

IN THE WAITANGI TRIBUNAL
OF NEW ZEALAND

IN THE MATTER OF: The Treaty of Waitangi Act 1975

A N D

IN THE MATTER OF: The Wairarapa Ki Tararua Inquiry **Wai 863**

A N D

IN THE MATTER OF: The claims by **JAMES RIMENE** and **PIRINIHA TE TAU** for and on behalf of the Rangitāne iwi of Wairarapa and their constituent hapū – **Wai 175**

STATEMENT OF EVIDENCE OF MICHAEL IAN JOSEPH KAWANA

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Introduction

1. My name is **MICHAEL IAN JOSEPH KAWANA**. I was born in Masterton and raised at Te Oreore. I am a Cultural Advisor with the Rangitāne o Wairarapa Incorporated Society based in Masterton. I have been in this position for the past three years. I am also the Manager of the Education unit of Rangitāne o Wairarapa. Prior to working for my iwi I taught in the Māori studies department of the Wairarapa Community Polytechnic.

2. My evidence will focus on the follow matters:
 - (a) The history of Te Oreore marae;

 - (b) Our tupuna, Pāora Pōtangaroa;

 - (c) The importance of the Castlepoint area to Rangitāne o Wairarapa;

 - (d) Rangitāne waiata;

 - (e) Rangitāne Cultural projects:
 - (i) The REAP project;
 - (ii) The Waka Huia video;
 - (iii) Whakapapa Project; and

- (iv) Rededication of the Te Oreore carvings; and
- (f) Expressions of Rangitānetanga in Contemporary Times.

Whakapapa and Upbringing

3. On my fathers side I am of Rangitāne descent. My principal hapū is Ngāti Hāmua. This is through my grandfather Kīngi Kawana. I also have links to Ngāti Huia and Ngāti Raukawa through my grandmother, Araiturangi, the wife of Kīngi. On my mother’s side I am again linked to Rangitāne through her father Pitihira Reihana who was a descendant of Marakaia Tawaroa whose name can be found in many of the historical reports prepared for this inquiry. I am also linked to Ngāti Whakaue of Te Arawa waka through my grandmother Rangimahora. My whakapapa showing these links is attached and marked “A”.
4. I was educated at Himatangi, Orua Downs Primary, Foxton Primary, and Central School here in Masterton and did my secondary schooling at Te Aute College in Hawkes Bay and Mākoura College in Masterton.
5. Although both my mother and grandmother often spoke Māori to each other they never spoke Māori to us as children. I believe there were two reasons for this: one was because my father could not speak Māori, and the other was because the thinking of the time was that in order for us to secure a good living we must learn and live the Pākehā culture. Sadly this line of thought led to us knowing little of our Māori heritage. As a result today most of my elder siblings are not versed in te reo or knowledgable in tikanga, and yet regardless of this their wairua, their whakaaro and their ngakau are indeed Māori.
6. It is with their authority and that of my kaumātua that I am both honoured and privileged to humbly stand before you and present this evidence in respect of our claim before the Tribunal.

History of Te Oreore Marae

Ngā Tau e Waru Meeting House

7. I want to explain the history of our meeting house in which the members of the Tribunal find themselves. The general meaning of this meeting house was outlined in the pōhiri given to the members of the Tribunal prior to the commencement of the hearings for the Wairarapa ki Tamaki-Nui-a-Rua district inquiry earlier this year.
8. As you may remember, the story behind the creation of this meeting house related to two rangatira, one by the name of Te Kere who was from Te Ati Haunui-a-Paparangi iwi of the Whanganui River. The other rangatira was Pāora Pōtangaroa who was of Te Hika-a-Pāpāuma and Rangitāne descent.
9. Prior to the marae being established there were many pā and kāinga constructed along traditional lines in the area which was originally known as Kaitekateka. This marae was the first major marae built according to a modern concept and design.

(Refer Map 6 of the Rangitāne Map Booklet, #E39)

(Refer Ngā Takanga Tawhito – Sites of Significance Booklet, page 38)

10. Our meeting house ‘Ngā Tau e Waru’ was built between 1878-1879 and officially opened in 1881. The principal chiefs responsible for its construction, namely Pāora Pōtangaroa and Te Kere, had a dispute. Te Kere soon found he could not work alongside Pāora Pōtangaroa and he decided to abandon the project. He challenged Pāora Pōtangaroa and said the following:

“E kore e taea te whakamutu te whare nei i mua atu i ngā tau e waru”. (It is not possible to complete this whare in less than eight years).

11. Within about 12 months of Te Kere uttering his passing remark, a new 96 ft by 36 ft whare tupuna was completed, the sheer size of the building having been one point that Te Kere had objected to. The name Ngā Tau e Waru (“The eight years”) was given to the new house in response to the challenge set down by Te Kere.
12. As the Tribunal heard during the course of the Rangitāne o Tamaki-Nui-a-Rua hearing at Mākirikiri, Te Kere eventually went north to Tāmaki-Nui-a-Rua and built their whare tupuna named Aotea at Tahoraiti.
13. I will talk about the new carvings that adorn the mahau of this whare later in my evidence, however the original Ngā Tau e Waru was adorned with carvings, kōwhaiwhai and tukutuku that were to arouse the curiosity of both Māori and Pākehā scholars alike, The designs and patterns that were use had never been seen before in New Zealand and were to become important examples of the new developments being made in traditional artforms. The curiosity of these scholars proved to be fortunate for the people of Te Oreore when in the early 1930s Professor J.T Salmon of Auckland University took photographs of the whare. They remain as a record of that original whare when sadly in September 1939, burnt to the ground. Even today we are not sure as to what caused the fire.

(Refer Ngā Takanga Tawhito – Sites of Significance Booklet, page 1)

14. Recently I have discovered a new chapter in the story of Ngā Tau e Waru and the Te Oreore Marae which involves a picture that was drawn in 1975 by Reki Te Tau where he depicts how Te Oreore looked in the early 1900’s. He depicts a number of whare and what it was called or who lived there.

(Refer Ngā Takanga Tawhito – Sites of Significance Booklet, page 2)

15. By 1940, plans were being made to rebuild Ngā Tau e Waru. The Te Oreore Tribal committee decided that it would build a second house on the same location. By calling upon the relationships between Māori and Pākehā successful fundraising activities saw a new building completed and opened on 16 March 1941.
16. Our people made an application to the Department of Internal Affairs for financial assistance for the project. Although the funding application was successful, the department stipulated that the funding was to be provided on the basis that the name of the new meeting house would be the “Te Oreore Centennial Memorial Meeting House”. Government officials required that the building be erected as a dedication to the men and women that served overseas during the Second World War. Although the people of Te Oreore did not like this idea, they eventually passed the motion to accept the new name and, once this occurred, the Internal Affairs Department agreed to give a contribution to the Te Oreore Tribal Committee.
17. When the meeting house was opened in 1941, a brass plaque with the new name was placed on the outside of the front wall of the meeting house. You can still see where the brass plaque was placed just below the window, the area there is still smooth and flat. The day after the opening of the “Te Oreore Centennial Memorial Meeting House”, the local people resumed calling our whare Ngā Tau e Waru but it wasn’t until the 100 year celebrations in 1981 that the correct name was placed back above the doorway of the whare.
18. In 1962 construction of the dining room, ablutions and kitchen was commenced. There were other developments during the 1970s, a new kitchen was started in 1979. The jubilee celebrations were held in 1981 with more than 2,000 people attending to take part in a range of cultural, religious and supporting activities.

19. Our marae, although in need of repair, remains a central focal point for Rangitāne o Wairarapa and in particular our hapū, Ngāti Hāmua.

Pāora Pōtangaroa

20. It is perhaps appropriate now to talk about our tupuna Pāora Pōtangaroa in more detail. During his time, (19th century) Pāora Pōtangaroa was a rangatira of Ngāti Hāmua and of Te Hika a Pāpāuma. Annexed and marked “**B**” is a copy of Pāora Pōtangaroa’s whakapapa from Ngāti Hāmua and Te Hika a Pāpāuma.

(Refer Kua Whetūrangitia – Tupuna Photograph Booklet, page 10)

21. As the whakapapa indicates Pāora Pōtangaroa was the son of Ngaehe. There has been some confusion surrounding the identification of the father of Pāora Pōtangaroa. Angela Ballara in her entry to the “Dictionary of New Zealand Biography” indicates that Wīremu Te Pōtangaroa was the father of Pāora Pōtangaroa. That is not correct. According to the whakapapa and oral traditions of Rangitāne o Wairarapa, Wīremu Te Pōtangaroa was the granduncle of Pāora. The father of Pāora is in fact Tāemaiwhakāhia a descendant of Te Hika o Pāpāuma. His mother Ngaehe was of Ngāti Hāmua descent.
22. Pāora Pōtangaroa was one of the local Māori who in 1853 signed the deed for the Castlepoint block which, as the Tribunal knows, was the first major acquisition of Māori land in the Wairarapa area by the Crown. Pāora’s uncle Wīremu was also a signatory to this Deed.
23. Pāora Pōtangaroa became a Christian, influenced by the early missionaries. Amongst some of his people he was seen as a religious prophet. Pāora Pōtangaroa had a number of visions that he would share with his people. These included the following:

- (a) That all of his people would come under the umbrella of the Mormon faith;
 - (b) He foresaw the complete loss of Te Reo Māori by his people but indicated that the future generation would find their reo again;
 - (c) He foresaw, in respect of what was going on around him during his era (1840-1880), a continuation of massive land loss for his people.
24. Pāora's mana as a prophet and leader in the Wairarapa was recognised in the early 1860's when he was asked to become the first Māori "king" but he refused to take up the position.
25. At the height of his influence within the Wairarapa, Pāora Pōtangaroa announced that he had experienced a prophetic dream and called a hui of all his people to convey his prophesy to them. Pāora's mana was such that a crowd of an estimated 1,000 to 3,000 attended a hui at Te Oreore in March 1881.
26. A number of Pākehā attended that particular hui, some out of curiosity and some with scepticism. On 16 March 1881, a gathering awaited Pāora's vision for the future and at about 1 pm he moved from the whare of Wī Waaka, a significant Rangitāne tūpuna and presented his revelation in the form of a flag divided into sections, each bordered in black. Within each section were stars and other mystical symbols. It was raised to half mast on the flag pole in front of Ngā Tau e Waru. Instead of talking about his particular visions for the future he simply presented this flag and asked the people gathered at the hui to make their own interpretations as to what the flag meant to them for their future.
27. The next day he appeared again and told the crowd "*Look at the flag, tell me what it means*". He made no further explanation. Weeks later Pāora emerged from seclusion to make a declaration to his followers that in the future they should never sell their lands, should incur

no further debts and should refuse to honour debts already incurred. The meaning of at least part of this flag had now become apparent to the people as the black bordered sections of the flag represented the huge amount of land taken by the Crown. The stars and other symbols apparently represented the inadequate and scattered reserves.

28. Three months after this hui Pāora Pōtangaroa died, his tangi being held at Te Oreore and his body carried to a settlement at Mātaikona.
29. The original flag presented at the hui by Pāora Pōtangaroa was destroyed in the early 1920s by a kaumātua because it had started to fade. In 1946 Jim Rimene's wife Margaret, made a replica of the original flag.

The Importance of the Castlepoint Area to Rangitāne o Wairarapa

30. The taking of Pāora Pōtangaroa from Te Oreore to Mātaikona is one of a number of examples which highlight the significant connection that Rangitāne o Wairarapa have with the Wairarapa Coast in particular the Castlepoint area. This section briefly looks at the importance of the Castlepoint area to Rangitāne o Wairarapa.
31. The Rangitāne name for the Castlepoint area is Rangiwakaoma. Oral traditions speak of Kupe and the wheke (octopus) of Muturangi and how in his pursuit of Muturangi, Kupe chased him into a cave which was then given the name Te Ana o Te Wheke o Muturangi. Te Ana o Te Wheke o Muturangi can be located under the rock known today as Castle Rock. In the 19th century a Rangitāne Pā, Mātirie was located at Castle Rock. Today the Castlepoint Lighthouse is situated here.

(Refer Map 7 of the Rangitāne Map Booklet, #E39)

(Refer Ngā Takanga Tawhito – Sites of Significance Booklet, page 8)

32. The name Rangiwakaoma refers to Kupe. Many of the stories of Kupe's travels refer to him leaving some of his people behind and in some instances his children at certain areas throughout Aotearoa. These areas were later named after those who remained and who resided there. Rangiwakaoma was a group of Kupe's people who stayed behind while the rest set off again in pursuit of the wheke, Muturangi, once it reappeared from the cave.
33. Oral traditions of Rangitāne make reference to significant pā, kāinga, urupā, tauranga, pakanga, tūpuna, toka, tipua, taniwha and other significant places along the Wairarapa Coast that holds special significance to Rangitāne and to Ngāti Hāmua.

(Refer Maps 7, 8 and 9 of the Rangitāne Map Booklet, #E39)

34. Apart from sites of significance there is also the odd tragic story. One such story relates to Te Aohuruhuru and the rock known as Te Rerenga o Te Aohuruhuru from which Te Aohuruhuru leapt to her death.

(Refer Map 9 of the Rangitāne Map Booklet, #E39)

(Refer Ngā Takanga Tawhito – Sites of Significance Booklet, page 24)

Rangitāne Waiata

35. Waiata are very important, in my view, in terms of learning about one's iwi and hapū. Many traditional waiata that I know and have learnt refer to Rangitāne history and tikanga. In my view if one wants to learn about Rangitāne history, a starting point is waiata. That has certainly been my experience.

36. Similar to the experience of Ataneta Paewai of Rangitāne o Tamaki-Nui-a-Rua, I am passionate about the revival of Rangitāne waiata. This stems from the fact that the land upon which I have lived for many years, which I consider my turangawaewae, refers to the dynamic of creating waiata. By this I am referring to the name ‘Whakaoriori’ and the evidence of Koro Hēmi Rimene. Rangitāne o Wairarapa still continue this tradition of whakaoriori today in terms of creating waiata to reflect our history both traditional and contemporary. We are simply carrying on the ways of our old people.
37. I have prepared a booklet of Rangitāne o Wairarapa waiata together with the kōrero of each waiata. Many of these waiata are to be performed by us during the course of our hearing. I previously prepared a waiata booklet to assist the Rangitāne o Te Whanganui ā Tara claim in Wellington.
38. Three waiata I wish to discuss in more detail are:
- (a) He Ori Ori Mō Tūteremoana;
 - (b) Tu Mai Ra; and
 - (c) Pāora Pōtangaroa.

He Ori Ori Mō Tūteremoana – (Refer Te Reka o Te Hā – Waiata Booklet, page 3)

39. “He Ori Ori Mō Tūteremoana” is a traditional waiata. This waiata was composed by Tuhotoariki, a Rangitāne tohunga. The waiata was composed for his nephew, Tūteremoana. The waiata comprises eight verses, each verse talks about different aspects of life and learning, starting from birth to the world following death.

40. Tūteremoana who was an important rangatira of Ngāti Awanuiarangi, Ngāi Tara and of Rangitāne. Tūteremoana was the son of Te Aohaeretahi a descendant of Taraika. Tūteremoana married Te Wharekohu a descendant of Rangitāne and from their union came Moeteao the ancestor of the hapū Ngāti Moe.
41. He Oriori Mō Tūteremoana has been published in numerous historical records over the years including the Journal of the Polynesian Society, Ngā Moteatea Part III as well as Jock McEwen's "Rangitāne a Tribal History". According to many records it was widely known and used in the lower part of the North Island from Hawkes Bay to Wanganui and right down to the Wellington area. I have also heard parts and even some cases, full verses of the waiata being used and recited as karakia. The waiata and a full translation from Pei Te Hurunui is in our Waiata Booklet – "Te Reka o Te Haa".

Tu Mai Ra – (Refer Te Reka o Te Hā – Waiata Booklet, page 2)

42. This is a contemporary waiata which I composed in 1991.
43. The first part of the waiata utilises a well known Rangitāne whakatauaki. "Tini whetu ki te rangi ko Rangitāne ki te whenua". This essentially means like the myriad of stars in the sky so are Rangitāne on earth.
44. The chorus of the waiata essentially encourages Rangitāne to stand tall and recognise their Rangitāne whakapapa while still acknowledging their other connections. The reason for this was that during the 1980's into the 1990's there were many Māori in the Wairarapa region who whilst having strong Rangitāne whakapapa links did not acknowledge those links openly. Essentially the waiata relates to the Rangitāne identity claim.

45. The last verse was included in 2000 when I began my mahi with Rangitāne o Wairarapa Incorporated Society. Essentially it is an acknowledgement of their mahi for Rangitāne uri.

Pāora Pōtangaroa – (Refer Te Reka o Te Hā – Waiata Booklet, page 24)

46. This waiata was composed by Mike Hollings in the 1980's. As the title indicates it relates to our tupuna Pāora Pōtangaroa and his prophecies. The original composition excluded reference to the links Pāora Pōtangaroa had to Rangitāne, only referring to Kahungunu. Whilst we do not deny that Pāora Pōtangaroa had Kahungunu links, he had a strong link, especially to the Wairarapa and in particular the Te Oreore area through his Ngāti Hāmua and Te Hika a Pāpāuma links.

Waiata Projects

47. In terms of my role as Cultural Advisor I have been involved in the production of compact discs to record Rangitāne waiata. The first compact disc that was produced was funded by Te Māngai Pāho where I wrote and produced contemporary Rangitāne waiata. The second compact disc was produced in conjunction with the Department of Conservation in relation to Mount Bruce or Pūkaha. This compact disc records both contemporary and traditional Rangitāne waiata.
48. As a cultural advisor for Rangitāne I have developed strategies to revive traditional Rangitāne waiata. Some of the strategies we adopted in recent years were:
- (a) I have led a number of wananga, both in the Wairarapa and elsewhere within the Rangitāne tribal area such as Palmerston North. I have led three weekend wānanga in the past two years;

- (b) I have compiled the compact discs as discussed above;
- (c) I have requested and obtained tapes from archival records of old Rangitāne waiata;
- (d) In our work situation at Rangitāne o Wairarapa Incorporated Society, we would regularly set aside work time to learn and practice Rangitāne waiata;
- (e) I make a conscious effort at hui to sing Rangitāne waiata;
- (f) I have taught waiata at schools, particularly Kura Kaupapa; and
- (g) As part of the GIS mapping programme, we are coming across old place names which are mentioned in old Rangitāne waiata and we are reviving those waiata.

Rangitāne Cultural Projects

The REAP Project

- 49. In 2003 I was approached by the Wairarapa Rural Education Activities Programme (“REAP”) who are charged with the responsibility of reviewing the curriculum for local Wairarapa primary schools. I was approached to prepare a resource booklet for the social studies curriculum for Wairarapa Primary Schools in relation to the general Māori history of the Wairarapa.
- 50. I accepted this mahi on behalf of Rangitāne o Wairarapa and produced a report from a Rangitāne o Wairarapa perspective. This report focussed on the history of significant names within the Wairarapa, for example the name Wairarapa itself, the Tararua ranges, the

Ruamahanga River and current day towns. Much of this evidence was sourced from Koro Hēmi Rimene who has discussed these matters in his statement of evidence. My report was supplemented by drawings which were produced by Sandra McNab. I understand my report is the first resource booklet of this type that has been used by local schools as part of their curriculum. This is certainly an important achievement for us to ensure that our tamariki, both Māori and non Māori have some appreciation and understanding of the traditional history of our takiwā. I can remember going to school here in the Wairarapa and there was certainly no resource booklets of this nature in any of the subjects that I took. It was only at places like Te Aute that this type of learning was encouraged. Although the project was encouraging a lot more work needs to be done in the Wairarapa to ensure there is a balance between Kaupapa Māori and mainstream education.

Whakapapa

51. One of the exercises that I am undertaking as Cultural Advisor for Rangitāne is locating where the various tūpuna that we read and hear about come from and what their connections are to the Wairarapa. We have looked at the Kurahaupō waka as well as Kupe and his relationship with this area and down through to those who were involved with the migration of the Kurahaupō waka, for example Whātonga, his children, his wives and ultimately Rangitāne.
52. This exercise is important in the development of our identity as Rangitāne and as a tangata whenua group in the Wairarapa region. This process is ongoing and involves numerous hours of reading material, whakapapa charts and a lot of sessions with kaumātua. There are often discrepancies in whakapapa and to reconcile those is a very difficult task at times. I am not in a position at this stage to produce a detailed whakapapa booklet but it is certainly our goal to produce a comprehensive report for all our whānau.

The Waka Huia Video

53. In 1998 Te Oreore Marae were contacted by the producers of Waka Huia television series to ask if they could come and do a programme for their series. The people of the marae saw this as a great opportunity to tell their stories, I was privileged to be asked to be one of the Kaikōrero on the show to support our koroua Koro Kuki and Koro Hēmi Rimene, Tipene Chrisp was also one of our Kaikōrero.
54. To summarise what we spoke about:
- (a) We talked about the history of Te Oreore, Pāora Pōtangaroa, the stone memorial where the covenant and other artefacts had been placed and later removed by Rātana himself;
 - (b) We told the story of Haunui-ā-nanaia which is depicted in the art works you see on the front wall of the whare;
 - (c) We talked about the Ruamahanga river and of the maunga that surround our area;
 - (d) We told stories of some of our tūpuna who lived around the area;
 - (e) We did a segment on the language and its revival which saw the Waka Huia cameras go to the Wairarapa Community Polytechnic where I was working at the time;
 - (f) We also talked about the marae Whakaoriori, and whareni Te Amorangi on the polytechnic campus.

Rededication of Te Oreore Marae Carvings

55. As Cultural Advisor and as part of the Te Oreore marae whanau I have been involved in the process of replacing many of the carvings on the wharenuī here at Te Oreore marae. Over the years the carvings had rotted and that is the reason we decided, as Ngāti Hāmua, to replace them with replicas. One of the difficulties with this process has been that the kōrero and meaning relating to the original carvings and who exactly the tūpuna depicted had been lost.
56. One of my roles was to find that kōrero. Over a period of 10 years I collected information that would assist me in this process, I often sat with Koro Kuki on the paepae here at Te Oreore and we would talk about all sorts of things in between pōwhiri, including the carvings, I remember at one tangi while Koro and I were waiting for manuhiri to arrive, I asked him what he thought the names of the tūpuna were on the Mahau of ‘Ngā Tau e Waru’, he immediately put the question back on me, so I told him what I thought and then he replied “ae that sounds good to me”. But that was Koro for you.
57. I have talked with numerous other koroua and kuia over the years as well as seeking advice from our own matakite. What we do know after consulting the people, and in reviewing the maihi of other wharenuī, in particular the older ones in the Wairarapa area, is that the maihi tells a story of that particular marae. We surmise that the maihi for this wharenuī relates to the story of Pāora Pōtangaroa and Te Kere.
58. We discussed the issue of taking down the existing carvings in some detail. We sought the advice of tohunga, John Tahuparae of the Wanganui River, who advised us that at the end of the day it was up to us as to how we dealt with the taking down of the carvings. He warned us of the some of the problems we may face. We took that advice and proceeded to take down the carvings in an appropriate Rangitāne way.

59. We held a series of three wānanga involving local Rangitāne kaumātua and kuia to discuss this take. The first wānanga was to discuss the various roles that each of us would take in the process. The second wānanga was a practical one in terms of preparing for the taking down of the carvings. The third wānanga was set aside for the removal of the carvings.
60. We held the final wānanga over Easter weekend 2004. We arrived at Te Oreore on the Thursday night and had a poroporoaki to those carvings. We rose at 5 am and assembled on the marae ātea to begin the process of removing the old carvings. We started by removing the pouāro, Auntie Sally, an Archdeacon of the Anglican Church and I performed a karakia for the removal of the pouāro. We then removed the left hand amo followed by the right hand amo, the left hand maihi followed by the right hand maihi. It was suggested to us by one of our matakite to do it in that order. The matakite was unclear as to why we should do it in that way, however, in my view, it has something to do with the fact that the left hand side of a whare tūpuna always represents the tangata whenua and the right hand side as you are looking at the whare tūpuna represents the manuhiri, and the fact that you should always start with the people of the land. Once they were down, we laid all of the carvings on the marae ātea. We performed a karakia for them all. The carvings were then uplifted by the whānau of the Kaiwhakairo who carved them in the 1940s.
61. This was followed by a traditional kai to whakanoa everything and then the preparation commenced for the new carvings to be erected. Annexed and marked “C” is an explanation of the new carvings of the mahau of Ngā Tau e Waru here at Te Oreore. This kōrero has been prepared by myself as part of my role as the cultural advisor to Rangitāne o Wairarapa.

Expressions of Rangitānetanga in Contemporary Times

62. With the growing recognition of Rangitāne o Wairarapa as a kaitiaki and a tangata whenua group in Wairarapa over the last 15 years, we are called upon to assist local Wairarapa groups

with matters pertaining to tikanga and kawa. I set out below a number of examples that I have been personally involved in over the last 10 years:

- (a) Ka Moe Ka Puta – I was the opening kai kōrero for this ‘Kahungunu’ aligned exhibition when it was held in Masterton. I spoke on behalf of Rangitāne o Wairarapa. As the Tribunal will be aware the portraits of many of our Rangitāne tūpuna, the likes of Nireaha Tamaki and Huru Te Hiaro are included in this exhibition. In fact Nireaha Tamaki adorns the cover of the Ka Moe Ka Puta booklet.
- (b) Royal New Zealand Police – I have been involved in pōhiri for new staff members over the last few years as well as the pōhiri for the new Regional Commissioner in 2004.
- (c) Rotarians – I was the kai kōrero at the pōhiri for the Rotarians International Conference held here in Masterton at Rathkeal College in 2003.
- (d) District Health Board – Rangitāne o Wairarapa Incorporated Society has entered into a mana whenua agreement with the local District Health Board along with Ngāti Kahungunu. Piri Te Tau is the Rangitāne o Wairarapa representative.
- (e) Accident Compensation Corporation (ACC) – Rangitāne o Wairarapa is involved in weekly pōwhiri during the month of November as ACC hold their annual management conferences in the Wairarapa district.
- (f) Blessings of New Buildings – Rangitāne o Wairarapa have been involved in the blessing of a number of new sites in the Wairarapa area including:

- (i) The lifting of tapu of the original site for the Warehouse in Masterton which was a traditional Ngāti Hāmua pā site;
 - (ii) The blessing of the new site for the new Warehouse building here in Masterton and involved in the ceremonial opening of the new Warehouse;
 - (iii) The opening of the school marae at Fernridge School;
 - (iv) The opening of the Slow Food Café in Masterton; and
 - (v) The opening of the New Zealand First office in Masterton.
- (g) Pūkaha – This will be discussed in the statement of evidence of Mike Grace, however Rangitāne o Wairarapa are continually involved in the release of kiwi and kōkako into the wild at Pūkaha. As well as escorting manu from Pūkaha to other areas of Aotearoa. This involves a rendition of karakia.
- (h) Rāhui – Rangitāne o Wairarapa have been involved in a number of matters where they have been called upon to place rāhui in various places in the Wairarapa. Jim Rimene was called upon to perform the appropriate karakia following the death of a young boy at Castlepoint and a rāhui was placed at Mātaikona near Te Aohuruhuru’s Rock following a suicide of a mother and child.

Conclusion

63. The retention of our tikanga, kawa, reo and cultural identity in the Wairarapa area is paramount to the aspirations of Rangitāne o Wairarapa. I am employed by my iwi to ensure that these things are not lost and to ensure that those who require our guidance in respect of

matters of tikanga and kawa have a place to come. One of my hopes is that a Treaty settlement with the Crown will include significant cultural redress that will allow us to take our projects that we have commenced to the next level and to assist in the dissemination of important cultural information to our beneficiaries.

64. It is my dream that in the Wairarapa we can certainly say with some confidence the following whakatauaki, "*Tini whetū ki te rangi ko Rangitāne ki te whenua*".