Otago and Southland were peaceful nomadic hunter gatherers living here over 1000 years ago. Small groups trekked inland during summer and returned to re-join their waiting hapū on coastal lowlands before winter set in². Rock art may be seen in shelters on limestone walls and in caves and yet others beneath water. Their stories depict extinct large flightless moa and giant wedge tailed eagles, known as bouakai, of how they crossed our braided rivers. They tell us of cultural connections and of cultural separations³. With the arrival of the great ocean going vessels, Kapakitua and Uruao, peace persisted on the land and along our coasts. As time passed other large ocean vessels arrived. Taktimu was one which sailed from Mauke in the Cook Islands and finally landed at Te Mahia Peninsular where they left their Tohuga Ruawharo, Tamatea Pokai Whenua. Pokai Tai who was commander (Kaihautu) travelled southward via east coasts of both North and South Islands, through Foveaux Strait, to later capsize in Fiordland at Waiaua river mouth near Tuatapere. Our people cared for survivors and later lead them, via inland trails, up the centre of South Island. They then struck eastward where they made another waka named Karaerae, using it to return to their awaiting tohuga at Te Mahia. We placed their names upon land and sea, as they had become part of us and we part of them.

Oral whakapapa tells us there were inter- relationships. Hikoi (treks) and hi tai (coastal journeys) inland, around the coast and to offshore islands were still maintained in true tradition of hunter gatherers for many years with little need for fortified villages.

With good understanding of quality data from a variety of sources, it may be possible to establish when and how any significant northern influence swayed the earliest peoples' indigenous culture. Timelines relative to korero tafito (oral histories), hapū movements, place names, whakapapa, archaeological, forensic and genetic sciences should all communicate and contribute a meaning to this story. We may learn that northern influences were not evident in the deep south until after 1692, fifty years after the arrival of Abel Tasman. From archaeological data we learn that by the early seventeen hundreds a handful of fortified villages began to emerge i.e. Bukekura, Mapoutahi, Huriawa, Moua Hill. A few villages were also established at Waihola and Taieri Mouth in about the year 1710. It has also been noted that there may have been a decade of relevant peace, between 1720 and 1730. From Captain Cook's sailing in the Endeavour in 1769 we gather more information from him and his experts in many forms from journals, ships' logs, topographical data, flora and fauna of that time.

In the Marlborough and Cook Strait areas genocide, rapine and violence were rife. From fānau stories we learn that groups of our earliest people shifted away from some coastal regions into Uru Fenua⁴ (inland areas so described from the east coast) and mountainous recesses of Otago, Southland and Fiordland wherein they waged there the elements in their final days. However, intermarriages between locally established hapū of the earlier people took place and with this came changes and compromise in spiritual, material and political custom so that new social order was established within hapū.

As well as being held in awe by their own tribes Tohuka (specialists) were capable of engendering fear in to the hearts of adversaries of opposing tribes in troubled times. Those who were Tohuka were steeped in esoteric knowledge and use of the dark arts, in the realm of Firo (Whiro) where moea (hypnosis), makutu (curses), and manufacture and use of deadly poisons were practised. Their deadly arsenal was always within reach. However, on the lighter side (marama), tohuga knowledge of healing (ha oraga) and art (toiga) with its rich emphasis on wellbeing of mind, body, soul and positive forces of marama, far outweighed those of Firo. An example of an art form is poetry; the piece below reflects the poetical language and how lonely the role could be for some.

*In those lonely places far inland lie reefs,
pale greenstone 'neath the snow,
thought lost; but wasn't never ever!
Through esoteric maintenance
Tw's always plain to see
by those who knew and know.*

Tohuka were of male or female gender and worked closely together with each other to ensure strict kawa (lore) was adhered to. Without both male and female presence and concurrence as tohuga working alongside of one another, a multiplicity of ceremonial and practical situations would never have happened. It was they whose role it was to work collaboratively to complementing each other. The first voice and last during ceremonial was and still is more often that of a woman with the male voice residing within the body of total performance.

Through tohuga, knowledge was disseminated, stored and propagated to perfection. It was their invidious task to ensure that dissemination of knowledge was vested with the right people at the correct level as munamuna (top secret) or kauae runga (upper jaw) or as matauraga (knowledge) or kauae raro (lower jaw).

TAUIRA AND KAITAOKA

In traditional times tairua were well known within their own hapori (community) and were often chosen as takoiti (boys & girls) at an early age as they were destined to long apprenticeships to become experts in every aspect of their culture. Included in these were positive, neutral and negative energies, their compositions, signs gave effect to the duty at hand. As tairua gained experience they were still known as tairua in a general sense, but in the esoteric world they were more often referred to as kaitaoka. 'Tu tāha ke ai', which by way of interpretation could mean, 'Come walk with me', remained their popular mode of learning and that was alongside their more experienced kaitaoka colleagues in company with bugena⁵ and tohuga.

Bugena did not necessarily belong to the school of learning which became known as Te Uare Bu Rakau, but were mature experts in their particular fields such as boat building, fibre crafts, martial arts, child birth. Tairua and kaitaoka would spend "rotate" their time with these experts learning incidentally and by way of instruction as they visited and travelled to mountain, lowlands, coasts and far out to sea. Tairua and kaitaoka were exposed to a multiplicity of skills which provided opportunity to practise, discover and add to their own ever growing innovative ability to multi-task in a variety of situations. It is known that tairua were at liberty to pass on common skills and knowledge to others at their discretion. During visitations whether to hapū and on epic journeys far from their turagawaewae (homelands)

taura and kaitaoka learnt about talking maps (ti oioi), how to call in the landscape (ha fenua), tides (ha tai) and firmament (ha fetu); they had appropriate words for a multiplicity of situations (karakia), the names and details of all places and people met or mentioned (ha poro or to call the people to attention), of places to hide in time of conflict (ha huna), the use and production of remedies and poisons (ha rogoa and rogoa tu kino), about terrestrial and astro navigation on land, lake and sea (ha tologa) to name but some. All needed and recognition of signs that may foretell disasters, accidents or calamities. Measures promoting safety and courses of action were embodied in stories, oral histories, folklore, song, dance, drawings, symbols and drills.

Vital communication was relayed by sign or body language especially during hunting and gathering. While at sea boat-safety was also communicated this way whether during storms, chops, heavy swells, high winds, at night, or warning of dead calms near hungry reefs, bars or jagged coastlines. Safe fires were often set on both boat and land to serve as beacons. Smoke or flame signalled the action to be taken after sighting. At night whilst sailing, kauahi (fire sticks) were placed carefully to determine time of night and placed about the boat for orientation. Secret signs by way of body language were initiated to share specific information with other members of their group without being obvious to wider audiences. Learning all these tasks took place by being out and about in all seasons and immersion in their environment during hikoi (treks), hitai (coastal voyages) and hi moana (deep ocean voyages).

In times of death, communication was established by swinging the garara (bull roarer) to communicate to nearby islands in calm weather. Even though human ears could not hear it, sound guided our ancestors to the exact place of origin. It was our dogs which took up the call and jumped into the long boat and pointed our people to the exact location. It was the same when children were in company with elders who had lost their faculties. The children could for example hear the reefs, relay information about visitors waiting to be welcomed, and communicate this to the elders. From a political point of view taura and kaitaoka benefited by attending social gatherings where cultural ties with other related hapū were rekindled, through a concept known as Ahi Ka (bright fires).

*E muramura ahi ka ki uta – E Muramura ahi Ka ki tai – Kia kolakolagia muramura a ahi Ka
May your fires burn inland - May they be seen to burn along the coasts and far out to sea – May the sparks of your
bright fires be seen by all ⁶*

Ahi Ka was a process to prove their worth by continued occupation of land and sea by keeping in touch thereby metaphorically ensuring their fires were still burning. These regular visitations strengthened alliances through information sharing and cemented common local custom and security to keep their lwi strong against aggression and attacks from unwanted invaders; or as a survival need in times of famine and inclement weather. As well as knowledge learnt through activities acquired from their own Hapori on their own papatufenua (well defined lands), taura and kaitaoka were enabled during their travels to devote time to learn uakapapa (family trees), moteatea (laments), hakirara (popular songs). They needed to learn about wairua (compassion), art of moea (hypnotism), kawa (protocols associated with ceremonial), an ability to foresee or predict by using natural phenomena (mata vatea) along with a wealth of current and historical knowledge (raraga kōrero) and practical information pertaining to their wild friends (hoariri)¹¹ with whom it would have been prudent in olden times to have known well. Wild friends are not just applied to people. They may be generated by tidal waves (tai nunui), earthquakes (ru), volcanoes (puia), wild fires (ahi riri), avalanches (huka holo) and so on.

During the early eighteen hundreds there was a sudden influx of sealing gangs who began operating around our coastlines. This came about after sealing began to be unviable, whaling stations at Waikouaiti (1840), Otakou, Koputai, Moturata, Awarua, Aparima and Tautuku (1844) became established. During this time hapū were devastated by deaths. Shortly after the signing of the Treaty of Waitangi in 1840 at Ruabuke Island and Otakou, Christian missions were set up by Rev Watkins in 1841 at Waikouaiti and on Ruabuke Island by Rev, Wohlers during 1844⁷.

NEW ARRIVALS

It could be said that, from first contact with sealers in 1800 to that of the discovery of Gold in Otago and its decline ten years later in 1870, was a period that greatly impacted on traditional language and culture of our most southerly indigenous communities. This was another form of wild friend – the invasion of another language.

Christianity introduced new ways of living which greatly affected the indigenous language and culture of southern New Zealand. Religious texts disregarded phonetic renderings of our extended alphabet inherent in our southern tongue. However, both Watkins and Wohlers were two great ministers of religion who recorded our language and greatly cared for and improved the lot of our people and were not afraid to write the language phonetically first hand as they heard it spoken; evidence of which may be seen today.

The discovery of gold attracted indigenous fānau into the interior where good gains were made as they were quick to learn, knew the lay of the land well and at last were self-employed, freed from constraints endemic in their former lives.

Recovery however, was a very slow process over a period of at least one hundred and forty three years wherein individuals, fanau, hapu and Iwi along with their Treaty partners were all destined to play active roles. But then that is another story...to be told at some other time.

Our spirit may determine how we feel and is strongly linked with emotion, our minds give chance to meld things over, and our bodies know their capabilities; but it is within our soul that absolute truth lies no matter what persuasive forces an individual is subjected to.

Huata Holmes: Kai Tahu, Kati Mamoe Huata is a kaumatua at Otago Polytechnic/Te Kura Matatini ki Otago. He has held positions of advisement to the Education Department at the University of Otago, and the research group te Rōpu Rangahau Tikanga Rua.

- 1 Raraga kōrero is but one art form used by our forebears to transmit knowledge
- 2 Anderson ;Atholl 1983:When all the moa-ovens grew cold. Otago Heritage Books. Dunedin
- 3 In a gross example, the presence of very similar styles from Southland to Marlborough, which are very dissimilar from those in the North Island, is a fairly convincing indicator of significant cultural similarities in the southern region and a cultural difference between it and the north.
- 4 Anderson. Atholl (editor) on Beattie: James Herries:1920 in. : *Traditional Lifeways of the Southern Maori. 1994.*: University of Otago Press in association with Otago Museum.
- 5 Bugena or the northern pukena are skilled specialists
- 6 There are many variations that are recited and this is only one simplified rendition from a very long and exciting tao (rousing rhythmical spontaneous chant) We have no word for enemy, we simply have hoariri or wild friends; there is only one that one should know better than ones' wild friends... and that is one's self
- 7 WOHLERS, The Reverend Johann Friedrich Heinrich', from An Encyclopaedia of New Zealand, edited by A. H. McLintock, originally published in 1966.

KĀ HONOKA EXHIBITION



Ross Hemera

Ngāi Tahu Dunedin School of Art Graduate of 1972

18 rock drawings of 24, 1971

I remember my father saying that these were the drawings that the old Maoris made. Even at such a young age I sensed their importance. For someone to take the time and make the effort to make these drawings seemed somehow important. But in particular I think their importance to me then was because of the imagery. There were things in these drawings that kind of resonated within my own young imaginings. All sorts of people and creatures doing all sorts of things. I need to point out here, that right from preschool I had a really deep passion for drawing – as children my brother and I were always drawing. Looking back now I recognise just how liberating drawing could be – you could imagine and create anything you liked – we created the world we imagined we lived in. Perhaps then there was empathy through this perceived sharing of imaginings. We sat for hours in the rock shelters and copied the drawings and you begin to feel much more connected to the imagery. I think this was my way recognising their importance and their special meaning. I thought of them as maybe the greatest treasures in the universe.

WEAVING WORDS:
WEAVING POTENTIAL:
WEAVING WHĀNAU

Rachel Dibble

I

This time: this future: this past

This complicated real life: online: past life with

Time And relative dimension

In space

present: future: past

Kia whakatōmuri te haere ki mua - we journey (walk) backwards into our future

This is my present. This is my future. The personal is political.

My son and daughter are crafting their potential

Bringing into the world

Words: waiata: laughter

These rito, yearned for, to nurture and encourage

To become a message to their future

Kia kaha, kia maia, kia manawanui

2

Taranaki was there: will be there: is there

Rising from Papatuanuku, mother creation

embracing te rito: te rito: te rito

and Ranginui offers her celestial forevers and endings

and this past: creation
star conception: fabric : this present: i te wa nei: i ngā rā o mua

The moon, incandescent over Taranaki
Beams shimmering upon children's potent dreams
Heeding them to listen

3

Listen

to the women.

Karanga mai: Karanga mai: Karanga mai

Whakarongo mai: pēpi: Whakarongo mai

Warm your ears.

Listen to te whenua, te whenua

linking mother to child.

Listen and watch -

Ngā Ruahine

Word-Weaving the splendid thread of our stories

Evoking the connections that bind us

the aho tapu of our whakapapa

My darling daughter: these are the kupu of your kuia

Peace.and.unconditional.love.

Hineteiwaiwa weaves the gift of the toroa into her hair: your hair

Iwi.Hapū.Whenua.

All entwined, beloved thread over thread, into the creation of your being.

4

Our line of women, from generation to generation, stories unwritten but not untold

Herstories, histories, become the thread of us.

weaving tamariki: weaving women: weaving men

Three generations in this whare,

we are weaving our whānau and watching: watching: watching

Children in a different time and space to their tupuna

ako: akoranga: akona

and still exploring the fabric of words

the weft, warp and pattern of language creation

5

Together

we can weave our journey with aroha

Whānau: Hapū: Iwi

Stitching a message to the future.

Stand strong my children, against paradigms that surround: defining: refining: defying

Wrap the korowai of words around your back and believe

weaving words: weaving potential: weaving whānau

Hold fast to the taura, to the raranga kōrero

As Taranaki stands, as Hineteiwaiwa weaves,

tears form a connection of words: worlds: wisdom

Star conception: earth woven.

Note:

What started as an essay, became a poem. I wanted to explore the language of weaving as the way te reo māori weaves words and meanings together is compelling, it is a dance of signifiers and notations.

I acknowledge there is a definition and exploration that is greater than this poem conveys. There are multiplicities, definitions and levels that can be brought to this kōrero. It would be inappropriate to define absolutes so I work within the boundaries of my knowledge, the time I am working in, a beginning discovery into the world of raranga kōrero.

As I am barely more than a beginner in the craft of weaving, and my use of te reo is similar, the essay became more difficult and I felt that the journey it has led me is towards further experience in both. I felt that as I wrote the words, they become more.

I started reading books and reaffirmed my learning style is not at it's best when interpreting pictures. I have decided somehow I will learn to weave, and share this with my children.

This poem also reflects hours enjoying the dramatic and darkly luscious book by Robyn Kahukiwa and Roma Potiki in "*Oriari: a Maori child is born, from conception to birth*" (Tandem Press, 1999) and Robyn Kahukiwa and Kiwa Hammond's book "*Te Marama*" (Mauri Tu Limited, 2011).

I also note the description by Erenora Puketapu-Hetet of rito and the personification of the harakeke exactly demonstrates my observation of the dance of the weaving terms and language.

"Flax grows in a fan-like formation with the young shoot in the centre... This centre growth is called the rito... The leaves on either side of the rito are known by the northern tribes as mātua [parents]. Other tribes call these leaves the awhi rito which means 'to embrace' the rito. The rito and those either side are never cut. Logically, this will ensure the life cycle of the flax plant but, in terms of Māori philosophy it is also acknowledged as a link between the plant and the people." Erenora Puketapu-Hetet, in *Maori Weaving* (1999) Addison Wesley Longman NZ Ltd, Auckland, NZ

With starting to research weaving I was lead to more understanding of Hineteiwaiwa as a patron saint of sorts and websites offered further information to sit alongside Kahukiwa's offerings. According to the collections in Te Papa, "...Tāne found Hinerauāmoa, the smallest and most fragile star in the sky. She was also the female element he'd been searching for to create humankind. From their union came Hine-te-iwaiwa, the spiritual guardian of weaving, childbirth, and the cycles of the moon." <http://collections.tepapa.govt.nz/theme.aspx?im=3612>

This work, as is my learning and perhaps my weaving journey, is ongoing.

Rachel Dibble (Ngāti Ruanui) has been involved in aspects of Feminism and Education for many years. Her first papers at Canterbury University were Feminist Studies in 1992, however by the completion of her Bachelor of Education (Primary) some years later it had morphed to Gender Studies, Rachel still refers to her 'other' major as Feminist Studies. Moving to Dunedin eventually brought Rachel to Otago Polytechnic as a student, a Student President, and as a staff member most lately for the office of the Kaitohutohu, working to operationalise the Memorandum of Understanding with the Papatipu Runaka.

As a working mother striving to find more time for creativity to happen Rachel enjoys moments late into the night where words can generate a time and space for her own creations. At times it is words, in poems that reference her whanau or when there is a multidimensional hour available, Rachel enjoys sewing and making fabric art blocks, creating combinations of whakapapa and poetry with differing textures and media.

KĀ HONOKA EXHIBITION



Caitlin Rose Donnelly

Ngāi Tahu/ Kati Irakehu Dunedin School of Art Graduate of 2012

Drawn, 2012 project

My 2012 project -Drawn demonstrates a relationship between drawing and jewellery, and establishes my place between the two. Drawn relies on the interaction of the body to complete the jewellery.

A necklace is filled with dried flowers which when wet makes an organic dye that draws a stain on a t-shirt.

The drawing is cut from the t-shirt and created into a brooch, and elaborated further by taking a line for a walk, with needle and thread. Jewellery is social, it is worn therefore it enhances the issue of relationships, connections and society in this project.

KAIHAUKAI: THE EXCHANGING OF FOODS

Simon Kaan and Ron Bull Jnr

The Kaihaukai project was based around a cultural food exchange between the people of Kāi Tahu and the Native American Pueblo people of New Mexico. The project was selected as part of the International Symposium of Electronic Arts, held in New Mexico in September 2012.

THE KAUPAPA

“Kaihaukai” is a term that describes the sharing and exchanging of traditional foods between Iwi, hapū and whānau and it is an important customary practice for Māori. The Kaihaukai project is centred on Kāi Tahu mahika kai which means working with our traditional foods in their place of origin which includes the preparation, gathering, eating and sharing.

Mahika kai is a rich part of our Kāi Tahu culture. It forms a connection with those who have gone before us and makes us consider future generations. It assists in the transfer of knowledge and continuation of our cultural practices; some of which are at risk of being lost. It is a way for us to learn about and connect with our whenua, awa, roto and moana.

In gathering the food, we gather the stories that give us nourishment. Just as the conservation and preservation of our mahika kai practices are important, so too is the preservation of our stories. The simple process of putting a tuaki (cockle) on a hot piece of corrugated iron and watching it open can remind us of who we are and what is important to us.

An integral part of the project involved inviting Kāi Tahu whānui to post short videos about our mahika kai on a specially constructed website: www.kaihaukai.co.nz The series of videos formed a conversation or montage, which made up the heart of the Kaihaukai project. The Kaihaukai website enabled Kāi Tahu whānui from anywhere in the motu and indeed around the world to contribute their stories and ideas. It is hoped that the website will be a valuable resource to share and conserve our stories and inspire future generations.

THE PROJECT

The project was conceived around a series of conversations between friends and Kāi Tahu whānui. I met with Michael Stevens, Emma Wyeth, Khyla Russell, Jim Williams, Lyn Carter and Gail Tipa as well as other whānau members to discuss ideas and to involve them in the process of developing the project. It was during a conversation with Matapura Ellison that the term “Kaihaukai” emerged, which was to form the underlying concept of the project. Not long after, I identified that the project needed a key collaborator to travel with me to New Mexico and it became obvious that fellow Kāi Tahu tribal member and mutton birder, Ron Bull Jnr should be asked. Ron as a mutton birder and chef would bring to the project his skills as a trained chef (to cook up tītī/ mutton bird and tuna/eel) as well as his knowledge around our Kāi Tahu seminal traditional mahika kai practices to add a deeper knowledge of tikanga o Kāi Tahu.

Ron and I planned the logistics of how the Kaihaukai project could form, and discussed the idea of taking some of our seminal mahika o Kāi Tahu over to New Mexico. Tītī was an obvious choice with Ron being the mutton birder and Tuna (eel) was chosen as an important kai from my papakaika at Wairewa. This would enable us to share, not just the food, but our history and the stories that encompass them. Along with this we needed to incorporate an interactive community project and installation using digital technology.

THE ARTIST

The tuna was smoked, Tītī vacuum packed, US customs consulted, support letter from DOC pocketed, official certificates and labels attached, and through LAX we headed only to be met with:

“What have you got in your bags, boys?”

“Birds.”

“Live birds?”

“No, dead ones.”

“Please open your bags.”

“Yes, sir.”

“So what are these? Looks like chickens. Hey, Mac these boys have got chickens in their bags and they’re from New Zealand.”

“What? Chickens from New Zealand? Not a problem. Let them through.”

Operation “bird smuggle” had been successful.

Next stop New Mexico, where we were to exhibit our Kaihaukai installation as part of the International Symposium of Electronic Art. More specifically, we were to be generously hosted by the College of Contemporary Native Arts in Santa Fe for the duration of the twelve days. The College is the only four-year degree fine arts institution in the USA devoted to contemporary Native American and Alaskan Native arts. The cultural make up of the college is pan-tribal and includes over fifty different tribal groups stretching from Florida through to Alaska.

Arriving at the College, our first concern was to connect with the Dean of the school and the Pueblo people, who are the mana whenua of the area. We had made tentative connections through email and Skype conversations, but this was the all important kanohi ki te kanohi and it needed to go well. This first contact aptly occurred around kai when we met Kathleen Wall, a well know Pueblo ceramic artist and

THE MUTTONBIRDER

Transporting endangered species (tītī) through LAX wasn't as difficult as we thought it was going to be, when we heard the border patrol officer say “Chickens from Noo Zealand...yeah, fine, bring them through!” We were stoked.

Not related at all to the Gallus gallus domesticus (chicken), Puffinus gresius (muttonbird / tītī) have provided our whānau with food and trade for many generations. The birds and the islands that they are harvested off, for us are both tangible and intangible signifiers of identity. One of the questions the Kaihaukai art project asked was whether this perception of food as identity was common to other cultures? And if so, could our food be “understood” in another context, and vice versa?

Our first food experience in New Mexico was breakfast at a chain restaurant called Filibertos. A south western breakfast of rice, refried beans and scrambled eggs with chirizo for \$6.89 was great on its own, but the complimentary salsa, fresh corn chip, and roasted chillies were incredible and set the scene for the remainder of the trip. We had arrived at the height of the chilli season. The sight of red chilli ristras strung up in shop fronts and roadside vendors roasting chillis by the sackful let us know that we were, indeed, in chilli country!



Ristras at the roadside stall.

amazing baker of bread. The huge adobe bread oven (Horno) located in the grounds of the school needed repairing, so Ron volunteered to get his hands dirty and assisted Kathleen and her family in making repairs, using sacred clay to patch and cover the outer casing of the oven. This process both sealed the oven and broke the ice.

The Kaihaukai project could begin to unfold in this now warm but still foreign territory. We quickly made friends with many of the art students and listened to stories of their various Native American backgrounds. There was a genuine interest and a commonality that bonded us as indigenous people, which reiterated our purpose for being here.



Ron lending a hand with the oven.

While Ron was giving lectures on Kāi Tahutikaka and our southern idiosyncratic ways, I ran around begging and borrowing digital devices and negotiating spaces in which to present the Kaihaukai project. To engage the students in the project I asked them to draw images that reflected their tribal sacred foods directly on to mass-produced clay pots. This term, “sacred foods” appears to be a vital expression used by Native American people to describe their traditional tribal food and food practices

The project started to take shape with a wānaka, where stories about food were shared. Thirty or so students and faculty participated in the wānaka which took on the format of a traditional Native American speaking circle, in which a piece of Ron’s pounamu was handed around while we shared memories and stories of the significance of our sacred foods. Stories

Our Santa Fe chef hosts, Lois Frank (Kiowa) and Walter Whitewater (Diné Navajo) from Red Mezza Cuisine provided a truly wonderful experience. Meeting with two people who both have a passion for native heritage foods and cooking styles was integral to understanding the local food and the philosophies that sit behind them. We spent an evening preparing tītī, telling stories and enjoying some of the local beverages. Walter shared the tītī bones and scraps with local wild coyote as part of his role of kaitiaki, stating that nothing should be wasted and that we should give what we can. This was followed by a day in the Tesuque Pueblo and Mountains behind Santa Fe, where we met local farmers and producers. This was our first introduction to Chicos, a speciality dried corn of the area. The ears of corn were dried in a Horno, a large wood fired earth oven, and had a wonderful deep toasted flavour and a meaty texture. I had the privilege of processing Chicos at a road side stall, rolling the kernels off the cobs by hand, a very tactile experience.

Lois facilitated a talking circle with students of the Institute of American Indian Art (IAIA), who were from many different nations from across North America. We had many discussions around food gathering, hunting, harvesting and cooking styles. This was followed by the tradition of “feast,” a celebration of kaihaukai, the sharing of food. From Alaska, raw Muktaq (whale blubber), freeze dried seal, dehydrated seaweed, piki bread made from bluecorn meal and culinary ash from the Hopi people, Ojibwe wild grass rice, Bison stew, clay baked trout and fresh bread baked in a horno by one of the mana whenua of the area from the Jemez Pueblo. As we shared the food and stories of how these were collected and prepared, a commonality occurred. You could see in their eyes and hear in their voices, the stories took them to THAT place: plains, mountains, farms, ice, sea, islands, the place of their people, the place of their food.

In the analysis of identity politics, we are often struggling to find our place in the cultural milieu that is the global village. In this village, the food culture is changing, and while we may appear to have more choice, the reality is that we have less connection to the food, place and in the context of this conversation to self. In doing this, it is often difficult to find our sense of self, our belonging to something unique, our taste, our flavour, our place.

ranged from hunting buffalo, harvesting sacred grass seeds and berries, preparing whale and seal meat, favourite mutton recipes, to hilarious stories involving chilli peppers.

The wānaka culminated in a hākari or “feast in which Ron and our two Native American chefs, Lois and Walter, prepared respective traditional foods. This involved the baking of bread in the traditional Horno, wrapping pink trout in clay for baking, and Ron rustling up a delicious Chicos, roasted chilli and tītī stew. The preparations in the kitchen quickly started to resemble our kitchens back home when preparing for a hui. In conjunction with the food preparations, the computers were set up to Skype in some of our whānau back in Te Waipounamu to join us for the Hākari/Feast.

Karakia and songs were shared, the food made noa, and our foods were brought together in a fusion of cultures for this inaugural exchange involving over one hundred people. From Dunedin, Huata Holmes and Khyla Russell Skyped with Abra from Alsaka and shared stories of whales and bone. James York had whitebait jumping out of his pan in Hokitika while he inquired about the taste of seal meat his Skype partner was sampling. Justine Camp, Takiwai Russell-Camp and Amber Bridgeman shared their pāua patties and heard how Navajo consider sheep to be one of their sacred foods. Michael Stevens and Emma Wyeth made links between migratory patterns of the Tītī and that of the Beluga Whale in Alsaka. These exchanges were fascinating and were video documented for archival purposes with the intention of using parts for the final Kaihaukai installation.



Storing Chicos in an old church ceiling.

For “birding families,” that place is the tītī island. It provides the links to the practical and the theoretical that has been handed down from generation to generation. Some of this knowledge is shared amongst families, some of it unique to the whānau involved. In this it gives connection to a reference group while maintaining individual family uniqueness. This expression of identity is what we see, hear and do, and how this in turn forms and informs us. During the talking circle and the feast, we were all connected by Place and by Food. Each, completely different, each exactly the same.

The following dish was created out of that specific time and place. It was an articulation of who we are, where we come from, where we were and who we were with.

CHICOS AND TĪTĪ STEW WITH ROASTED CHILLI

- 2 cups Chicos (soaked overnight)
- 2 litres Tītī Stock (see below)
- Flesh from 5 Salted Tītī
- Olive oil
- 2 Onions (coarsely diced)
- Two Carrots (coarsely diced)
- 5 Cloves Garlic (roughly cut)
- 6 Large Roasted “New Mexico” Chillis
(A large green mild chilli)
- Black pepper
- Fresh Sage
- Tītī Stock**
- 5 Tītī
- 4 Litres of Fresh Water
- 2 Large Carrots
- 1 Large Onion
- Handful Fresh Sage

Simmer all ingredients for stock up to 90 minutes, regularly skimming the fat from the top. Continue until tender; ie. the leg can be easily pulled from the frame.



Interacting with the installation.

Six days later the installation was exhibited in the same space as the hākari/feast. Computer monitors were placed at various levels on large wooden crates. Native American students skyped with the audience and shared stories of sacred foods and Skype videos from the hākari/feast were played. Ron had earlier gathered corn stalks that we planted in the students' painted ceramic pots, which the audience then had to weave and negotiate their way through to participate in a Skype conversation. Ron's now famous chicos, roasted chilli and Tītī stew was served alongside our smoked tuna. People were engaged in lively conversations in an endeavour to get them to consider the significance of food and how it forms their own cultural identity.

Saute the onions and garlic in the olive oil. When onion is translucent, add carrot, chicos, Tītī flesh and two litres of the tītī stock. Simmer for 1 hour. Add chopped roasted chillis, pepper and sage and simmer for additional 15 minutes to let the flavours infuse.

Serve with brown or wild rice (we used ojobwe wild grass rice!).

The most enriching part of the project was collaborating with the Native American people in New Mexico. The international exchange of thoughts, concerns, dreams and aspirations helped to consolidate a shared vision between our people. This being the wish for the preservation and continuation of cultural knowledge and practices to enable future generations to become empowered by their past and carry their culture confidently into the future. This need for cultural revitalisation is expressed in the Kāi Tahu whakataukī:

"Mō tātou, ā mō ka uri ā muri ake nei

For us and our children after us."

Ron Bull: Ron Bull is a Senior Lecturer in the Treaty Education Training Unit of Staff Capability. He is from a strong 'mutton birding' family and regularly makes the trip to the Islands off the coast of Stewart Island to participate in the annual harvest. This activity provides both practical and theoretical basis which helps to inform his self-identity both personally and within a larger socio-cultural construct. His current area of research interest is the political economy of identity politics, in particular around landscape, food and economic practice.

Simon Kaan, Ngāi Tahu, Ngāti Mamoe, Waitaha, Ngāti Irekehu, Ngāti Mako. After completing his art training at the Dunedin School of Art in 1993, Simon then ventured into art education for 5 years. This interest has carried on into his art practice where he has developed many community-based projects including working with youth, Iwi and other indigenous groups both in New Zealand and overseas. He is a Māori Academic mentor at the Dunedin School of Art. Simon has been living in Macandrew Bay, Dunedin for the last 12 years with his partner Sarah and their three boys, Kahu, Nikau and Felix. He spends the majority of his working time making art in his studio.

1 Adapted from 'Chico and Lamb Stew' Lois Ellen Frank, (2002). *Foods of the Southwest Indian Nations* (pg. 49), Ten Speed Press, New York.



KĀ HONOKA EXHIBITION



Sandra Kellian

Ngāi Tahu/ Kāti Huirapa ki Puketeraki Dunedin School of Art Graduate 1999

My mother first told me about our Kai Tahu connections when I was in my mid-twenties, about to start my first year of tertiary study at Wellington Polytechnic. Up until then I had no knowledge at all of our connections to Kai Tahu or Dunedin. It was only when I came to Dunedin to study at art school I began to question and ask for more information. So in my final year, armed with my only source of information, a small photocopied manuscript written by a Dunedin minister; I started to explore the physical landscape for clues. I wanted to create my own manuscript, to document from my perspective and to use my own (visual) language to describe what I found. It was always, and continues to be, my intention that whatever I find is not for me alone but for my immediate and extended family, who like me, had no reference point to locate who we were and where we had come from. Using my photography practice provided me with a practical means to investigate a visual narrative into our history. And like any story it continues to change and adapt with each reading and the passage of time. With the invaluable help of David Green, this project has transformed yet again into a new beginning.