

KŌKIRI

Tukutuku
in New York

Waitangi 175

Meet our new
Minister

Build up to
Te Matatini

Te Kāwanatanga o Aotearoa

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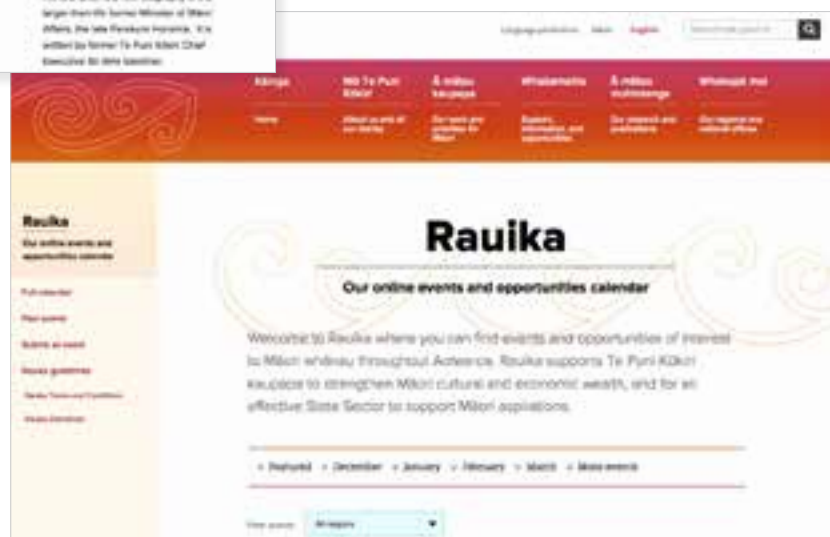
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KŌKIRI CE LOOKING FORWARD TO 2015

E aku nui, e aku rahi, tēnā koutou katoa.

Nau mai, haere mai ki Kōkiri, te putanga tuatahi mō te tau 2015.

One of the many things our Kōkiri magazine readers told us from the survey, is that they wanted to hear from us more often.

As a result we started Kōkiritia, a monthly email newsletter. One of the upsides of electronic communications is how immediately we can get the news to you.

However, we also appreciate the pleasure of flicking through a magazine and keeping it close by to read at your leisure. Therefore our new look Kōkiri magazine will be published twice a year, in line with two key occasions on the Māori calendar, Waitangi Day and Matariki.

So welcome to the first Waitangi Day issue of Kōkiri.

This year it is 175 years since the Treaty of Waitangi was signed. As such, Te Puni Kōkiri is working with colleagues at the Ministry of Culture and Heritage on Waitangi 175 prompting us to discuss the year 2040 – looking ahead and talking about the Treaty and where we see Aotearoa New Zealand 200 years after signing.

That's certainly a kaupapa that's been in my mind over the past year as we work with the Minister for Māori Development and Minister for Whānau Ora to focus on key priorities and make incremental gains towards results.

As 2015 starts, we would like to introduce some of our new managerial leaders. I am pleased to introduce Taria Tahana, our new Manager, Economic Wealth. Her profile includes her vision for what a thriving Māori economy will look like in 2040.

We also introduce three of our new Regional Managers, who are already a couple of months into their roles. Our Te Puni Kōkiri Offices are located in 18 towns and cities. The six new Regional Managers are responsible, with their teams, to keep us in touch with the needs and aspirations of Māori from throughout the motu, so that our work can reflect and respond to that. In the next issue we will meet our other three Regional Managers.

Ngā manaakitanga mō te tau kei te haere mai.

Nā,

Michelle Hippolite
Toihautū | Chief Executive



Three year old William, now Minister Hon Te Ururoa Flavell, with his parents Miria and Jim Flavell.

STAYING CLOSE TO HIS ROOTS

Kōkiri meets Hon Te Ururoa Flavell four months into his new job as Māori Development Minister, Whānau Ora Minister and Associate Minister of Economic Development.

Te Ururoa Flavell credits his whānau as his greatest inspiration, "they keep me grounded and support me 100 percent."

Of Ngāti Rangiwehehi (Te Arawa), Ngāpuhi and Ngāti Raukawa descent, Te Ururoa (born James William Ben Flavell) was raised in his whānau home at Waiteti, on the western shores of Lake Rotorua. As the youngest child by about 20 years, he grew up mainly with his mother Milly (Miria) Flavell and just down the road from his kuia Ranginui Leonard, who only spoke Māori to him. Te Ururoa's father, James (Jim) Flavell, died when he was 10 years old.

"Mum and my kuia were hugely influential in my life. The biggest thing my mother taught me was the value of always maintaining the link with whānau and our marae. She was always there for our family. My grandmother taught me the value of hard work. She was still fetching and carrying sacks of firewood over her shoulder, when she was well into her nineties," said Te Ururoa.

A scholarship allowed the son of a single mother the opportunity to attend St Stephen's, the former boarding school for young Māori boys in Bombay, south of Auckland. Te Ururoa says the scholarship gave him the chance to gain a good education. He also showed his leadership skills as Head Prefect and Captain of the First XV rugby team.

His love of sport and fitness has continued throughout life. Te Ururoa played for the Auckland rugby team for two seasons, is trained in Māori Martial Arts and is now a regular IronMāori competitor. Last year, he played his final rugby game in Ruatōria for the Parliamentary rugby team, in honour of the late Hon Parekura Horomia who was the Minister of Māori Affairs from 2000 to 2008.



"It's important to me to keep fit. Physical health is linked to your mental and spiritual health. You can't perform at your best if you're not healthy."

He met his wife of more than 25 years, Erana Hond-Flavell, while training to be a teacher. Together the couple have five children – Ranginui, Moeahu, Miria, Whatanui and Matangihoa; and one mokopuna, Te Hare.

"All of our children have tūpuna names. One of my daughters is named after my mum Miria because she was born not long after my mother died. Our eldest girl, Ranginui was born on the same day as my grandmother turned 112, so she is named after her. We place a lot of influence on the names of our children from all sides of our whānau – our Taranaki, our Te Arawa and our Ngāpuhi sides."

Te Ururoa trained as a teacher and holds a Bachelor of Arts (Māori Studies and Anthropology) and a Master of Arts (Māori) from University of Waikato.

He taught for many years at both secondary and tertiary levels and held leadership roles as a high school principal and CEO at a whare wānanga.

"If there's one area that I'm particularly passionate about, it's education. I love the interaction between a teacher and student. For me, there's nothing more fulfilling than when people 'get it'."

He's also a firm believer in the value of kaupapa Māori education where te reo Māori and tikanga Māori underpin a student's learning.

"I believe these models allow our people to flourish – where there is an element of spirituality, where they work together and where teachers care for, and about their students. Our tamariki deserve to be Māori in the fullest sense, to know who they are and to reach their potential. That's what I want for our tamariki."

Te reo Māori is important in the Flavell whānau. All his children have grown up speaking te reo Māori, and all have had a Māori immersion education. Erana and Te Ururoa are both former students of Te Panekiretanga o Te Reo (Institute of Excellence in the Māori Language).

"It's something I've worked hard to learn, teach, speak, and pass on to all our children, and now my first mokopuna. I have been fortunate to have some hugely influential teachers in my lifetime and I am committed to honouring their legacy."

His interest in politics began at the Post-Primary Teachers' Association when he formed the Tino Rangatiratanga Education Authority with Ken Mair and Bill Hamilton. He found himself in hot water with the former St Stephen's school board for flying the tino rangatiratanga flag on the school grounds when he was the school principal.

In the 1990s, while Te Ururoa was a radio announcer at Te Korimako o Taranaki, he ran a talkback show on decolonisation. He also participated at Pūkaitore occupation in 1995, filing daily radio reports. It was at this time that he changed his name from James (also known as Jimbo and Hemi) to Te Ururoa.

Te Ururoa was a Ngāpuhi chief of Whangaroa and brother-in-law of Hongi Hika. He changed his name in recognition of his father and in honour of his Ngāpuhi tūpuna.



Te Ururoa with wife Erana Hond-Flavell and whānau on the day he was sworn in as a Minister at Government House.

Te Ururoa Flavell was first elected to Parliament as a Māori Party MP for the Waiariki electorate in 2005. He's well known in his electorate as an MP who meets people *kanohi ki te kanohi*.

He considers former Māori Party Co-leader, Dame Tariana Turia as the country's best MP.

"The things she has achieved for this country are underestimated. To change how social services are delivered is a monumental shift; and you know that it's working because the catch-cry of every government social service is *Whānau Ora*."

From 2005 to 2014, Te Ururoa was Party Whip and a member of the Business Committee, Education and Science Committee and Standing Orders Committee. In July 2013, he became the Māori Party Co-leader.

His primary portfolio interests as an MP included Education, Treaty of Waitangi issues, Tourism, Local Government, Internal Affairs, and Sport and Recreation. He is also a White Ribbon Ambassador promoting non-violence towards women and children.

"There's still a lot of work to be done and if there was a way of stopping family violence I would do it tomorrow if I could."

During his nine years as an MP he introduced a number of private member's bills including the Gambling (Gambling Hard Reduction) Amendment Bill, the Local Electoral (Māori Representation) Amendment Bill, the Public Works (Offer Back of and Compensation for Acquired Land) Amendment Bill, and the Oaths and Declarations (Upholding the Treaty of Waitangi) Amendment Bill.

After the 2014 General Election and the signing of Te Tatau ki te Paerangi, a Relationship Accord with the National Party, Te Ururoa Flavell was appointed Minister for Māori Development (Te Minita Whanaketanga Māori), Minister for Whānau Ora (Te Minita Whānau Ora) and the Associate Minister for Economic Development (Te Minita Tuarua Whanaketanga Ohaoha).



"I've been in Parliament for nine years, but I didn't realise how big a step up it is to being a Minister. I will not be wasting the opportunity. It is an honour and a privilege to serve the people and the country as a whole, and I am determined to make a positive change for whānau Māori in the best interests of all New Zealanders. I intend to work as hard as possible to bring that about."

WHANAKE

News from Te Ao Māori
highlighting achievements,
sharing information,
and investigating the
occasional mystery.

KARAWHIUA!



Te Puni Kōkiri staff were among thousands of Māori who flocked to Napier late last year to complete in the annual Iron Māori Competition.

"I never thought I would do anything like this," says Mahinaarangi Wehipeihana from our Ministerials team in National Office. She's pictured centre above after she completed the individual Half-Ironman event. With her are fellow competitors and colleagues Kim Smith and Dee Ayers.

"It was hard work, but worth it," says Mahinaarangi.

I couldn't have done it without the support of my son, Rameka, and my whānau."

Tau kē wāhine mā!

Best of luck to whānau taking part in IRONMĀORI Taranaki on 13 February for tamariki and 14 February for adults, and on 28 February IRONMĀORI Kaumatua in Napier.

Find out about future IRONMĀORI events on:
www.sportsground.co.nz/ironmaori



AHUWHENUA TROPHY CUP ... CAN YOU HELP US?

The Ahuwhenua Cup has a prestigious and colourful history dating back to its original commissioning in 1932.

The famous artist CF Goldie designed the Trophy Cup and Mr William Wright, a sculptor at the Auckland School of Art was responsible for moulding and making it. Mr Tai Mitchell of Rotorua was responsible for its historical accuracy.

In 1933 the cup was presented by Lord Bledisloe to the first winner, William Swinton of Raukokore.

At the time Mr Tai Mitchell on behalf of Te Arawa Trust Board suggested after the ceremony, that the cup be sent to the Auckland War Memorial for safety and to avoid discolouration caused by sulphur fumes in the area.

Presumably it stayed in the Māori section of the Museum until the award was revived again in 1936, and was won by Mr Henry Dewes, a sheep farmer from Tikitiki. Then in 1937 the cup was lost in a fire that destroyed the Waiapu store where the cup was on display. It was replaced with a new cup in 1938.

And this is where the mystery deepens.

In 1943 the cup was lost on a rail trip from Rotorua to Wellington. The search for it involved the Railways, the Department of Māori Affairs, the Police and even the Army, because the missing case apparently resembled an ammunition box.

Fortunately it was found three years later in a Frankton store after being mislaid with someone's personal belongings at the railway station.

Te Puni Kōkiri is seeking details of the 1943 search for the Trophy Cup and its subsequent discovery in 1946 in a Frankton Store. What happened during the original search? Who discovered it? And how did it come to be in a Frankton store with someone's personal belongings?

If you or anyone you know can help us fill in the blanks of this mystery we would love to hear from you. You can email us on kokiri@tpk.govt.nz

TAKU MARAE E: CONNECTING TO MARAE



More Māori think of their ancestral marae as tūrangawaewae or a place to belong according to a new set of findings released late last year by Statistics New Zealand.

Taku marae e: Connecting to Marae 2013 is the first official report of its kind, that uses information released from the Te Kupenga survey conducted across New Zealand in 2013.

The report concludes the findings of the first official survey about Māori wellbeing, and it focuses on Māori participation at their ancestral marae.

Principal Advisor for Te Puni Kōkiri, Kelvin Lange, says the report reinforces the vital importance that marae play to Māori culture.

"Visiting marae remains an important way for many Māori to connect with their culture. The evidence from this report tells us that marae continue to be a vital aspect of Māori culture, and provide strong correlations to identity,"

"For instance for people who speak te reo Māori, or know all their pepeha or tribal identity, are more likely to visit their marae."

Taku marae e: Connecting to marae 2013 also indicates that 400,000 Māori know which of the nation's 800 plus marae are their own, and would like to visit more often.

Te Puni Kōkiri worked in collaboration with Statistics New Zealand to ensure the delivery of Te Kupenga 2013 survey about Māori well-being.

For more information check out: www.stats.govt.nz/browse_for_stats/people_and_communities/maori/te-kupenga/taku-marae-english.aspx



RANGATAHI ENTREPRENEURS WIN FOR TE TAITOKERAU

Three students from Northland College have scooped one of the top awards at the 2014 National Awards for The Lion Foundation Young Enterprise Scheme.

KTNT from Northland College won the He Kai Kei Aku Ringa Award for Rangatahi Entrepreneurs. KTNT created a manuka honey nut brittle, which was made using local ingredients and promoted the Hokianga. Honey was sourced from Northland College's own farm.

There are three students involved with KTNT: Kiani Pou, Nathan Tarawa and Te Awhina Kopa. The photo above shows Kiani speaking after receiving the award from Te Puni Kōkiri Chief Executive Michelle Hippolite.

Young Enterprise CEO Terry Shubkin said KTNT were deserved winners. "Throughout their business year, KTNT maintained a strong focus on manaakitanga and whanaungatanga. Supporting their community was a critical element of their success and they have achieved their business and cultural goals."

The award is jointly sponsored by Careers NZ, the Federation of Māori Authorities (FOMA), NZ Māori Tourism, Te Ohu Kaimoana, Te Puni Kōkiri and Te Tumu Paeroa.

The Lion Foundation Young Enterprise Scheme is an experiential programme where secondary students set up a small business. More than 2,500 students from 200 schools took part in the programme in 2014.

Set up a company at your school this year, or mentor a company. For more information visit www.youngenterprise.org.nz

UPCOMING EVENTS

For details of these and other events, or to submit your event to appear in Rauika visit www.tpk.govt.nz/rauika



7 FEB Nuku: Symbols of Mana

Opening at the Dowse Art Museum in Lower Hutt on 14 February, Nuku: Symbols of Mana is an exhibition curated by the 2014 Blumhardt Intern, Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangī).

The kūwaha (entrance) of Nuku Tewhatewha features a carved woman breastfeeding and acts as a portal into the exhibition by providing the overarching framework: mana wāhine. The show features works by Maureen Lander, Octavia Cook, Tui Emma Gillies, Denise Batchelor, Erena Baker, Pauline Bern and Candice Stock and Joanna Langford.

19-21 FEB Ngāti Toa tour

Explore the history of Ngāti Toa Rangatira iwi (tribe) on a tour of Wellington's stunning west coast, followed by a kapu tī at Hongoeka Marae.

The tour has been organised by Te Papa in association with its Whiti te Ra! The story of Ngāti Toa Rangatira exhibition.

On this fascinating bus tour, hear legends and stories about historic landmarks, significant tūpuna (ancestors), fierce battles, key families, and building innovative industries. Visit Hongoeka Marae in Plimmerton for a welcoming kapu tī (cup of tea) and find out about the iwi today as they look towards the future.



7 MAR Where the Apples Fall

Iconic New Zealand musicians pair up with their parents for a special concert in the Auckland Arts Festival that celebrates whānau, whakapapa and legacy in lyrics. Where the Apples Fall is on at the festival club in Aotea Square on Sunday 15 March.

How much of a musician's craft, experiences and sound are shared by his or her children? Get some intimate insights into the dynamics that have shaped some of our greatest artists and share the magic of music that binds and spans generations with spine-tingling performances from Whirimako Black and Ngatapa Black, Will Crummer and Annie Crummer, Tigilau Ness and Che Fu, and Mara TK and Billy TK Snr. MC'd by Nick Bollinger, this is an intimate and very special look inside the lives, traditions and familial ties of the crème of New Zealand's contemporary music community.

29 APR Prime Minister's Education Excellence Awards

Entries for the Prime Minister's Education Excellence Awards close on Friday 20 March 2015. The awards recognise and celebrate outstanding achievements in early childhood education, primary and secondary schooling. Entries will be judged in four award categories as well as the Prime Minister's Supreme Award: Tākiri ko te ata. To find out if you're eligible, please visit: www.pmawards.education.govt.nz.

WAITANGI 175



TE TIRITI | THE TREATY
WAITANGI 175

Commemorating 175 years of the Treaty of Waitangi

The sixth of February 2015 marks the 175th anniversary of the signing of the Treaty of Waitangi, New Zealand's founding document.

Te Puni Kōkiri is part of the Waitangi 175 working group which has been formed to coordinate planning and initiatives across the Government during 2015–2016.

For more information about Waitangi 175, visit www.mch.govt.nz/waitangi175

The Waitangi 175 logo depicts the kōtuku in flight. It is based on the 1990 Treaty of Waitangi 150 year logo, designed by carver Fred Graham and graphic artist Roy Good. It represents our progress and looking ahead to the bicentenary of the signing in 2040.

7 FEB Pūkawa Marae, Pūkawa Lake Front Reserve, Pūkawa

The inaugural 2015 Waitangi Tūwharetoa ki Pūkawa Festival will cover the story and significance of Waitangi Day and the Kingitanga movement, community festival, a Marae-based waka ama racing competition, and Opera on Marae.

19-21 FEB Vaghau Niue Trust, South Auckland

Inviting Pacific women of all ages to attend this talanoa fono. We will record (written or audio visual) the significance of Waitangi Day to us as Pacific Islanders. We will upload all the stories on our website on 20 March 2015.

7 MAR Ngāti Paoa Iwi Trust, Karaka Bay, Tāmaki River or Mission Bay

The event will be a celebration in Auckland with exhibitions of waka tauā, performing artists, and carving displays including tā moko.

29 APR Expressions Art and Entertainment Centre, Upper Hutt

To host an exhibition of art work by Suzanne Tamaki and other artists "Flags and Muskets" at Expressions Arts and Entertainment Centre to commemorate the 175th year of the Port Nicholson signing of the Treaty of Waitangi on 29 April. For events around the exhibition that promote discussion about the Treaty and it's signing in the area in April.

9 MAY Te-Aitanga-a-Māhaki Trust, Manutuke, Gisborne

The 'Tūranga' Treaty of Waitangi was signed between 5 and 12 May 1840 at the Williams Mission Station in Manutuke. Hear about the people who signed the Treaty of Waitangi, the circumstances at the time that the Treaty was signed; and the future that the three iwi are looking forward to in a post-Treaty era.

16 JUN Te Rūnanga o Ngāti Awa, Pōhaturoa, Whakatāne

As well as commemorating the signing of Te Tiriti o Waitangi at Whakatāne, a convoy will remember the 151st anniversary of the Battle of Kaokaroa, then at Te Kupenga mark the 150th anniversary of the Battle of Te Kupenga, and finally to the waterfront where Ngāti Awa soldiers departed to fight in the Great War.

Recipients of the Commemorating Waitangi Day Fund will host events on 6 February, and other 2015 dates commemorating significant Treaty signings throughout the country. This is a selection of some of those events; for information about other events check out www.eventfinder.co.nz/tour/2014/waitangi-175



Te Ao Hurihuri (The Changing World) by James and Catherine Schuster, Te Rōpū Raranga Whatu o Aotearoa (National Collective of Māori Weavers in New Zealand). Photograph Craig Roberston, Full Frame Photography Ltd.

TUKUTUKU IN NEW YORK

When 43 tukutuku panels are unveiled this month at the United Nations refurbished headquarters in New York, renowned weaver Christina Wirihana expects to feel relaxed and happy that the panels have come to the end of a long journey.

"They'll be in their rightful place," she says reflecting on the more than four years since she first submitted the project proposal to Te Puni Kōkiri on behalf of Jack Lawless Whānau Trust.

That 'place' is a rimu wall that New Zealand, as a founding member, gifted to the United Nations in 1952.

In 2010, then Māori Affairs Minister Hon Dr Pita Sharples was visiting the United Nations and noted that the wall was in an unfortunate state. Thus sparked the idea to work in with the redevelopment of the UN headquarters to refurbish and enhance it.

He saw it as an opportunity to take fine examples of one of the most traditional Māori art forms to the world. The United Nations headquarters in New York is a popular tourist destination with around a million visitors a year. From next week, they'll all be walking past our tukutuku panels.

"It's been an exciting project for me. Challenging and daunting," says Christina.

"It had to be identifiably Aotearoa-New Zealand and represent all our people. We also had to research how the panels fitted in and related to the mission statement of the United Nations."

"I felt it was important to adhere to those traditional practices because of where the panels were going. The materials relate back to the flora and fauna of our country and, the strong association we as Māori have with the whenua and other elements of nature. How we gather those materials becomes part of the narrative and informs people who come in contact with them."



Christina Wirihana and her mother Matekino Lawless, also a renowned weaver, at their home on the shores of Lake Rotoiti.



Te Raukura o Rongomai (Edna Pahewa and John Turi). The innovative design arrangement implies movement by using a combination of contrasting colours and lashing techniques.

"Even in my most contemporary work, I practise the traditional by reflecting on the past in order to innovate how I apply it to my work in the present, and the artform in the future."



Minister for Māori Development, Hon Te Ururoa Flavell at the Te Papa farewell for the tukutuku panels before they left New Zealand.

Thus, the final body of work includes some panels that represent customary designs and others that have been developed specifically for the new setting. Together they create a dialogue that inextricably links New Zealand to the United Nations and its kaupapa.

For the research, Christina involved students from Toi Houkura, the Māori Arts School at the Eastern Institute of Technology in Gisborne, where she is a tutor. Students were also involved in ensuring that traditional methods of gathering and preparing were adhered to as much as possible.

For the weaving she drew on networks of weavers from around the country who she knew from her role as Chairperson of Te Roopū Rāanga Whatu o Aotearoa, The National Māori Weavers Collective. Tukutuku has traditionally had a strong community focus to it, and this project was no different. So while 60 weavers have been named as contributors to the body of the work, it's almost impossible to tell exactly how many were involved in its completion.

"It could be in excess of 100. It's always been the nature of tukutuku. Wherever we do the panels we cannot escape that whoever walks past might contribute a stitch. And as well as the lattice work, we had many others helping to harvest material for the project."

For Christina—who has received numerous awards and commissions for her contemporary take on the art form—reverting back to the traditional and structured form of tukutuku was not an issue.

When Kōkiri met Christina she was preparing to travel to the opening; she recalls the first time she visited the United Nations.

"That first moment, I felt aroha for that rimu wall. Unless people had known that it was a rimu wall, a gift from Aotearoa, they would not have known. It could have been any old wall."

"But I could instantly visualise where those panels would be and how it would change the whole dynamics. The whole ambience of the space is going to be totally transformed when those panels go up," she said.

Te Puni Kōkiri commissioned the panels and worked in partnership with the Ministry of Foreign Affairs and Trade for the installation of the panels on the New Zealand wall at the United Nations, New York.

The United Nations and New Zealand

The United Nations is an international organisation made up of 193 member states. The UN works towards maintaining international peace and security, developing friendly relations among nations, and promoting social progress, better living standards and human rights.

New Zealand is a founding member of the UN. Since 1945 New Zealand has played its part as a good international citizen, working with others on the world stage including in the areas of international human rights, disarmament, and global sustainable development.

New Zealand has had a long-standing engagement on indigenous rights and other indigenous issues at the United Nations, and most recently participated in the UN World Conference on Indigenous Peoples, in September 2014.

In October 2014, New Zealand was elected to the United Nations Security Council for a two-year term, which started on 1 January 2015. The Security Council is the most powerful body at the United Nations, and can consider any situation connected to international peace and security.

Being on the Security Council will place New Zealand at the heart of international peace and security decision-making for the next two years. New Zealand wants to use this opportunity to make a positive difference to world affairs and provide a unique and independent voice.



Former Minister of Māori Affairs Hon Dr Pita Sharples speaking at the UN in 2010.

TE AITANGA-A-HAUITI

HAVING FUN, KEY TO WIN

This summer the National Kapa Haka Festival, produced by Te Matatini will be hosted by the Waitaha Rohe.

The Festival will be held from 4–8 March 2015 and will be held at the iconic central Hagley Park located at the heart of the nation's Garden City, Christchurch.

For four days 45 teams from Australia and across New Zealand will compete for the national title to be crowned winner at the 22nd biennial Festival.

Over 1800 performers and a workforce of 1000 (including 400 registered volunteers) will help to bring the Festival alive and provide a number of fun-filled activities for children and exhibits for families to enjoy.

Whether it be haka admirers, novices, performing arts lovers or just ordinary Kiwi people, anyone can experience the Festival extravaganza. Tickets are available at www.tematatini.co.nz.

"We can't wait to experience the amazing performances, Southern Hospitality as well as the delicious kai that will be on offer throughout the venue," Te Matatini Executive Director Darrin Apanui says.

Kōkiri catches up with a tutor of a Tairāwhiti tribal group to profile their build-up to the national competition, and how they plan to make their mark at the Festival.

We also speak with a Kōhanga reo teacher who is set to make history at the Festival if she is selected in the final team. We also talk to her about her time over four amazing decades of performing.

Te Puni Kōkiri is a key supporter of Te Matatini in line with our key kaupapa to strengthen Māori Cultural Wealth.



PŌTIKI ATTITUDE LEADS PREPARATIONS

Nestled away in the Tairāwhiti nearly an hour north of Gisborne, is the mountain Titirangi that overlooks the quaint township of Tolaga Bay, through which the river Uawa-nui-a-Ruamataua, flows.

The locals call the place Uawa and in the summer holidays, like many rural townships, the population quadruples. It is easy to imagine the eponymous ancestor Hauiti out at sea on a magnificent sun-filled day, fishing within his tribal boundaries at a time when fish and people were plentiful.

These days there are fewer fish, and even fewer people residing here.

Despite this, the laid-back settlement remains home to a group of his descendants – Te Aitanga-a-Hauiti ki Uawa. The group are practising as they prepare for the Te Matatini National Kapa Haka Festival to be held in Christchurch in March 2015.

Kōkiri spoke with one of their kaiako, Dr Wayne Ngata to get a sense of the preparations for their campaign and to dispel a misconception that they are relatively new entrants to the competition.

The truth is the group has been around much longer than people realise.

"We've always been around, 60 plus years, these things happen depending on who's around. You know our old people were like that. When there were plenty of people, they would form a group and stand, it's just the way it was done then," says Mr Ngata.

"We've performed at the Aotearoa Māori Performing Arts Festival in 1988, then Te Matatini in 2011, and of course we will do so in 2015."

Like many iwi groups' capacity is an issue. As he explains, the people of Uawa have had to prioritise their activities.

"For the past 10 to 15 years we've deliberately invested in our people, especially our young. Education has been a major focus; haka is another. Essentially we've been focused on creating good Hauiti people."

Te Aitanga-a-Hauiti ki Uawa took first place at the Tamararo 2014 competition which is the Tairāwhiti regional competition to qualify for the Te Matatini National Kapa Haka Festival.

They managed to score a win over their relations, five-time Festival winners Waihirere, former winners Whangarā-mai-Tawhiti, and Tū Te Manawa Maurea who will all perform at Te Matatini.

The reason for the win, he says is probably "when we're up there, we have fun."

Te Aitanga a Hauiti ki Uawa in action at Tairāwhiti Senior Tamararo Regionals, 2014.





Te Aitanga-a-Hauiti continued from page 15

Whilst placing first is an achievement in itself, Wayne believes that kapa haka is much more than performing on a stage. He considers haka as a practical way to prepare our people for real life.

"Whether being on stage at Tamararo or Te Matatini, what we learn is useless if we're unable to transfer that knowledge and experience to support kaupapa that we're involved with, whether at the marae or elsewhere. That's what we practice for."

For this kapa, like most groups, it is all about people. In a campaign build up the support of whānau and the community is essential. This is no different for Te Aitanga-a-Hauiti ki Uawa. They have a committee made up of people who do what needs to be done.

"We have a range of people who contribute to the group, whether it's at the front teaching, or at the back, organising, cooking, even criticising – we all play a role," he says.

The vast majority of those in the kapa are whānau and are either resident in Uawa or Tūranga-nui-a-Kiwa (Gisborne). Members' ages range between 17 and 54 years and according to the kapa haka stalwart, age has nothing to do with ability.

"There are certainly some who are more experienced within this group. There are those who were born into or were involved with haka before they were born. Not a lot, one or two certainly

are new, but most of them have been performing all their lives, whether in a kapa, at a marae, or other."

Dr Ngata is one of several kaiako of the group working collectively to prepare the team to perform at the Festival, but it's a role not without its challenges.

"Our tipuna Hauiti in his time encountered numerous challenges, particularly with his older brothers, and at various times we experience this relationship with our kin. Our people are used to this and respond accordingly," he laughs.

Overall, he says the group is building well towards the national Festival. "Some preparing 'really well' and others are still 'catching up'," he jokes. But in general, the group has a real sense that performing at Te Matatini is at a different level altogether.

So when asked what the kapa from the hearty East Coast settlement would bring to the 2015 Festival he answers with a childlike grin.

"Hauiti was a pōtiki, and so there's a thing called 'pōtiki-itis'. What are pōtiki like? Well sometimes you can be cheeky, sometimes you defy convention, and sometimes you are spoilt. Whatever it is, we as Hauiti will do things as we think Hauiti may have done".



LOUISE KINGI FESTIVAL REGULAR - STILL LOVING IT

From one of the oldest performing arts groups heralds one of the longest serving performers to take the stage at next year's Te Matatini National Kapa Haka Festival.

Kōkiri spoke with Louise Kingi from Waihirere Māori Club to talk about her time as a performer over the last four decades.

The Waihirere Māori Club are five time festival winners tutored by Te-Aitanga-a-Māhaki legends Te Kani Te Ua, Ani Taihuka, Panapa Tūhoe, Bill and Mihi Kerekere, Ngapo and Nen Wehi, and George and Tangiwai Ria.

Louise resides in Waihirere, where she grew up. She works at the local kōhanga reo at the marae, where the group has its weekly practices.

Soon she could make Festival history. If chosen for Waihirere, Louise will be the only performer to appear at every competition since it began in 1972. An achievement made possible because of the contribution of her whānau.

"Performing at every Festival has not been easy. The body isn't able to jump as high or flip over as fast," she laughs.

"Whānau help you get the movements right, or the correct timing in the choreography. Whether it's the work whānau, the club whānau, or your actual whānau, they all just pull together to make it work and help out! Of course, when my nieces and nephews ask me to babysit I say, 'sorry I've got kapa haka'."

Louise still remembers the first time she stood at what was then called the Polynesian Festival held in Rotorua in 1972.

As a first-time festival performer, she recalls the experience as

being "both frightening and exciting at the same time. It was very competitive, but it was a friendly competition," she says.

She was a very junior performer and one of many in the group at the time.

Over the years, she has seen significant changes to the Festival with increased dedication to the art form.

"Kapa haka today is very different. It's of such a high calibre, that to keep up in the ranks, means a near-exact execution of the bracket. This translates into hundreds, if not thousands, of hours of hard work at practices."

Waihirere has yet to pick its final team for the biennial festival to be held in Christchurch/Ōtautahi. Everyone must audition for a spot in the team, herself included.

"Everyone, regardless of who they are, has to audition for a position in the team. For me it's no different. I have to put in the same effort and hard work that every other person puts in, especially as there are so many young ones gunning for a place in the team."

As for the young ones, she says it may take a lot more effort to keep up with them, "but don't count me out!"

She hopes to compete and perform until she is physically unable. Her reasons are simple. "I do it for the enjoyment and love of kapa haka."

"For some people, kapa haka is something you do. For me, it is a way of life. Throughout my years of kapa haka, I have seen many whānau, young and old, come into Waihirere Māori Club. But for me, it's still very much the one thing I thoroughly enjoy".

TE PUNI KŌKIRI REGIONAL MANAGERS

As part of the changes within Te Puni Kōkiri to focus on key priorities and delivering results, we have established six regions, to cover our 18 regional offices.

The regions each have a Regional Manager responsible for managing the Te Puni Kōkiri relationship with Iwi, hapū, whānau and kaupapa Māori organisations in their area and co-ordinating the work across each of their offices.

Some of those managers are familiar faces from previous roles in Te Puni Kōkiri and others are new to our organisation but bring

with them extensive work experience and networks supporting Māori development.

In this issue of Kōkiri we meet three of those Regional Managers. We will meet the other three in our next issue.

Marty Rogers with two of her six mokopuna, Māia and Maire.



MARTY ROGERS – Regional Manager, Tāmaki Makaurau

Marty Rogers isn't easily excited. Ask her what she is most looking forward to in her new role as Regional Manager for Tāmaki Makaurau and the community development practitioner can barely contain her fervour.

"I'm excited by the opportunity and potential to work in a role where the focus is on working to Māori, with Māori, by Māori, for Māori," she says. "Wow, only a short time into my new role and it's fantastic!" she exclaims.

"What am I most looking forward to? Influencing and working with real people — our whānau. That's the biggest thing, because sometimes in management you can become far removed from the real people, and sometimes you forget just who the heck you are there for."

Marty, who is of Te Rarawa and Ngāti Kahu descent, has a career steeped in community development — experience she believes will stand her in good stead for her Te Puni Kōkiri role.

"Growing up in a town like Kaitiaki you are always acutely aware of the plight of our people. Community development is about identifying what communities say they need, rather than having it dictated to them by external agencies."

"It's a bottom-up approach and my former roles were always about supporting the community's agenda and getting access to the expertise and resources they wanted."

Relationship development and management, engagement, advocacy, coordination and brokerage are the cornerstones of community development — skills she honed as Chief Executive at Hāpai Te Hauora Tāpui in Auckland.

The organisation was created out of a tripartite agreement involving Te Whānau o Waipareira Trust Board, Raukura Hauora o Tainui and Te Rūnanga o Ngāti Whātua.

"The establishment of Hāpai was tremendously important. At a personal level I learned about leadership and how to establish and maintain an organisational infrastructure."

Marty's next role was as General Manager Māori Health for the Waikato District Health Board which moved her more directly into the public service.

She moved to Australia and was employed with Baptist Community Services and then Australia Home Care with responsibility for an area stretching from Sydney to the Gold Coast.

She returned home in 2012 and was appointed Māori Manager with Waitematā and Auckland DHB.

Then a turning point occurred at Te Pae Roa 2040 conference in 2014. She heard Sir Tipene O'Regan's retrospective address about Treaty settlements and the importance of moving from grievance to development mode.

"At the time I was feeling hōhā and discontent with things. I realised right then, that development was what I wanted to focus on."

Marty left the conference ready for change. It wasn't long after, that she heard about the regional vacancies at Te Puni Kōkiri.

"Even though my experience is largely in health and this role has a much broader agenda, I come to it with a fresh set of eyes and a different analysis that I can apply to issues in Tāmaki Makaurau."

With an established history already in Tāmaki, she is keen to build new relationships and rekindle old ones.

"I want to focus on relationships and engaging with our people — not on our terms, but wherever they are at. We have to be brave about that. That's the challenge and that's my skill."

Marty discovered in her last job that, "many of our kids not only live in economic poverty, but also poverty of aspiration."

"I want to talk about what we can do to increase peoples' moemoeā. How do we move to a space of aspiration? How do we raise people's expectations, — not just of themselves, but of everything and everyone around them? Our people have a right to expect good service and advice; they have a right to expect the best from the agencies that serve them."

She adds that "once peoples' expectations rise, they will begin to assert their rights, instead of accepting a bad deal or poor service. If we can do that, then our people can start having aspirations and that is where development truly happens."

So what does she want to achieve in her first 100 days in the job?

"I want to get our team focus and process nailed; how we are going to work; our accountabilities to each other; how do we interpret what the centre is saying — that's priority number one."

"Number two is to focus on our relationships and working out what we need to prepare for the new planning round. Do we have a local investment plan, in either human or financial capital, in place? Those are the types of things I want lined up."

Although she expects her workload to keep her flat-out, Marty's lynchpin is always her whānau — her four tamariki and six mokopuna. Then there's her mum, Waireti Walters and her sister Lisa McNabb who live in Pāpāhūmātae and are both well-known identities in the community.



RACHEL JONES – Regional Manager, Waikato-Waiariki

If you're a Māori organisation in the Waikato and Waiariki regions, then expect Rachel Jones (Te Arawa, Ngāti Kahungunu) to come calling any time soon.

"I'll be focusing on kānohi ki the kānohi," says Rachel. "Getting out there and trying to see as many people as possible. Sharing Te Puni Kōkiri's vision and linking those priorities to real action in our communities."

Rachel is the Manager for the newly created Waikato-Waiariki region of Te Puni Kōkiri, leading staff in offices in Hamilton, Tauranga, Whakatāne and Rotorua.

She's had two stints as heading the previous Te Moana ā Toi region – in between supporting the Minister of Māori Affairs' Māori Economic Taskforce. In Te Moana ā Toi she was instrumental in Te Puni Kōkiri involvement in the wider Bay of Plenty Economic Development Strategy – He Mauri Ohohoho Māori Economic Development Strategy. In a prior role she was an account manager for the Māori Business Facilitation Service of Te Puni Kōkiri – a mentoring and advice service for Māori businesses.

"You get a really good understanding of the difficulties small businesses face. They're passionate about what they're doing, but the compliance requirements of running a small business can be confusing and stressful."

"Having that at the back of my mind when I've been working on more high-level economic development work was useful. I was always thinking, how would that affect, or benefit a small business owner or a small Māori land trust."

For the past 18 months, Rachel was seconded to Te Puni Kōkiri National Office to support the Chief Executive to introduce a new operating model and new strategic direction.

"A key part of my role is ensuring staff across the four offices I oversee are out in the community – sharing the Te Puni Kōkiri vision, but perhaps more importantly providing good quality information and ideas that can support the strengthening of Crown/Māori relationships that led to an improved quality of life for Māori."

There's little doubt that economic development will be high on her list of talking points.

"There's such a lot happening in these rohe. We have great natural resources, and in both the Waiariki and Waikato regions, there's been a good deal of work that has been put into strategies to make the most of those assets."

"I'm a person that likes to get on and do things and I can't wait to work with my staff to support action for our people in this area," Rachel says.



David Ormsby at the Rehua Marae

DAVID ORMSBY – Regional Manager, Te Waipounamu

David Ormsby (Waikato, Ngāti Maniapoto, Ngāti Tūwharetoa, Ngāti Raukawa ki te Tonga) is the Regional Manager for Te Waipounamu Region of Te Puni Kōkiri.

He's spent 11 years leading the Te Puni Kōkiri team in Te Waipounamu, but David Ormsby does not hesitate when asked about the most memorable part of the job.

"Absolutely, it was working with Te Puni Kōkiri as a whole, in response to the earthquake. I've never seen anything like it.

"Out of adversity, it showed me what we can do when we work outside of our silos, and we work together collectively. The past four years have been absolutely draining. The earthquake not only affected our community, but our own immediate families, so holding it together was tough. But it just shows us what an organisation can do."

Since the earthquake, the team from Te Puni Kōkiri has been based at Rehua Marae — that will change in about a year, as they move into a new purpose-built government headquarters in the CBD.

"We'll be moving in with seven or eight other agencies so we get to test the whole collaborative approach through a co-location perspective. It's time for that step even though we will miss the marae. But I am really interested to see how this can lead to better outcomes for Māori."

While driven by Cabinet, the move to house government agencies together in Christchurch also complements Te Puni Kōkiri priority area of working for an effective State Sector to support Māori aspirations. David says bridging the gap between Māori communities and the wider State Sector is a key focus of his role.

Geographically speaking, Te Waipounamu is the largest of Te Puni Kōkiri's six regions, encompassing the majority of the South Island. It includes offices in Nelson, Christchurch, Dunedin and Invercargill.

The Māori population of the region is about 71,000 and growing, particularly in Canterbury with the post-earthquake rebuild job opportunities.

So one of David's biggest challenge as Regional Manager is ensuring the office understands the aspirations of all the communities in the region.

"All staff need to come in with well-established networks. That's first and foremost."

"My view of our staff is that the community lends them to us for a time and it's up to us to look after them and manaaki them so as to ensure they are safe to continue to work with their/our people."

MEET TARIA TAHANA

Kōkiri meets Taria Tahana (Te Arawa – Ngāti Pikiao, Ngāti Makino, Tapuika) the new Manager, Economic Wealth at Te Puni Kōkiri. Her role involves leading the work to support Te Puni Kōkiri priority area: strengthening economic wealth.

As Taria Tahana started her new role at Te Puni Kōkiri last month, she recalled her Dad, the late Arapeta Tahana, and his interpretation of Tā Apirana Ngata's famous kōrero E Tipu e Rea.

Ko to ringa ki ngā rākau a te Pākehā, hei oranga mō tō tinana.

In your hands the tools of the Pākehā, as means to support and sustain you.

It was with this in mind, a young Taria, newly graduated from Waikato University with a Bachelor of Management Studies, actively sought to gain as much experience as possible in the Pākehā business world.

"Dad used to say, 'go and get really good experience in a professional services firm and then come home to the iwi'. In a way I've kind of done that and now I feel that there's quite a lot in my kete that I can bring to advance Māori economic development," Taria says.

Nearly 25 years later, she's clocked up experience in large and small companies in New Zealand and internationally. She's run her own small business, and for the last year she has been General Manager of both Te Pumautanga o Te Arawa Trust and its charitable subsidiary, Te Arawa Tangata, reporting to a board of 15 iwi representatives and participating in the Iwi Leaders Forum. She's also a member of the Institute of Directors with a range of governance roles behind her.

Raised in Auckland, and educated at St Joseph's Māori Girls College, Taria was awarded a Fletcher Challenge Scholarship to study at university. She used the opportunity to work the university holidays in a number of Fletcher subsidiaries and got a full-time job with the company on graduation. For five years she worked across a range of industries before taking up a role in Canada with multinational professional services firm Ernst and Young.

A chance meeting in Canada with then Māori Affairs Minister, the late Parekura Horomia set the agenda for the next stage of her career.

"They set up Hui Taumata around Māori economic development. So when I came back to New Zealand he put me onto the steering

committee and that got me into what was happening in the ao Māori in terms of Māori economic development," Taria explains.

"After that I started doing consulting projects with a Māori economic development focus."

That has included being the project lead for the He Mauri Ohooho the Māori Economic Development Strategy for the wider Bay of Plenty region – Mai i ngā Kuri-a-Whārei ki Tihirau, Mai i Maketu ki Tongariro. "That strategy is essentially about creating jobs and increasing wealth for our people: Mauri Oho, Mauri Mahi, Mauri Ora. We need economic models that reflect a Māori world view and that improve our income levels and prosperity as a people."

Taria reckons the locally developed strategy is a couple of years ahead of other regions, and in her new role at Te Puni Kōkiri she's keen to support other regions to develop their own plans.

So how would the Māori economy look in 2040 – 200 years since the signing of the Treaty of Waitangi – if Taria's ambitions are fulfilled.

"The big thing that I would like to see is job creation."

"I would like our assets to be better matched up to employment so that our rangatahi don't have to go to Aussie, they have those opportunities here."

"We will have big Māori firms that are significant export players. We will have diversified our economic base away from commodity products and we will be seen as players on the global stage."

"There will be Māori models, for example, in employment and the way that we employ our people and engage in our own practices."

"Our iwi structures will be much stronger with better integration and alignment between our commercial and other entities."

"The Māori economy will be commercially viable with a social conscience that is based on a Māori world view. Shareholders in a trust won't be thinking about 'what's my divvy and my return' you'll be thinking 'how can this trust grow and evolve to create greater opportunities for our tamariki and mokopuna that enhance their position in the world as iwi, hapū and whānau."



"The Māori economy will be commercially viable with a social conscience that is based on a Māori world view."

MĀORI ASSET BASE UP \$6 BILLION

A new report updating the size of the Māori asset base shows it increased from \$36.9 billion in 2010 to \$42.6 billion in 2013.

A new report updating the size of the Māori asset base shows it increased from \$36.9 billion in 2010 to \$42.6 billion in 2013.

Based on these figures, Māori producers contributed \$11 billion (5.6%) to New Zealand's GDP or value added production. This adds to growing evidence that the Māori economy is a significant and important contributor to New Zealand's economy.

Te Puni Kōkiri chief executive Michelle Hippolite said the main focus for measuring Māori economic health is not solely in the value of the asset base, "but also in our ability to generate higher incomes (or wellbeing), more jobs, and better outcomes for whānau and hapū."

"The information will be used in our work to strengthen Māori economic wealth and provide opportunities for Māori people. We will look at initiatives to help iwi, hapū and whānau Māori increase productivity and get more income from their assets."

Information for the report was gathered from a wide range of sources, including census data and industry-related statistics. This was used then used to estimate the amount of income generated from the assets, in other words, the GDP from the Māori economy.

The largest portion of the Māori contribution to GDP comes from the primary sector, contributing \$1.8 billion (just over 16 percent) to Māori GDP in 2013.

Māori economy GDP has risen from an asset base totalling \$42.5 billion in 2013

For the purposes of the report the value of assets (including land) of three broad groups are added up:

- \$12.5 billion for Māori trusts, incorporations, and other entities. These include rūnanga and other iwi and hapū authorities.
- \$23.4 billion for Māori employers including major companies and also many smaller companies owned by Māori.
- \$6.6 billion for Māori self-employed.

In the Regions

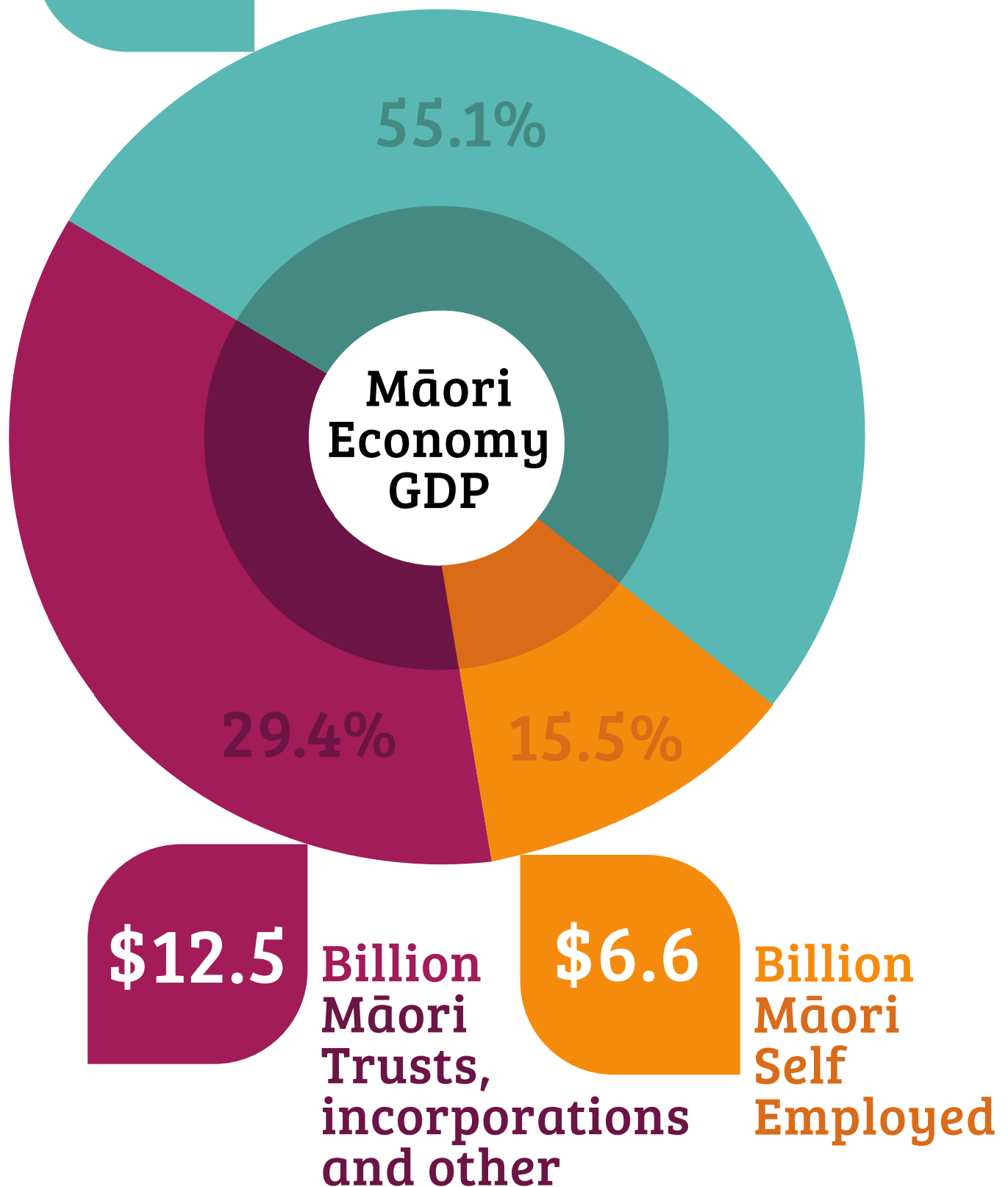
Work on strategies to support regional development is important as a means of supporting iwi to get the most out of their assets. The report breaks down the 2013 Māori asset base into seven broad regions.

It shows that the majority of Māori assets are held in:

- Te Puku o Te Ika at \$11.4 billion (mainly in primary sector activities as well as property services interests);
- Tāmaki Makaurau at \$8.9 billion (mainly in property services sector); and
- Te Waipounamu at \$7.9 billion (is dominated by primary and property service sectors).

When finalised, the report will be available on the Te Puni Kōkiri website: www.tpk.govt.nz

\$23.4 Billion Māori Employers



HE KAI KEI AKU RINGA AWARD FINALISTS

Three companies have been named as finalists for the He kai kei aku ringa award for Māori Excellence in Export, in the 2015 New Zealand International Business Awards. The award is supported by Te Puni Kōkiri, The Ministry of Business, Innovation and Employment (MBIE), and The Treasury.

The finalists are Sealord and Kono, both based in Nelson, and Taupō-based Miraka. The award recognises Māori business contribution to the New Zealand export economy – the approach, values and tikanga that underpin and uniquely define Māori business. These three companies collectively employ over 1700 staff.

The New Zealand International Business Awards are organised by NZTE, with the support of Strategic Partner ANZ. They celebrate New Zealand business success in the world and recognise professional excellence and innovative practice. Winners will be announced at a black tie ceremony on 25 March at Sky City in Auckland.



KONO NZ

Developed in 2011, Kono NZ aims to be the best indigenous food and beverage company in the world. Its formation consolidated all the food and beverage business of Wakatū Incorporated – a significant iwi-owned commercial investment organisation based in Nelson. Wakatū Incorporated represents 3500 Māori shareholders across the top of the South Island whose owners descend from the Māori tribes Ngāti Koata, Ngāti Rarua, Ngāti Tama and Te Ātiawa.

The \$260 million asset base of Whakatū consists of 70 percent property and 30 percent food and beverage production. Kono means 'food basket' and this concept has been developed into a strong brand story for a range of quality New Zealand food and beverage products.

Kono employs around 350 staff and farms more than 500 hectares of land and sea, using these natural assets in a manner akin to the Māori values of its owners. These involve a high level of cultural integrity, and social and environmental responsibility.

The Kono vision is to create a legacy for the ages by achieving long-term sustainable excellence. Its high-quality products include seafood (mussels, oysters, lobster and pāua), wine under the Tohu, Aronui and Kono brands, and apples, pears, kiwifruit, hops and fruit bars. These are exported to the United States, China, Asia, Australia, the United Kingdom and Europe.

Kono's objective is to grow the business threefold over the next six years. The company has set an annual revenue target of \$247 million by 2020 – a significant growth objective from its 2014/15 budgeted revenue of \$73 million. Amongst other growth, Kono seeks to establish new markets for its new oyster product in premium restaurants in Asia. A recent purchase of Annie's Marlborough Limited will add further international revenue, particularly from the United States and Asia. Kono is also developing a new entry strategy to the China market, leveraging its integrated food-basket offering.

"Many New Zealand producers are happy to sell to export markets and Kono NZ has done similarly in its export phase of growth. We now need to grow within selected foreign markets and consumer segments. It's not enough for Kono NZ to sell to a market, we need to understand consumers in markets and get closer to them so that we can learn how to compete. You never really understand consumers or competitive markets if you're separated by long supply chains."

"Our shareholders work in the business and in the community around us, and give Kono its unique identity. Being Māori owned makes us distinctive. Māori-owned businesses naturally think long-term and are careful guardians of our natural resources. Forming close relationships is natural for us too. We're great hosts and that serves us well in the food and beverage world. Putting it all together means we play a leadership role in the New Zealand food and beverage sector – people want to do business with us."

Don Everitt, CEO, Kono NZ



MIRAKA

Established in 2011, Miraka is a predominately Māori-owned business that manufactures quality milk powder and UHT milk products for export to 23 countries throughout Africa, the Middle East, Asia, the Pacific, and Central and South America.

Its business is underpinned by the values of tikanga, kaitiakitanga, innovation, excellence and integrity. Miraka works closely with all its suppliers, monitoring and supporting them to ensure its high environmental standards are met. The price premium Miraka pays its milk suppliers has seen an additional \$5 million injected into the local rural economy over the past three years.

Consistent with its values, the Miraka factory uses steam from nearby geothermal steam fields to operate the plant. Water extracted from the milk is irrigated onto adjacent farms and solids waste is transferred and consumed on a nearby worm farm.

Miraka was set up as a Māori-owned and managed vertically integrated dairy business in order to secure better returns for the owners. Māori customs and values are an integral part of the business, and a point of difference that leaves a lasting impression on those who spend time with the Miraka whānau.

The unique Māori influence and business environment that Miraka has created has generated considerable interest around the agricultural and dairy industry locally and worldwide. Miraka is proud to be a Māori business, to share its culture with others, and it is committed to protecting its assets and resources for generations to come.

This focus on protecting its resources provides a sense of security for suppliers, staff and customers who know Miraka is here to stay. Its establishment is a source of pride for Māori around New Zealand who see the company succeeding in a tightly regulated, volatile and



competitive industry. Miraka has distinguished itself as the first independent New Zealand milk company to achieve profitability within its first year of operation.

"Our customers buy commodities and they're mostly indifferent about whether it's from a Māori-owned company or not, but from a relationship perspective it's very important. We invite our customers to Miraka, and welcome them onto the marae and the factory with a pōwhiri. When we visit our customers, we sing waiata to thank our hosts. Those cultural experiences, done with integrity and authenticity, help us build unique relationships and differentiate ourselves. We're a whānau business – we want people to come to Miraka, feel the relationship and remember it."

Richard Wyeth, CEO, Miraka



SEALORD

Sealord was established in 1961 but its whakapapa goes back to the creation legend of Māui and culminates in the recognition of Māori interests through the 50 percent ownership of Sealord by 57 iwi through the Sealord Settlement.

Sealord compares its story to a rope into which individuals bind their skills and passion to create a unique business, where its heritage is recognised and proudly shared with the world. The Sealord corporate identity was a collaborative effort between its people, leaders and artist Derek Lardelli to create a taonga that represents the company's attitude and aspirations. It also highlights the relationship between people, sea and land, and its responsibility as guardians to maintain that crucial balance.

Sustainability and the provenance of seafood harvested from some of the world's most pristine oceans are important selling points in Sealord's export markets. Adding the layer of Sealord's ownership by the indigenous people of New Zealand – with the associated focus on growth, prosperity and sustainability – is a vital point of difference. Sealord's history and values help position it in a way that is distinct from its competitors.

For its customers and partners, the acknowledgement of the cultural significance of the sea, and Sealord's view that fishing quota is taonga, is proof of its authentic approach to sustainability.

Being a Māori business has helped Sealord develop partnerships to take more kaimoana to the world. The Ihu to Mai programme is successfully establishing joint ventures and quota purchase deals with several iwi. The programme increases Sealord's long-term access to quota and influences the way fishing assets are sustainably utilised for iwi. The deals also include scholarships to the Westport Deepsea Fishing School, and training and development opportunities.

In an export context, these initiatives allow iwi shareholders to maximise the return from their fishing quota allocation, and for these assets to be exported around the world, under the Sealord banner.

"What makes Sealord unique is our combined ownership. The company is 50 percent owned on behalf of the Māori people of New Zealand and 50 percent by Japanese fishing giant Nissui. The two cultures are complementary with their focus on the long term and looking after our resources. In terms of international growth, the values associated with our long history are a point of difference, along with the expression of our brand through the taonga that is our logo and corporate identity."

Matanuku Mahuika, Chairman Sealord Group Ltd





Kiwa received a Queen's Service Medal from former Governor-General Sir Anand Satyanand, at Government House, Wellington, in 2008. Photography by Woolf.



E TŪ WHĀNAU

E Tū Whānau is a movement dedicated to addressing the severe impact of violence within whānau, hapū and iwi. It is designed and led by Māori with support from government.

E Tū Whānau encourages whānau to consciously live their lives in a way that upholds aroha, tikanga, whakapapa, mana, manaaki, whānaukatanga and kōrero awhi. These are the values and behaviours that once made us strong and will make us strong again.

Kōkiri profiles a local kuia in Ōtautahi who has embraced the principles of E Tū Whānau, and was awarded with one of the first Māori awards in recognition of her dedication to supporting and strengthening whānau.

Aroha in action

"Keep tight to that love," says Kiwa Hutchen nee Stirling (Te Whānau-a-Apanui, Ngāti Porou, and Ngāi Tahu), the ngākau of her whānau.

"We're a big whānau and like all families we've had our challenges, heaps of challenges. At times there are so many challenges you think you're going mad, but the important thing is to care for one another, work hard together and keep talking to each other. Never close the door."

That, says Mrs Hutchen is a recipe for a resilient family, one that faces and survives its challenges so that whānau nurture and support the next generation and help other families facing similar issues.

Traditional values

She and husband Peter have five daughters and one son. They raised their eldest grandson as their own. Today she is 'Nana' to 41 mokopuna and great-grandchildren. A step-daughter completes the immediate family. In addition to their own children, Kiwa and Peter brought up five whāngai.

Her own childhood was steeped in traditional tikanga of whānau and she has always held fast to that knowledge, sharing her memories of bringing up children whenever she could.

Rituals surrounding childbirth and raising children centred primarily on mother and child, but men were always expected to not only provide, but to nurture and protect their children in their own way. Whānau looked after each others' children and each other.

Mana restored

Kiwa was brought up in a safe world, but not a perfect one. Abuse wasn't widespread, and she never experienced it, but it did happen. When it was discovered however, it was tackled openly and any perpetrators were expected and made to take responsibility for their actions.

"If it was sexual abuse, the elders would sit with the affected family and the whānau were involved in deciding the outcome. It wasn't punishment for its own sake. It was about restoring the mana of those violated. No matter how hard things were," she said.

They would always address issues kanohi ki te kanohi (face to face).

Stand together, support each other

The message from this kuia is that whānau build resilience by standing together and supporting each other, no matter what has happened.

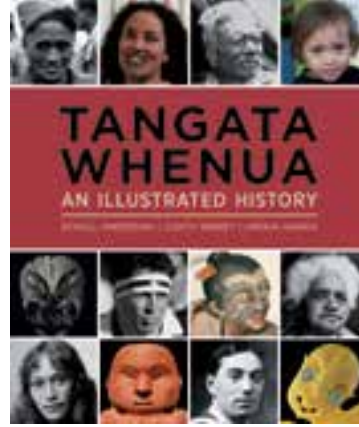
"No family is perfect." Even when our whānau sink to the depths of despair, we must keep moving forward together. That's how we build resilience and heal and by example can help other whānau in turn.

"Keep talking and caring about one another and no matter what happens, no matter how ugly it gets, aroha, aroha, aroha. In the end, aroha always wins."

To read the full story of Kiwa and her whānau or for more information about E Tū Whānau check out:
www.etuwhanau.org



Aroha Harris - Te Rarawa



TANGATA WHENUA IT'S A GOOD STORY

Historian Aroha Harris (Te Rarawa) can't remember a time when she didn't love a good story. She recalls inspiring teacher Roberta Hunter at West Auckland's Freyberg School who introduced her to writers as diverse and wonderful as JRR Tolkien and Patricia Grace.

So it was telling a good story that guided her contribution to TANGATA WHENUA: An Illustrated History – a mammoth new book, six, almost seven years in the making.

"I think history can be quite theoretical and academic sometimes, so I do like to write histories that have a good story in them," she says.

Aroha worked with world-renowned archaeologist Atholl Anderson (Ngāi Tahu) and the late Judith Binney, the former Emeritus Professor of History at the University of Auckland.

She credits Judith Binney's extensive work around the 19th century as the impetus for tackling the project.

"She and the publisher had the idea that you could do a broader text that went back further and came up to the present. We had some conversation about what such a book would look like, who would do what, and what were some of the themes we wanted to run through it."

It is an illustrated history, so the images were a major part of the production, including ensuring that there was a good range of images from the 20th century that had never been published before. The authors wanted to create a feeling of familiarity but still provide something readers could learn from. The images were a major aspect of that.

"We had this idea that we would have images that have their own story inside them but also carry the narrative through the book. We wanted the images to carry their own weight, to be able to be read alongside the text or by themselves."

Aroha was also adamant that while big themes were important, as a Māori history Tangata Whenua needed to include local stories. She kept that firmly in her mind as she tackled her period of the 1920s to current times.

She was already familiar with Māori history from the middle of last century. Her previous work includes Hikoi – 40 years of Māori Protest, and her PhD covered Māori leadership from post World War II until 1967.

She also has a personal love for the 1950s and 60s, for a whole lot of reasons that aren't always to do with history ... "Have you seen the shoes and the handbags?", she asks with a smile.

"Actually, I think they were just very vibrant and happy times.



The marriage ceremony of Ruinea and Peter Rota at Kōrohe Pā, Lake Taupō, c. 1930. The gathering combined Māori custom and western style. The outdoor hākari was laid out in front of the whare on platforms fashioned from wooden planks. The banquet was followed by wedding cake served to the guests by the bride (dressed in white).

Alexander Turnbull Library, WA-12469

With images being such a prominent feature in *Tangata Whenua*, we asked Aroha to nominate one of her favourites, and this is what she chose.

"I like it because it's loaded with the familiar," Aroha says.

"But it's neither the wedding nor hākari image that I've been conditioned to seeing. We're more used to long tables heaving with food, bride and groom at the centre of the 'top table'. There are also plenty of unanswered questions in the image to me – a couple of men in the background look Pākehā to me and I wonder what the connection is. I guess I like an image that still has me thinking long after I've finished looking at it."

"I also found a new love for the Māori Women's Welfare League. I thought they would be conservative, but then you dig around and you see that as early as the 1950s they were asking for Māori history to be taught in schools and te reo to be taught. I think those were radical things to ask for then. I've seen minutes talking about having Māori maternity wings as a way of responding to the criticism that Māori had too many whānau come and visit them in hospital. So the response of the Māori Women's Welfare League was to say, 'let's have a separate wing, and then if there are Pākehā women who like lots of visitors, they can come into our wing too.'

"The 1920s to 1950 was fairly hard for me because it was a new period for me to think about. I've also been a bit shy about working on the current period because it's a bit hard to look at historically. There's always unfinished business and I struggled to find an end point."

"One of the things that surprised me about the 1920s was the role of the sporting associations – like the Māori Golf Association and the Māori Tennis Association. I hadn't realised they had started up so early and I hadn't realised their influence. I hadn't understood that sometimes those organisations got set up because Māori couldn't get membership in the mainstream organisations. On one hand I wasn't surprised because you got that kind of discrimination in the 20th century but on the other hand, I had thought the sports field was the great level playing field for all races so I was a little bit interested in that."

Does she believe there is still a place for such associations?

"I think so. You can take the cultural aspects for granted if it's a Māori association and you don't think hard about little things like greeting people. You get to relax about being Māori."

With *Tangata Whenua* behind her, Aroha is juggling her role as a Waitangi Tribunal member, a job in the history department at Auckland University and taking time to think about what her next writing project will be.

"For me, writing is always a challenge. I love it, but I've never been able to get on top of it. But if there's one thing I'm sure about, it's that I will be doing more writing."

Te Puni Kōkiri supported the development of *Tangata Whenua: An illustrated history* in line with our priority area to increase Māori cultural wealth.



RARE BLACK MUDFISH RETURN HOME

Children from Rangiriri School in Waikato were brought on board to help with the release of a colony of one of New Zealand's rarest freshwater fish that has been released into a new habitat near their school.

The large population of black mudfish were discovered by ecologists during environmental investigations carried out before construction of the Rangiriri section of the Waikato Expressway began.

The mudfish were caught and moved to specialised tanks at the University of Waikato, where they were cared for by an expert team until they were ready for release into their new, purpose-built home.

The fish were blessed by Tainui iwi, before being released into their new habitat by Kessels Ecology staff, who will monitor them for the next three years.

The New Zealand Transport Agency's Waikato highway manager, Kaye Clark, said the new habitat, built by Fletcher Construction as part of the Rangiriri section of the Waikato Expressway, incorporated the colony's initial home, with many improvements.

"These black mudfish are a vital part of the wetland food chain and ecosystem and they are at risk of extinction due to habitat loss, which is why it was vital we got their new home just right," she said.



WHĀNAU SUPPORT VITAL TO SUCCESS

Imagine being told at school "You're just not bright enough" – it's not an impossible scenario and one that Dr Sylvia Kupenga names as her "Well, the hell with you" moment.

Dr Kupenga has been a GP (General Practitioner) for over 15 years and practices at Stokes Valley Medical Centre, Wellington. Sylvia's account is one of 27 inspiring stories shared by Māori doctors and students in award winning book *Te Paruhi a Ngā Tākuta*.

"Being a GP is the front-line of health," Dr Kupenga says. "I have had some people with me now the whole time I have been in practice. Looking after families, you will see them grow and evolve. And you become a specialist in individuals and families."

Māori concepts of health fit with the medical profession, addressing the individual as part of a whole, considering family, mental, spiritual, and physical health. Māori are used to listening to oral history, and listening to the patient's history is what General Practice is all about."

Throughout the book, and the interviews and stories shared by Māori doctors and students share some common threads:

overcoming adversity, the road from school to career is not always linear, and whānau support is imperative to success.

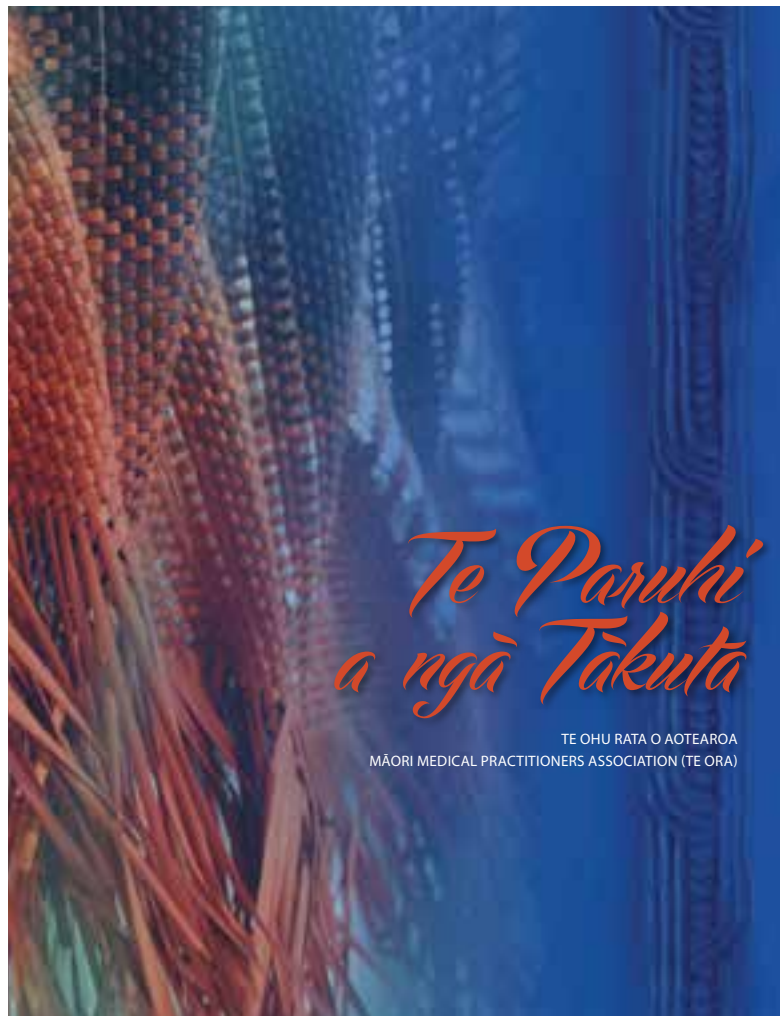
Te ORA (Te Ohu Rata o Aotearoa – Māori Medical Practitioners Association) Chief Executive Officer, Terina Moke says the idea for the book was conceived based on three tenets: sharing the message that studying medicine is not linear; price 'so families and libraries can buy it; and proof that a career in medicine is achievable and rewarding for many Māori.

Dr Kupenga says determination and courage are key, and 'stick to the end goal, though you might deviate along the way'.

"You need to follow your dreams, and sometimes you will need to find other ways to get there. You will also have to do some things that you don't like: mine was leaving my whānau and Wellington to study medicine in Dunedin."



Dr Sylvia Kupenga at work and at play.



Te Paruhi a ngā Tākuta

TE OHU RATA O AOTEAROA
MĀORI MEDICAL PRACTITIONERS ASSOCIATION (TE ORA)

Te Paruhi a ngā Tākuta

Te Paruhi a ngā Tākuta won Te Haurongo me Te Hītori – Biography and History category at Massey University's 2014 Ngā Kupu Ora Aotearoa Māori Book Awards.

Written by Nigel Beckford and Mike Fitzsimons, and published by FitzBeck Creative in collaboration with Te Ohu Rata O Aotearoa, the Māori Medical Practitioners Association.

Te Puni Kōkiri was a sponsor of Ngā Kupu Ora Aotearoa Māori Book Awards.

To find out more about Te Paruhi a ngā Tākuta, visit:

www.teora.maori.nz/te-paruhi-nga-takuta

KIA ORA, CHIEF!



Te Raukura Tangohau – possibly the youngest to purchase a copy of Kia Ora, Chief! at Hinemaurea Marae.



The late Parekura Horomia's sons (l-r) Wallace, Turei, and Desmond unveiled Kia Ora Chief! at Parliament, with Sir Wira Gardiner and Kia Ora, Chief!

The release of Sir Wira Gardiner's biography of the late Parekura Horomia: *Kia Ora, Chief!* was greeted by whānau and friends with pride, love and delight.

It took two book launches at Hinemaurea ki Māngātuna and at Parliament, befitting the reverence and respect in which his memory is still held. Books flew off the shelves – and out of the box before it left the marae carpark – the first print-run of 2000 copies sold out in just three days following its release. A second run of 1500 was quickly trotted out to meet Christmas demand.

Kōkiri me Kōkiritia

More ways to keep you informed ...

Kōkiri magazine and Kōkiritia e-newsletter are two ways that Te Puni Kōkiri shares news and events and reflects our aspirations for Māori development. To read or subscribe to one or both of these publications visit www.tpk.govt.nz/kokiri



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