



Cultural Narrative

The Arts Centre of Christchurch

Puamiria Parata-Goodall
TE PĀKURA LTD

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TĀHUHU KŌRERO | Introduction



Photo credit: The Kaiapoi monument on the site of Kaiapohia Pā, 1900s
Ref: CCL Photo Hunt.

NAU MAI KI TŌKU KĀINGA | Welcome To My Home

I whānau au ki Kaiapoi Pā, ko 'Ka-whakaputaputa' te ikoa o te whare i whānau ai au. Ko te pā tūturu tēnei o Ngāi Tahu i tēnei motu ko Kaiapoi. Ko Tū-rākau-tahi te tipuna nāna i noho Kaiapoi, nāna i pupuri tēnei pā, puta noa ki ōna rohe. Ko tōna tuākana ko Tāne-tiki, hoki tētahi ko Hāmua, me tō rātau taina ko Moki, kua mate atu i mua i te taeka ki Kaiapoi. Ko Natanahira Waruwarutu tōku ikoa.

I was born at Kaiapoi Pā and the name of the house I was born in was 'Ka-whaka-putaputa.' The principal fort of Ngāi Tahu for this island was Kaiapoi. Tū-rākau-tahi was the ancestor and it was he who occupied Kaiapoi and who

had possession of this fort and the surrounding area. His elder brother was Tāne-tiki and another was Hāmua and their younger brother was Moki, who had died before they reached Kaiapoi.¹ My name is Natanahira Waruwarutu.

Welcome to the cradle of Ngāi Tūāhuriri, mana whenua, the people who hold the customary authority of this takiwā. Mai uta ki tai, from the mountains to the seas, from the Hurunui River to the Hakatere River, these are the ancestral lands of Ngāi Tūāhuriri.

In a petition to Queen Victoria in 1849, Ngāi Tahu elder, Matiaha Tiramōrehu, a survivor of Kaiapoi Pā, stated,

"This was the command thy love laid upon these Governors. That the law be made one, that the commandments be made one; that the nation be made one, that the white skin be made just equal with the dark skin, and to lay down the love of thy graciousness to the Māori that they dwell happily and that all men might enjoy a peaceful life, and the Māori remember the power of thy name."

This petition and the various petitions and statements made by our Ngāi Tahu leaders were to lay the foundations for one of this nation's enduring challenges, the settlement of the Ngāi Tahu Claim.

This narrative weaves together the cultural values, traditions and history of Ngāi Tūāhuriri. It recognizes the rights and guarantees provided under the Treaty of Waitangi and respects the mana of the local hapū, iwi and all peoples now resident in this land.

In the early 1800's tribal tohunga (experts) like Natanahira Waruwarutu and his contemporaries Matiaha Tiramorehu, Teone Taare Tikao and Thomas Green allowed their information and knowledge to be recorded. Teone Taare

¹ Tau T. M., 2011

Tikao was the last to share that ancient knowledge. His death in 1927 was to signal the end of an era.

The narrative is told from the perspective of four (4) influential tohunga – Natanahira Waruwarutu, Matiaha Tiramorehu, Pita Te Hori and Teone Taare Tikao. Through their eyes we see the ancient world, a world unencumbered by the distinction between the natural world and man, between the atua (gods) and tangata (human). Through them we begin to understand that we are on the continuum. Via their various manuscripts, petitions, testimonies, letters and recordings we have been provided with a rich tapestry of history and way of being. Their words are our legacy.

“E hoa, mā, e kā uri whakatipu i muri nei.... atawhaitia kā oraka mai o ētahi kāika, whakaputa mai ana kia koutou, koi peenei kia koutou; ahakoa pākehatia, kia raketira e whakahaere maa koutou”

“My friends and my descendants who follow after me.... always care for those who come to you from their villages seeking your charity lest this happen to you; even though you may become the same as the pākeha (Europeans), always conduct yourselves as chiefs, with grace and charity”.

This ōhākī (dying wish) from Natanahira Waruwarutu, still resonates with his descendants of Ngāi Tūāhuriri.

These words and those that you will see throughout this document are the template for how Ngāi Tūāhuriri responded when Christchurch city was in chaos following the earthquakes of 2010 and 2011.

The purpose of this narrative is to:

- Provide an insight into the local history and cultural mindset
- Highlight some opportunities for enhancing the Arts Centre
- Encourage the opportunity to consider how the Arts Centre might think about its connection and engagement with the whenua, the people and their stories and the history of this place.

KO TAKU MANA | My Authority

*Ko taku ture i ahu mai i tōku tupuna i a Tūāhuriri.
My laws stem from my ancestor, Tūāhuriri
Pita Te Hori, Upoko Rūnanga, Ngāi Tūāhuriri*

Te Ngāi Tūāhuriri Rūnanga is the mandated papatipu rūnanga for the hapū (sub-tribe) Ngāi Tūāhuriri. The takiwā of Te Ngāi Tūāhuriri Rūnanga centres on Tuahiwi and extends from the Hurunui River to the Hakatere River, sharing an interest with Te Taumutu Rūnanga and Arowhenua Rūnanga southwards to Rakaia, and thence inland to the main divide.

Ngāi Tūāhuriri is the local hapū that holds mana whenua (traditional rights and responsibilities) over the Christchurch CBD. The term ‘Ngāi Tūāhuriri’ means the descendants of the ancestor Tūāhuriri.



Photo credit: Ngāi Tūāhuriri gathered outside St Stephens Church, Tuahiwi, 1867 Ref: Barker Collection, Canterbury Museum

KO AU KO TŌKU TUPUNA | I Am My Ancestor

KO NGĀI TAHU | We Are Ngāi Tahu

Ngāi Tahu has its origins in three distinct waves of migration. The earliest known wave was that of Waitaha who arrived on the waka (canoe) Uruao, under the leadership of Rākaihautū. Landing in Whakatū, Nelson, the three tribal groups aboard the waka, Te Kāhui Waitaha, Te Kāhui Tipua and Te Kāhui Roko, travelled south to explore.

As they traversed the land, they claimed and named the land. In Canterbury they named the Canterbury Plains, Ngā Pākihi Whakatekateka o Waitaha – the seedbeds of Waitaha. This band of iwi eventually settled in and around South Canterbury and North Otago.

The second wave of migration was that of Ngāti Māmoe, coming south from the North Island's east coast. With them they brought a new dialect, stories and histories. The descendants of this iwi settled in Otago and Southland.

Originally inhabitants of the east coast of the North Island, the third wave, Ngāi Tahu, made up of descendants of Ngāi Tūhaitara and Ngāti Kurī, migrated to the South Island, intermingled with Waitaha and Ngāti Māmoe and took up their stronghold in Canterbury.

Over the generations, intermarriage and conquest merged the three waves of iwi to the point that it is now exceedingly difficult to determine any descendant who holds whakapapa to only one of the iwi. By and large, most who whakapapa to one, have whakapapa to all.

Today Ngāi Tahu is recognized as the main tribe for this region. The stories retold in this narrative are a mix of stories from the three tribal groupings. The following phrase aptly sums up the reason for this narrative and the importance of storytelling to Ngāi Tūāhuriri.

Mō tatou a mō kā uri a muri ake nei. For us and for our children after us Hastings Tīpa, Moeraki

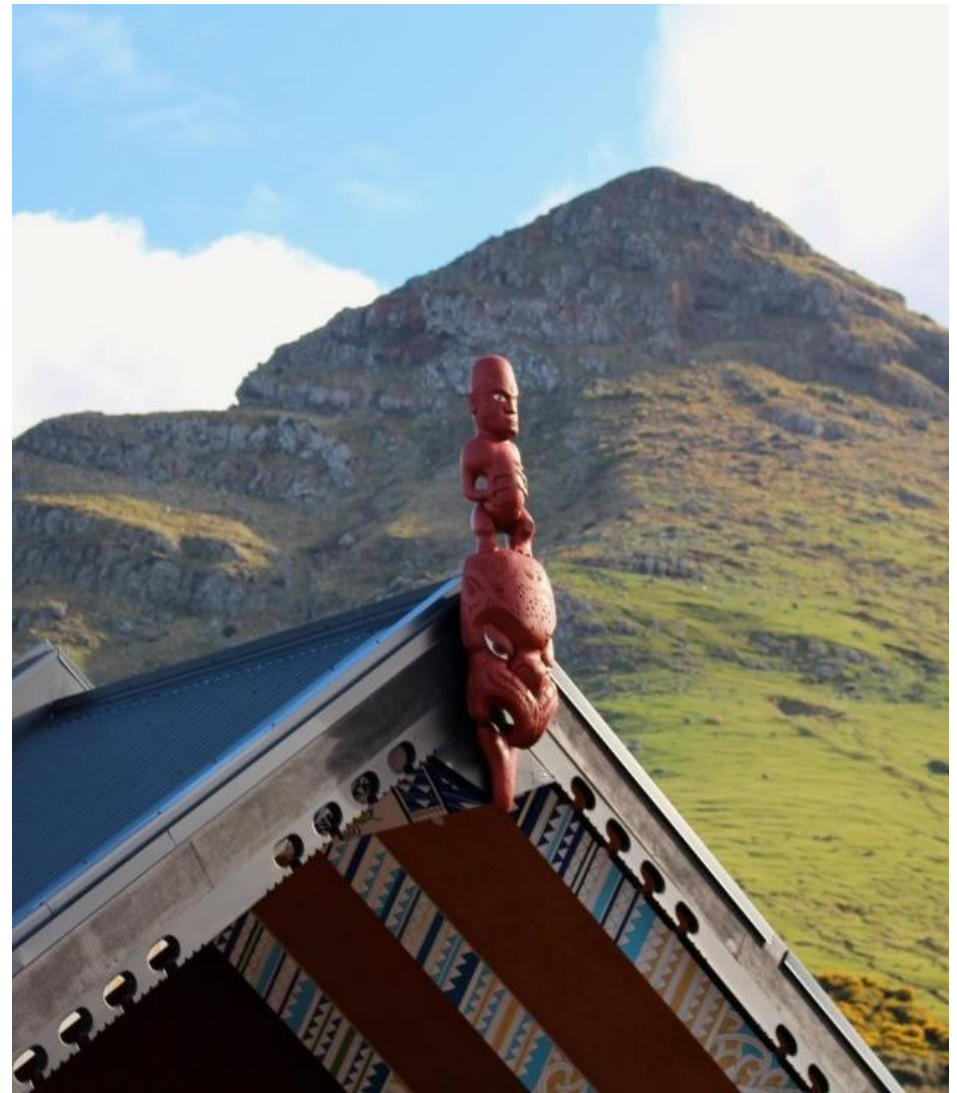


Photo credit: Te Rakiwhakaputa in front of Te Poho o Tamatea, Rāpaki, Parata-Goodall private collection

KO TAKU TŪRANGAWAEWAE | A Place To Stand

The Ngāi Tahu territory extends from Te Pari-nui-o-Whiti (White Bluffs, Marlborough) on the east coast to Kahurangi Point on the west coast and takes in all of the area southwards. It includes everything coast to coast and continues to Rakiura (Stewart Island) and all of the islands to the south. The Marlborough region resides under the mana of Te Tau Ihu iwi.

Ngāi Tahu comprises of a collective of individuals who descend from five primary hapū (sub-tribe)

1. Ngāti Kuri
2. Ngāti Irakehu
3. Ngāti Huirapa
4. Ngāi Tūāhuriri
5. Ngāi Te Ruahikihiki

The Ngāitahu Māori Trust Board was established in 1946 to administer compensation from the Crown to the iwi. It was formally dissolved in 1996.

In August 1986, Henare Rakihia Tau, the then Deputy Chairman of the Ngāitahu Māori Trust Board, submitted a formal claim to the Waitangi Tribunal seeking justice for grievances arising from the massive land acquisitions of the 1800s. The historian Harry Evison stated during this period,

‘...Ngai Tahu had long since been rendered destitute, but not by military reprisals, nor by profligacy. The cause was the legalised seizure of their economic resources by the

² Ngāi Tahu Māori Trust Board, 1988

³ Hill, 2009

*state. Governor Grey’s policies, as Commissioner Mantell’s reports show, were applied specifically to prevent Ngai Tahu from becoming “landlords”.*²

In October 1990, Te Rūnanganui o Tahu Incorporated came into being, a precursor to Te Rūnanga o Ngāi Tahu. Along with the Ngāitahu Māori Trust board, Te Rūnanganui was dissolved in 1996 and all assets vested in the new entity, Te Rūnanga o Ngāi Tahu.

The Rūnanga Iwi Act 1990 was to change the iwi structure landscape. The Act provided for tribal authorities to create legally incorporated rūnanga or tribal entities to become the administrative arms of the tribe. The Act presented a framework for devolution which ‘acknowledged the enduring, traditional significance and importance of iwi.’³

In 1996, under Section 6 of the Te Rūnanga o Ngāi Tahu Act, Te Rūnanga o Ngāi Tahu became the mandated iwi authority established to protect the beneficial interests of all members of Ngāi Tahu, including the beneficial interests of the 18 papatipu rūnanga of those members.

*The initial asset base of Te Rūnanga was largely derived from the assets of the Ngāi Tahu Māori Trust Board and from the settlement of Te Kerēme – The Ngāi Tahu Claim (claims against the Crown for various breaches of the Treaty of Waitangi). The financial settlement amounted to \$170m plus some interest and commercial opportunities and was received in late 1998. It also subsequently involved fisheries and aquaculture assets valued at \$71m.*⁴

Te Rūnanga o Ngāi Tahu is governed by elected representatives from each of the papatipu rūnanga and has an administrative office as well as a number of commercial companies.

Papatipu rūnanga are the 18 individual communities formerly recognised under Te Rūnanga o Ngāi Tahu. Each rūnanga holds mana over a takiwā or boundary described in the Te Rūnanga o Ngāi Tahu Act 1996. The Charter that accompanies that Act sets out the principles for how the iwi authority

⁴ Te Rūnanga o Ngāi Tahu

will act and how it will continue to recognise the tino rangatiratanga of each papatipu rūnanga.

Definition of Membership

To be a member of Ngāi Tahu, all members must be able to prove blood descent from one of the 1848 Kaumatua listed in the 'Blue Book'. A total of 1338 kaumatua were recorded in that book. Of that number, some have since been removed and additional names added.

Following is an extract of the definition of membership, taken from the 1967 Blue Book publication and later readopted for use in the Te Rūnanga o Ngai Tahu Act 1996. It clearly sets out how membership is established.

Section 7, Te Rūnanga o Ngāi Tahu Act 1996

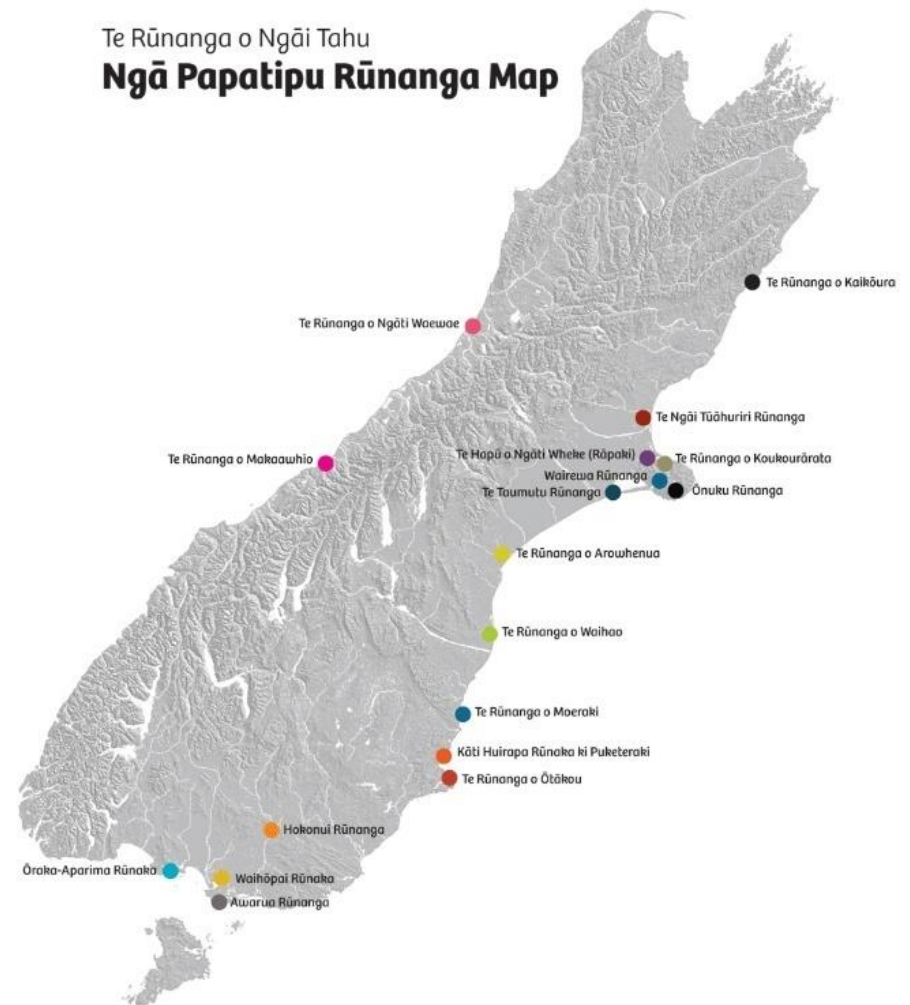
Members of Ngāi Tahu Whānui

(1) *The members of Ngāi Tahu Whānui are the descendants of –*

(a) *The persons, being members of Ngāi Tahu iwi living in the year 1848, whose names are set out in the list appearing at pages 92 to 131 (both inclusive) of the book containing the minutes of the proceedings and findings of a committee (commonly known as the Ngāitahu Census Committee) appointed in the year 1929, the book being that lodged in the office of the Registrar of the Māori Land Court at Christchurch and marked "Ngāitahu Census Committee Minutes 1929".*

(b) *Any other person who may, pursuant to the provisions of subsection (4), be determined to be a member of Ngāi Tahu iwi living in the year 1848.⁵*

It should be noted that current membership to Ngāi Tahu sits at over 50,000.



⁵ New Zealand Legislation, 1996

NGĀ UARA | Ngāi Tūāhuriri Principles For Urban Design



Photo credit: Scene on the Horotueka or Cam/Kaiapoi Pah Canterbury, Charles Haubroe, 1855
Ref: 1951.15.5 Canterbury Museum

There are five core principles which drive this narrative, principles that are embedded in the cultural practices and understanding of Ngāi Tūāhuriri.

Whakapapa

Identity and connection to place

Mahinga kai

The knowledge and values associated with customary food-gathering places

Manaakitanga

The extension of charity, hospitality, reciprocity and respect to others

Mana motuhake

Being able to act with independence and autonomy – being ourselves in our places

Ture Wairua

Being able to exercise faith and spirituality

The information which follows is anchored on these principles.

WHAKAPAPA | Our Identity

Whakapapa is the genealogical thread that binds the heavens to the people, people to people, and, people to the land. Whakapapa refers to the layering of one upon the other and in a literal sense means to connect with the earth. Whakapapa provides the link, memory and context for relationships and approaches.

KO WAI AU | I Am The Water

Born around 1850, Teone Taare Tikao (also known as Hone Taare Tikao) was born to parents Tamati Tikao and Raheera Te Hua.

At an early age, Tikao was given into the care of two Ngāi Tahu tohunga, Koroko and Tuauau and their whare wānanga (traditional school of learning). For 10 years he was trained to be a tohunga, learning the history, customs and traditional practices of local Ngāi Tahu.⁶ Teone was to be the last student of the whare wānanga.

Creation stories are whakapapa. Often creation stories talk about conception to birth, from the formation of the embryo to full term. The following text affirms Teone's belief that everything started with water, that all life came from water.

Once there was nothing but water. The sea covered the whole earth and lay like a vast, unbroken lake within the circle of the sandbank that ran right round it. There was no land and no sky, no sun, nor moon, and no stars nor clouds. Darkness reigned.⁷

Out of the darkness arose, from the depths of the waters, two forms, laying on top of each other, Ranginui and Papatūānuku. Between those forms lived many children. Those children, tired of the darkness, decided to separate the



Photo credit: Teone Taare Tikao, Ref: Barker Collection, Canterbury Museum

⁶ O'Regan, 1993

⁷ Tikao, 1990

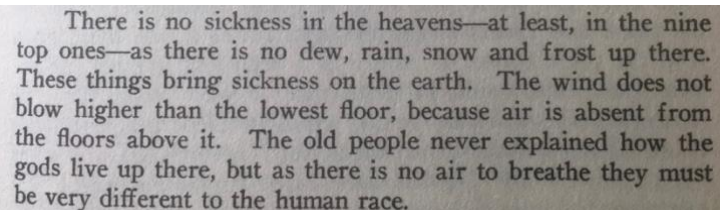
parents. Leading the charge was Tānemahuta, god of the forest and creatures.

With the help of his siblings Tānemahuta lifted his father with a giant pole called Pou-tū-te-rangi. The pole had ten (10) joints, each a heaven. More support poles were added and soon Ranginui was suspended about his love, Papatūānuku. Both forms were now out of the water and light and air flooded the space in between. The world of light, the creation of the world as we know it had begun to emerge.

Tere ana te wai, manawapou, raro-timu, raro-take, raro-pou-iho, raro-pou-ake, ko taaku, ko takeo, Io-io-whenua, tipu kerekere, tipu anana, kai-a-Hawaiki....⁸

The water gushes, it is the lifeblood, let the roots take hold beneath the water, prepare the foundations, raise the posts, strengthen the foundations, make it firm, raise it up...

Teone not only described the creation of the world but more importantly the formation of human life from conception to birth. His teachings came from the generations who believed the earth was flat, that there was a sandbank around the edge of world that kept the water in. He was taught that atua (gods) were central to understanding the world and that there were ten heavens between Ranginui and Papatūānuku and that the children, the atua, were scattered throughout those heavens. The first heaven was where the rain, hail, snow and wind came from.⁹



There is no sickness in the heavens—at least, in the nine top ones—as there is no dew, rain, snow and frost up there. These things bring sickness on the earth. The wind does not blow higher than the lowest floor, because air is absent from the floors above it. The old people never explained how the gods live up there, but as there is no air to breathe they must be very different to the human race.

Teone Taare Tikao, Tikao Talks¹

⁸ Tikao, 1990

In Teone's worldview, water was the beginning and the end of all creation. He believed the whakapapa of mankind was from the atua and ultimately Ranginui and Papatūānuku. His version of creation differs from those of his contemporaries. It is unclear if the difference occurred at the time he was trained as a tohunga or as he got older and religion and other iwi variations began to influence his understandings.

What does whakapapa have to do with design and layout?

There is always a story to be told. Whakapapa is all about story, about the layering of information. Whakapapa is about identity. A great story can be told in the patterning and design work, placement of that pattern and its interpretation. It can be told in the materials, in the form of the landscape, in the colour palette or mahi toi. It can be told in the orientation of entrance ways, referencing of landmarks and in the use of te reo Māori.

Whakapapa can be conveyed through the spatial layout and relationship of functions within facilities.

For Teone, water played a significant part in the creation and maintenance of whakapapa. The Arts Centre is surrounded by springs. Te Puna o Waiwhetū, the Christchurch Arts Gallery is named for the puna (spring) it rests on. Little Hagley's Māori name is Waipapa, named after the puna in that vicinity. Canterbury Museum sits on a puna.

The significance of puna in Māori worldview is connected to mahinga kai (resource and food gathering practices) and knowledge. Puna are quite literally, fountains of knowledge. The environment, the elements and the resources provide the knowledge. The knowledge comes from Ranginui, Papatūānuku me ā rāua tamariki mokopuna – Ranginui and Papatūānuku and their descendants.

⁹ Tikao, 1990

ŌTĀKARO | The Avon River

Waterways provide mahinga kai, trails between temporary and permanent settlements, and, places of healing and final rest. Christchurch sits upon a mosaic of historic wetlands and small waterways that were formed by the actions of the Waimakariri River and its underground aquifers. The city has one of the biggest spring-fed river networks in the country and over 400 named waterways.

Ōtākaro, E kainga mahinga kai, e kainga nohoana e kainga tuturu. Ona kai e tuna e inaka e kokopu o uta kai e maara taura e pora e kumara e aruhe nga manu e parerpa e raipo, putakitaki epateke e taata.

Ōtākaro: A permanent settlement and food production site. The food sourced here are tune (eel), inaka (whitebait), kokopu (native trout); the food found ashore are cultivated in gardens such as pora (turnip) kumara (sweet potato) and aruhe (fernroot). The birds are the parera (grey duck), riapo (black teal duck), pūtakitaki (paradise duck), pāteke (teal), and the tata (brown duck or shoveller).¹⁰

The name Ōtākaro comes from a tipuna called Tākaro.¹¹

In 1880, Wiremu Te Uki of Tuahiwi stood before the Smith-Nairn Royal Commission and asserted the connection between his people of Tuahiwi and Ōtākaro, a significant mahinga kai. In establishing this connection, he noted a number of mahinga kai sites and burial sites along the river and cited the kaitiaki of particular areas.

Ko Ōtākaro te ingoa o te awa nei. Nāku tēnei whenua. He kāinga mahinga tuna nāku ko ōku pakeke. Ōtākaro is the name of this river. It is where we come to harvest eels and belongs to my elders and I.

Ko taku hākoro te kaitiaki o Pohoareare, kei konā ā mātou tūpāpaku. My father was the guardian of Pohoareare, where we have buried our dead.

From springs located in Avonhead, Ōtākaro runs 26 kilometers to the mouth of Ihutai, the Avon-Heathcote estuary. It was a significant mahinga kai site and supported extensive wetlands in central Christchurch. Ōtākaro served as a resting place for travelers moving from pā to pā. It provided a transport route. It fed the people and the landscape. Its springs were places of cleansing and ritual. Within its veins runs wai tapu (sacred water), wai māori (pure water), wai tai (sea water), wai manawa whenua (spring water), wai karakia (water for rituals) and wai kino (polluted water). At times, wai mate (contaminated or dead water) flushes through.

Water is central to all life. It is the source of life and contains a life force or mauri. The mauri of the water, without good care, can be contaminated, diluted or destroyed. Ngāi Tūāhuriri are working with the city to help restore Ōtākaro to its former mahinga kai status. When the river can provide once again for its people, it is well and the people will be well.



Photo credit: Avon River, Adobe Stock Image

¹⁰ Tau T. M., The Values and History of the Ōtākaro and North and East Frames, 2016

¹¹ Tau T. M., The Values and History of the Ōtākaro and North and East Frames, 2016

MAHINGA KAI | Working Our Resources

Mahinga kai is more than just the harvesting of food. It includes the nourishment and care of the environment and ecosystem to prepare and sustain harvest. It is a mechanism that drives formal and informal economy. Most importantly, mahinga kai is about tribal identity and pride.

Traditional mahinga kai practice involved the seasonal migration of people to key food gathering areas to gather and prepare food and resources to sustain them throughout the year. These hīkoi also provided opportunities to reinforce relationships with the landscape and other whanaunga (relations), develop and share knowledge and provide the resources that could be used for trade.¹²

A key part of the 1848 Canterbury Purchase was a passage that declared that Ngāi Tahu's traditional food gathering sites would be set apart for them. The Māori text stated:

Ko ō mātou kāinga nohonga, ko ā mātou mahinga kai, me waiho marie mō mātou tamariki, mō muri iho ia mātou, ā mā te kawana e whakarite mai hoki tētahi wāhi mō mātou a mua ake nei, a te wāhi a ata ruritia te whenua e ngā kai ruru.²²

The settler government interpreted this to mean:

Our places of residence and cultivations must still be left to us, for ourselves and our children after us. And the Governor must appoint a quantity of land for us hereafter when the land is surveyed.²³

The interpretation of mahinga kai as 'cultivations' was grossly oversimplifying the concept and practice of mahinga kai.

In 1879 at Kaiapoi, Wiremu Te Uki, stood before the Smith-Nairn Commission and declared:

"We used to get food from all over our island; it was all mahinga kai. And we considered our island as in a far superior position to any other, because it is

called Waipounamu, the greenstone island; the fame thereof reaches all lands."²⁴

It was not until 1998 with the passing of the Ngāi Tahu Settlement Act that the wider interpretation of mahinga kai was accorded its true status.

The Cultural Redress Package of the Ngāi Tahu Claims Settlement Act consisted of new statutory mechanisms to express the traditional kaitiaki relationship with the environment. Lake beds, wāhi tapu and wāhi taonga were vested in the iwi, nohoanga were established, taonga species and customary fisheries were recognised, islands like the Crown Tītī Islands were vested in the iwi.

The Economic Redress Package saw cash compensation and new mechanisms to provide Ngāi Tahu with the opportunity to re-establish and grow the tribal base.



Photo credit: Eeling on Cam Creek ref: 1951.15.3, Canterbury Museum

¹² Te Taumutu Rūnanga Education Committee

MARKET SQUARE | Victoria Square

In 1860, Hone Paratene (John Patterson) of Tuahiwi addressed Governor Gore-Browne saying:

Our friend Governor Browne, we salute you. Welcome, Governor, welcome! Welcome! Welcome! Welcome thou, the head of New Zealand assemblies, both European and Māori. We salute you.

Listen to our cry of welcome – from the people of Kaiapoi, of Rāpaki, of Purau, of Port Levy, of Akaroa, of Wairewa, and of Taumutu. Give ear also to our sayings. We come unto you with our complaint as unto a doctor, that he may administer relief. It is this. We are without house or land in this Town for the purpose of a Market-place.

We are like unto a Cormorant sitting on a rock. The tide rises, it flows over the rock, and the bird is compelled to fly. Do thou provide a dry resting place for us that we may prosper? These are the articles (of trade) we propose to bring to town: - Firewood, potatoes, wheat, pigs, fish, and other things. We want this place also as a landing place for our boats.¹³

Ngāi Tahu understood implicitly the importance of their mahinga kai to provide resources and food, but also an economic benefit. Connected to this of course was the importance of a central market place. The proverb about the cormorant references the failed applications to the Native Land Court for a reserve to be set aside for the Ngāi Tahu traders to camp. The piece of land requested for Ngāi Tahu, was the sliver of land now called Little Hagley.

It took over 100 years before the grievance over Little Hagley reached a resolution. From 1860 until 1980 Ngāi Tahu and the Crown were locked in a bitter battle. In the late 1930s, Te Aritaua Pitama changed the nature of the debate when he petitioned the Crown to gift a whareniui as part of the centennial celebrations in 1940. In 1941 the Christchurch City Council

supported the request, however, within a year the Council rescinded its decision due to pressure from other local bodies.

The battle ended in 1980 with the setting aside of land in Pages Road and the building of a national marae, Ngā Hau E Whā. The allocation of that particular parcel of land was not well received by Ngāi Tahu or iwi Māori. Infact it was a significant insult. Not only were iwi once again alienated from their land in central city but worse still, the new land was in close proximity to the city's sewage treatment plant. A deliberate snub by those who held the power of the city.

How can the Arts Centre engage with its local mahinga kai?

Ōtākaro is a significant source of mahinga kai. Mahinga kai includes not only the act and knowledge of gathering food, it includes the preparation of land and water to sustain the practice of mahinga kai, the gathering of building materials, cultural material for use as rongoā (medicines), mahi raranga (weaving), mahi toi (art), mōkihi (reed canoes), kākahu (clothing) and household implements.

Ensuring the minimalization of contaminants released into the waterways, particularly overflow discharge, stormwater and wastewater, would go a long way in helping to clean up the water and encourage the revitalisation of mahinga kai. The regeneration of native eco sourced plantings in the landscape and use of swales and wetlands to polish the water would also help. There are lots of creative ways to celebrate the myriad of mahinga kai species within close proximity of the Arts Centre and also to re-learn and re-imagine the various traditional practices of food gathering, canoe building, wharerau construction, weaving of nets, carving of hooks and preparation of tools to name a few examples. The provision of large communal eating tables help to build community cohesion is another example.

¹³ Paratene, 1860

MANAAKITANGA | Being A Good Host

Manaakitanga, mahinga kai and whakapapa are intrinsically linked. Having the ability to welcome and provide hospitality to visitors speaks to the wealth and health of the whānau and hapū. This wealth is not measured by a fiscal scale but rather by the hapū's ability to demonstrate cultural confidence, the quality and quantity of local resources, and their ability to share without expectation of reward or payment.

Born in Kaiapoi pā, **Natanahira Waruwarutu** was a significant figure in the Ngāi Tahu narrative. As a child he witnessed the 1832 sacking of Kaiapoi pā by Te Rauparaha of Ngāti Toa.

After the sacking, he and his family relocated to Moeraki and there Natanahira began to work with the tohunga Matiaha Tiramorehu.

Natanahira was to become a driving force for the Ngāi Tahu claim, accompanying his mentor Matiaha on countless protests, meetings and negotiations. He was responsible for a substantial body of petitions concerning the 1848 Crown purchase of Canterbury.¹⁴

It is Natanahira who opened this cultural narrative. He established his tūrangawaewae, introduced his whakapapa and finally he welcomed everyone to his home. There's a graciousness about his words, a humbleness.

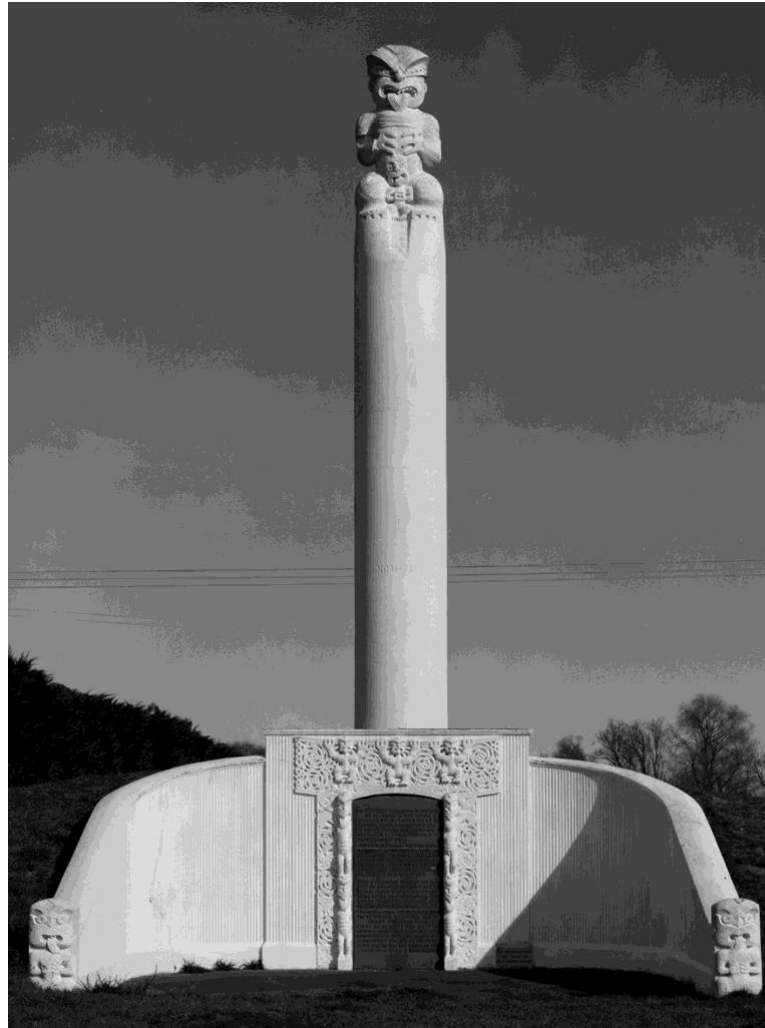


Photo credit: Kaiapoi Pā, Mark Adams

In his later years, Natanahira told the story of his experience and escape from Kaiapoi Pā. Part way through the story he stopped and made the following statement.

E hoa mā, e kā uri whakatipu i muri nei, koi pēnei koutou; atawhaitia kā oraka mai o ētahi kāika, whakaputa mai ana kia koutou, koi pēnei ki a koutou; ahakoa pākehātia koutou, kia rakatira e whakahaere mā koutou.

My friends and my descendants, who follow after me, never act in such a way. Always offer kindness and hospitality to those who come to you deprived of homes; lest this may happen to you. And although you may become as the white man, always let your standard of conduct be as gentlemen, chivalrous.

Natanahira Waruwarutu believed the measure of manaakitanga was the capacity to show kindness and charity to one another. When he halted the story he was speaking of how one village had been uncharitable to another who had arrived seeking help. The offending village had sought the help of Natanahira and he was reminded of his responsibility to set the example for his people.

Hospitality, the provision of food, shelter and care, is a mark of leadership.

¹⁴ Tau T. M., 2011

KEI A TE PŌ TE TĪMATANGA | At First There Was Darkness

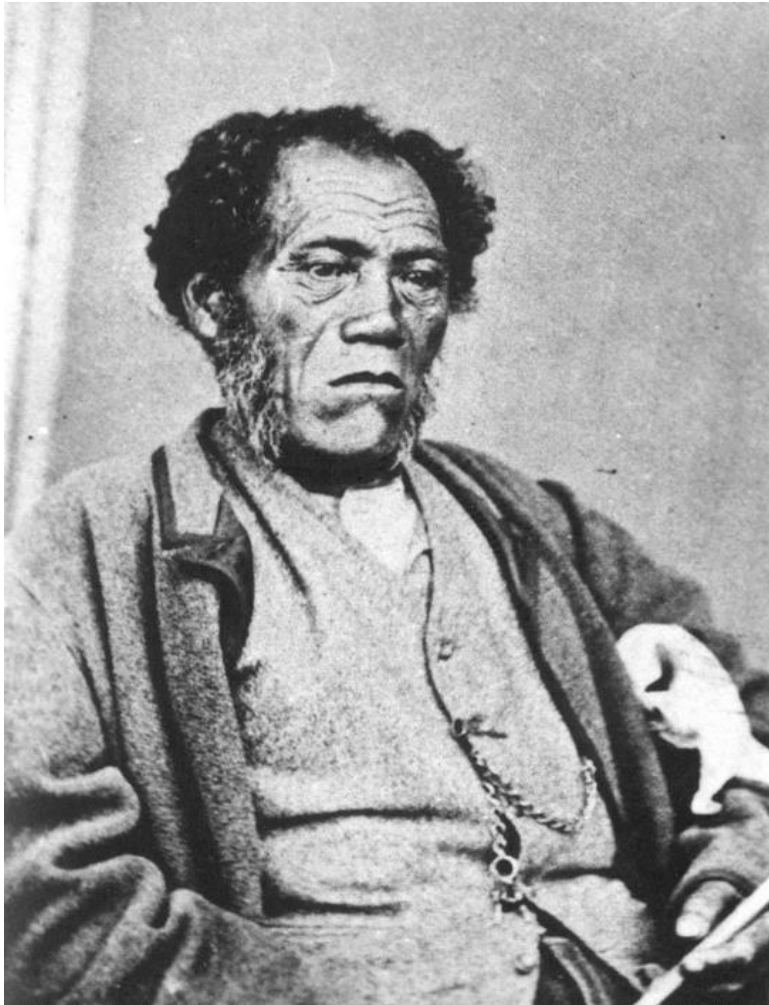


Photo credit: Matiaha Tiramorehu of Moeraki, WA Taylor Collection, Canterbury Museum, ref: 1968.213.136.

Matiaha Tiramorehu was born at Kaiapoi Pā around the turn of the 19th century. Following the sacking of Kaiapoi Pā, Tiramorehu fought alongside his father in the retaliatory raids against Ngāti Toa. In 1837 it was Matiaha who led a migration of Kaiapoi people south in a flotilla of canoes, to Moeraki.¹⁵

Matiaha and his contemporaries lived in a world quite different from the world we know today. A student of the *whare pūrākau*, the schools of ancient learning, Matiaha was one of the last generations to go through the school. Ethnologists and historians of the day considered him a valuable source of Māori knowledge. Missionary J W Stack acknowledged Matiaha as ‘the best authority on Māori traditions in the South Island.’¹⁶

It was Matiaha who encouraged his people to adopt European agricultural practices so that they might become prosperous farmers. He also led the deluge of petitions and treaties to the Crown to honour their promises to Ngāi Tahu. The continued broken promises and breach of contract led to Matiaha formally lodging the Ngāi Tahu claim. In his letter to E J Eyre on 22 October 1849, the first formal statement of tribal grievance, Matiaha stated.

“This is but the start of our complaining to you. We shall never cease complaining to white people who may hereafter come here.”

Matiaha Tiramorehu, 1849

In the same year, Matiaha wrote the manuscript *Kei a te pō te tīmatanga*, the night is the beginning. The manuscript contains a series of myths which describe the Southern Māori view of the creation of the universe. It differs from those versions told by North Island Māori. The manuscript explains the many natural phenomena from the birth of the winds to the acquisition of knowledge.

TE IKAMATUA O TAKAROA | Dressing Ranginui

The following story is taken from Matiaha’s manuscript and talks about the concept of *manaakitanga* and leadership. It tells the story of Tāne being attracted to the beauty of the stars and his desire to dress his father Ranginui following his separation from earth mother Papatūānuku. In this story the

¹⁵ Evison, 1990

¹⁶ Evison, 1990

stars are hidden under a mat. When Tāne gains permission from his brother Wehīnuīamamao, he takes the stars, flinging some into the heavens while deliberately placing others. In this way he not only dresses his father but more importantly sets up a template for navigation by the stars. To this day Te Ikamatua a Takaroa still adorns Ranginui and the five identified navigation stars still act as tohu or markers for our people of Ngāi Tūāhuriri and Ngāi Tahu.

Tāne returned from the night which is Hineruakimoo, and arrived at the night which is Hineateao, and slept there. It became night, and he saw the descendants of Ira, Tokomeha, Te Paetai o te Rangī, and Tāne desire the host of stars, and his heart was moved at the beauty of the stars, and he said to that demon, "Look at those beautiful things standing up there."

And Hineateao said to him, "What do you want them for?"

He replied, "To adorn my father who is standing naked."

And Hineateao said to him, "you have a desire to go there?"

He agreed, "Yes, I desire the beauty of those things."

That demon said to him, "There is no road here. But you should go by way of your pegged path, that is the way for you. You should return the same way, by the road by which you went to sew up Raki, to stuff up [the chinks in] the side of Raki, that is the direction of the road by which one can get straight to Te Paetai o te Rangī. But, Tāne [even though] you may catch all the stars, there is one you will not catch, since it resides at the edge of the cave."

Tāne said, "The reasons I am going is the beauty of those things."

So Hineateao said, "Go then, but they may be inside the houses."

He said, "What is the names of the houses?"

The demon said, "Kororiwhatepō is the name of one, Kororiwhateao the name of the owhter. The names of the summit where the stars are gathered is Mahukirangi."

She said again to Tāne, "Go then, you will catch the stars, two stars you will hold onto, as a sign of the winter."

Tāne returned to his home, to Te Rakepōhutukawa. He slept there for two nights, and then he went out to the descendants of Te Paetai o te Rangī, of Ira, and of Tokomeha. When he arrived, he found that his younger brother, Wehīnuīamamao, had come there too. Wehīnuīamamao had caught the stars, and he covered the stars with his mats, with Hirauta, Hiratai, Te Parinuku, Te Parirangi. Tāne arrived there and said to Wehīnuīamamao, "Friend, I have come here for the things I found."

His younger brother said to him, "I have got them."

Tāne said to him, "I have come to get these things to adorn our father, who is standing there naked."

He said to Tāne, "I agree to that, you take the stars."

So he took them, and brought them here, then he showed them to Te Paetakuoroko, he saw that the stars were beautiful, and his heart rejoiced at the beauty of these things, and he flung to the heavens the Ika Matua a Takaroa, it was laid out by him in the heavens; afterwards came Ngā Pātari, one of which is Manakouri, and the other Manakotea. Afterwards, all the stars were arranged in the heavens, and the host of the stars was all fixed to the heavens. There were five stars which were held on to by him, Puaka, Takurua (these two are signs of food), Weroitehīhīni, Weroitekokoto (these became signs for the winter), and Weroiteaumāria as a sign for the summer. And Tāne saw, and his heart was glad because the heavens which had been created by him were beautiful.¹⁷

¹⁷ Tiramorehu, 1987



Design consideration

Matariki is the time of the year when our ancestors would take the time to farewell, for the last time, those who had passed beyond the veil the previous 12 months. It was a time when the pātaka (storehouses) were full and the land and water was resting. It was the time the pā took the time to fix the nets, plan the next growing season and pass on the knowledge to the next generation to ensure customs and traditions were retained.

Matariki was the time that pā looked up into the heavens to watch for the movement of the celestial beings and the resulting reflection on the environment. It was the time the pā took stock. Matariki was not only about the stars but more importantly about mahinga kai.

For Southern Māori, the rising of the star Puaka or Puanga was the signal that it was time to rest. Puaka rises approximately 3 weeks earlier than Matariki. Along with iwi in Taranaki and Whānganui, Ngāi Tahu celebrated Puaka rather than Matariki. In recent times, Ngāi Tahu have recognised both Puaka and Matariki.

The Arts Centre has an opportunity to tell the story of Matariki and Puaka, the story of navigation, manaakitanga, rangahau (research) and mahinga kai in the patterning, design work and way finding for the observatory and hotel.

In addition, the spatial layout of the Arts Centre lends itself to thinking about the multiple layers of story that can be told throughout site. There are opportunities for the subtle integration of elements which hint at aspects of stories, leading visitors through the site on a journey.

Wayfinding is the mechanism for guiding people onto and through a site. Most of us are familiar with street talkers, the boards, banners, flags and signs which entice us into venues. This signage can do more than just provide a directional arrow, they are the opportunity to tell story and to set navigational markers, much like Tāne did when he deliberately held back some stars so he could purposefully place them. It is also the opportunity to landmark.



Photo credits

Top left photo: Ahikā, Arowhenua, courtesy of Te Rūnanga o Ngāi Tahu

Bottom right photo: Hinepaaka, Bus Exchange, courtesy of Matapopore Charitable Trust

MANA MOTUHAKE | Our Independence

Mana motuhake provides for the rights of tribal groups to maintain and assert their chieftainship, authority and independence over their resources, their traditions and their practices. Mana motuhake builds upon the foundations of our whakapapa and gives vitality and breath to our existence.

Records from the mid 1800s clearly demonstrate the settler assertion of mana motuhake over Canterbury. John Robert Godley's writings made it clear that he wanted New Zealand to be the first colony with its own sovereignty.¹⁸ A quote from the Canterbury Association, 'Canterbury Papers' illustrates some of this thinking.

No, sir, the object which the colonists of New Zealand have given their energies to obtain, and which they will obtain, if they be true to themselves, is... political power; the power of virtually administering their own affairs, appointing their own officers, disposing of their own revenues, and governing their own country.

By means of the municipal institutions lately granted to New Zealand, the colonists will have the power of managing their own local affairs without interference.¹⁹

At a public gathering in 1861, the first Upoko Rūnanga of Ngāi Tūāhuriri, Pita Te Hori stood and beseeched the city leaders of Christchurch to 'kia atawhai ki te iwi, care for the people. Little did he know that that simple phrase would drive an entire recovery strategy for Christchurch over 150 years later.



Photo credit: Pita Te Hori, Ref: J W Allen Collection, Canterbury Museum 1946.94

¹⁸ Tau, Grand Narrative for Christchurch, 2016

¹⁹ Parker, 1850

KO NGĀ MAUNGA KO NGĀ TŪPUNA | **The Mountains Are Our Ancestors**

He Kīngi anō o tēnei motu, ko Tū-āhu-riri, ahakoa kua mate ia, kei te mau anō tōna mana, i runga i a mātou, a, e mōhio anō ōna uri. He maunga nunui ana o tēnei motu, ko Tapuaeuenuku, ko Kaitaurau, ko Maungatere, ko Te Ahupātiki, ko Turahaua, ko Mihiwaka, ko Rakiura.

There is another King of this island, he is Tū-āhu-riri. Although he is dead his authority remains with us, his descendants. We have great mountains on this island, Tapuae-o-Uenuku, Kai-aurau, Maunga-tere, Ahu-pātiki, Tarahoua, Mihi-waka and Rakiura.²⁰

Pita Te Hori was a defeater and survivor of Kaiapoi Pā. He was elected the first Upoko Rūnanga of Ngāi Tūāhuriri (Senior Tribal Leader) in 1869 at a time when it was becoming more and more apparent that South Island land alienation had to stop and the Crown had to be held to account. Gone were the days of abundance. Whānau were living in abject poverty. Mahinga kai (food and resource gathering practices and places) were being eroded or access denied to the original owners. The people needed someone to step up and lead them, Pita Te Hori was that man.

For Pita Te Hori and his contemporaries the writing was already on the wall. Their life work was to defend the pā, the traditions, the history and a way of being they had enjoyed before the arrival of the settler. They understood mana motuhake as a political matter and as an economic issue.²¹

The urban shift was a matter of forced necessity for Ngāi Tahu. Although promised the retention of their mana over their lands, estates and fisheries under the Treaty of Waitangi and allocation of reserves and rights under the various land purchase deeds, successive governments and local authorities failed to honor these agreements.

From the 1960s through to the present, the councils of Christchurch, Banks Peninsula, Selwyn and Waimakariri have all passed policies that stopped our

people from building upon their tribal lands. They have used the Town and Country Planning Act 1958 and the Māori Affairs Amendment Act 1967 to rezone our traditional marae and reserves to rural land...our marae did not suffer because of urbanization. They suffered because of council policy.²²

The result was that our marae and our pā, were left bereft and dying.

Pita Te Hori, like the long list of ancestors before him, produced a significant body of work in support of the Ngāi Tahu claim. He galvanized his people and was vocal within the city realms. Much like his predecessors, Pita held fast to his tikanga and although he was willing to have the fight with the city and with the Crown, he would only do that on his terms. There was a noble, honorable way about him, manaakitanga and aroha for his people and infact for all people meant that he worked hard to find common ground and to remind his own and others about kindness and respect.

The quote at the beginning of this section is a clear assertion of the mana motuhake of Ngāi Tūāhuriri. The eponymous Tūāhuriri was paramount as were his descendants claim to this place. The mountains serve not only as boundary markers but more importantly they are a statement of tradition and whakapapa. The mountains are not just mountains they are infact ancestors. Ngāi Tūāhuriri and Ngāi Tahu's mana motuhake derives their whakapapa from the ancestors, the continuous link from the gods to man.

KO TE MĀTAURANGA MĀORI | **Mātauranga Māori And New Knowledge Systems**

The following text is part of a larger body of text written by Helen Brown for use in Rutherford's Den, to replace generic Māori text. The design team chose not to use most of the original text or images, which is unfortunate given that this local text continues to provide insight into local knowledge not found elsewhere. This is an example of the mana motuhake of Ngāi Tūāhuriri.

²⁰ Te Hori, 1863

²¹ Tau, Grand Narrative for Christchurch, 2016

²² Tau, Grand Narrative for Christchurch, 2016

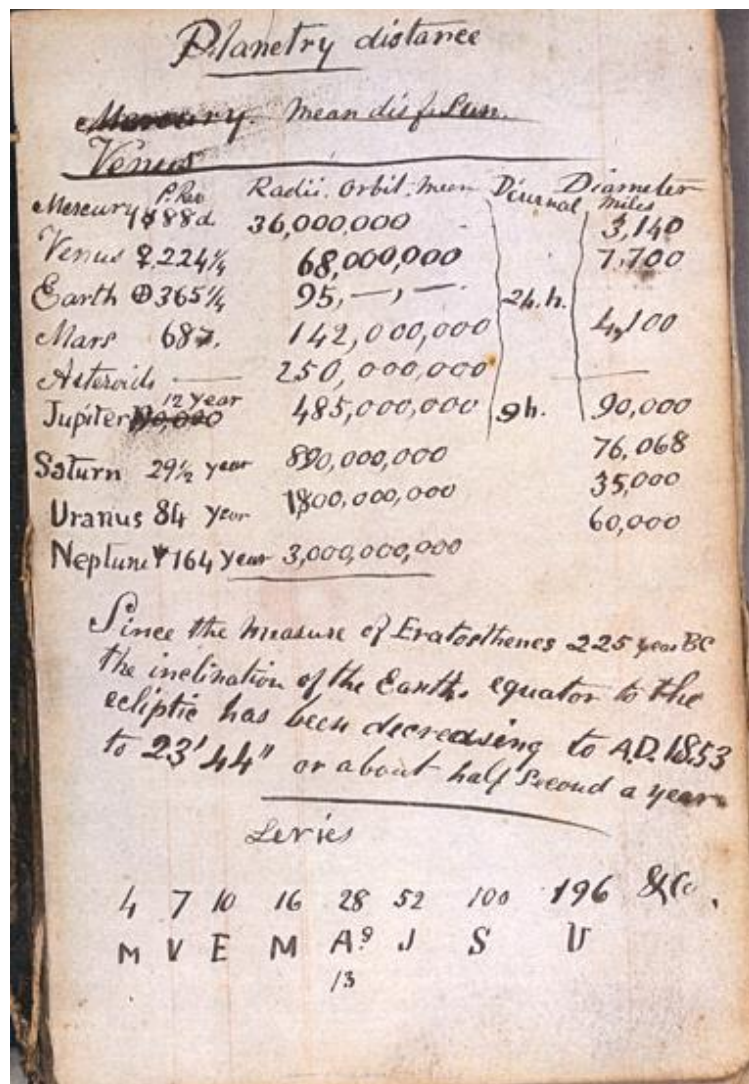


Image credit: Tom Green's notebook (c.1860s), Christchurch, University of Canterbury, Macmillan

As soon as Māori engaged with the British Empire and other European powers they quickly adopted new knowledge systems. Tame Eutahi Kirini (Thomas Eustace Green, 1840-1917) was a student of the tōhunga (teacher and high priest) Natanahira Waruwarutu. His diary gives us insights into how his Ngāi Tahu ancestors understood their world but also shows their awareness of new discoveries by western astronomers and scientists.

This page from Green's diary demonstrates his awareness of contemporary debates regarding the distances between planets and the speculation on the circumference of the Earth by the Ancient Greek mathematician Eratosthenes.

How can the Arts Centre give effect to Mana Motuhake?

As well as representing a unique part of the cultural and architectural heritage of New Zealand, the Arts Centre reflects the rich history of local education.²³

Recognition of the history of the land and the traditions and knowledge of its indigenous people helps to create a stronger foundation for the Arts Centre. Being able to retell the stories of Pūari Pā, Ōtautahi, Ōtākaro, Waipapa and Waiwhetū would locate the Arts Centre within a truly bicultural landscape. Being about to bring to light the scientific knowledge and mātauranga Māori of local tōhunga would also bring real credibility and authenticity. The Arts Centre has the opportunity to do this in a very creative way.

This is the perfect opportunity for the Arts Centre to take the lead to tell our bicultural story and educate the future generations about some of the many bicultural layers of history, technology, science, arts and creative industry.

²³ Arts Centre of Christchurch, 2019

TURE WAIRUA | Spirituality, Religion And Faith

Spirituality, religion and faith are expressions of ture wairua. Although different, all encapsulate elements of love, compassion, reflection and awakening. Ture wairua is ultimately about how one interacts with the world and understands it.

In this section we talk about the influence of religion and spirituality on our southern communities and the impact it then had upon traditional belief systems of connectiveness and cultural wealth.

Religion has had a huge influence on Ngāi Tahu and all Māori. Early missionaries held an interesting place in the Māori heart. They were considered both savior and evil colonizer. They had significant sway with our ancestors and indoctrinated them into the ways of the church, often demonizing traditional practices and belief systems. Traditional practices soon began to disappear and a new identity took hold. Tohunga like Tiramorehu moved away from their traditional whare wānanga opting instead to be baptized into the Wesleyan religion and taking on names like Matiaha or Matthias.

The Anglican religion also got its feet firmly established. The many cathedrals and churches in the large urban environments lay testament to that fact. The little church at Tuahiwi, St Stephens, built in 1867 under the guidance of Reverend James Stack was the first Anglican Māori mission church. An extract from The Press article titled St Stephens, Tuahiwi, 29 September 1917, follows.

A new kind of religion was to sweep through Māoridom in the early 1900s. The birth of the Ratana religion occurred on the afternoon of 8 November 1918 when Tahupōtiki Wiremu Ratana, the founder, was visited by the Holy Spirit and instructed to gather the people together. Ratana was a new mix of spirituality and religion based upon two tenets – Ture Wairua (Spiritual lore) and Ture Tangata (Physical law). Ture wairua dealt with the teachings,

principles and doctrines; Ture Tangata dealt with the Treaty of Waitangi and Mana Motuhake.²⁴

Māori throughout the island began to champion the Ratana movement. In 1921 T W Ratana visited Tuahiwi. His mission was to heal the sick and infirm and to continue his campaign against tohunga-ism. Tuahiwi was to become a stronghold for the Ratana faith. This is still the case today and drives the style of architecture, use of colour (particularly in clothing) and incorporation of the Ratana Brass Band in any significant events at the marae.

Later in the day Sir George and suite set out for Tuahiwi in a carriage, drawn by a team of greys. The route ran through the old track, and the first part over rough sandy ground, the journey being intended to suggest the need for a proper road. The Vice-Regal party had an escort of mounted police, under Inspector Pender. At the entrance to Tuahiwi there was an arch of evergreens, and the rest of the route to the church was marked by flags and more arches. Near the Rev. J. W. Stack's mission house and school there was a very artistic arch. Volunteers from Kaiapoi, Woodend, and Rangiora, and Maoris lined the road, the latter giving cheers, hakas, and screams of welcome. At Mr Stack's house the children were drawn up in line, and each one was spoken to by Sir G. Grey. When a move was made towards the church site, the Rev. J. W. Stack led the way, followed by eighteen of the principal natives, followed by the mission school children two and two and the clergy, including

²⁴ Ratana Church



*Image credit: Members of the Ratana Church, Tuahiwi
Ref: 1968.213.138, Canterbury Museum*

KO TE HAU MUA, KO TE HAU MURI | The Gathering Of Knowledge

Our tohunga lived in a world driven by an understanding of the intrinsic relationship between the natural world and man. They understood that nothing existed in isolation. They knew that the wind/breath was born of the first primordial parents – Ranginui and Pōkoharuatēpō. That first man was created by Tānemahuta. Some believed that all life emerged from water. All believed that all things in life and nature were connected and for man to be well, nature and the gods had to be made well. They understood that whakapapa was the basis of our being.

NGĀ TAPUWAE | In the footsteps of our ancestors

Two pā existed in the central city area – Ōtautahi and Puāri. Both ceased to act as permanent settlements sometime between 1700 and 1800. Temporary accommodation could still be found in both pā for years following.

Ōtautahi Christchurch takes its name from the ancestor Tautahi, son of Huikai of Port Levy, Banks Peninsula. Ōtautahi was a significant mahinga kai and kāinga nohonga (residence). Early manuscripts place Ōtautahi as being located between St Mary's Creek and Ōtākaro or near the present-day Kilmore Street intersection by the Christchurch City Fire Station.

Huikai was one of the rangatira who came to Canterbury under the leadership of Tūāhuriri's sons, Moki and Tūrākautahi. Having conquered the peninsula, Tūrākautahi established his main pā at Kaiapoi. It was during this period, that Canterbury was claimed and settled under the mana of Ngāi Tuhaitara and Ngāi Tūāhuriri.

It is believed that Tautahi is buried at the location of St Luke's Vicarage.

A tī kouka tree, part of the original pā, was situated on the northeast corner of CBD, in the grounds of the Englefield Lodge. The tree was used as a fishing marker by local Māori in the 19th century until its removal in 1922. The tī kouka was formally replaced in 1994.

Up until the 1860s there were clear traces of the pā. The wetlands and springs were active and productive throughout the area. In 1868 Hakopa Te Ata o Tū, a descendent of Tautahi made claim to Ōtautahi. However Chief Judge F D Fenton declined the claim as the land had already been granted to settlers.²⁵

Puāri was a traditional settlement located on the banks of Ōtākaro at Victoria Square and stretched out to Bealey Avenue. The origins of the name are uncertain. In 1868, Pita Te Hori, Upoko Rūnanga o Ngāi Tūāhuriri, claimed the mahinga kai and settlement on behalf of the Kaiapoi Rūnanga.²⁶ However, his claim was denied.

The main cemetery for the pā was situated in the sandhills on the site of the former Christchurch Public Library, at the intersection of Cambridge Terrace and Hereford Street.

Puāri was a Waitaha pā established around 700 years ago.

Market Square

Located in what is now known as Victoria Square, Market Square was the local trading market, particularly for Ngāi Tūāhuriri.

Little Hagley Park or Waipapa is the sliver of land between Harper Avenue and Carlton Mill Road. In 1862, the Canterbury Provincial Government set aside Little Hagley for Māori to tether their horses when visiting Christchurch.²⁷

²⁵ Taylor, 1952

²⁶ Tau T. M., The Values and History of the Ōtākaro and North and East Frames, 2016

²⁷ Christchurch City Libraries

In the late 1800's Ngāi Tūāhuriri and local hapū requested permission and assistance to erect a building to accommodate tired travelers. The request was denied and this was to set up decades worth of protests, petitions, land confiscation and ill will between Ngāi Tahu and the Crown. In the 1980's following years of fighting, the Crown conceded and provided compensation for the confiscated land in the form of a parcel of land upon which to build the national marae, Ngā Hau E Whā.

Pūtaringamotu, Deans Bush, was a settlement and mahinga kai of abundance. There are several interpretations of the name Pūtaringamotu. Ngāi Tahu historian, Te Maire Tau, suggests the meaning actually refers to the capturing the birds. Pū – a clump of trees, tari – a noosed used to snare birds, motu – refers to how the snares are cut. Pūtaringamotu, the forest where the birds were cut.²⁸

The whole of central Christchurch was significant to Ngāi Tūāhuriri and Ngāi Tahu as a mahinga kai area. It was an important part of the network of trails which spanned the Canterbury Plains. The cultural significance of the CBD can be found in the many oral traditions and historical manuscripts of our old people.

NGĀ HONONGA | Cultural Context

Matapopore Charitable Trust is mandated by Te Ngāi Tūāhuriri Rūnanga to provide cultural advice on the development of the city's anchor projects. Since its inception Matapopore has advised on numerous projects, systematically placing a cultural map over the city. It is useful to know some base information about the projects located in close proximity.

Te Omeka, Justice and Emergency Services

Theme: Ko taku ture i ahu mai i tōku tupuna i a Tūāhuriri, My laws stem from my ancestor, Tūāhuriri. Mana motuhake

Market Square

Theme: Mana motuhake, Puaka, Matariki

²⁸ Tau T. M., The Values and History of the Ōtākaro and North and East Frames, 2016

Te Pae, Convention Centre

Themes: Braided rivers, Aoraki tradition, Ranginui and Papatūānuku

Whitireia, Cathedral Square

Themes: Kia atawhai ki te iwi – Care for the people, Whakapapa and Ture Wairua

Tūranga, Christchurch Central Library

Theme: Tāwhaki tradition, Kaitiakitanga

Te Puna Maumahara, Canterbury Earthquake Memorial

Theme: Ture Wairua, Manaakitanga

Metro Sports Facility

Theme: Hauora, Kaitiakitanga

Hine Paaka, Christchurch Bus Interchange

Theme: Journeys and trails

University of Otago School of Medicine

Theme: Ngāi Tahu whakapapa of Hauora – wai, hau, Tiki, Hineteiwaiwa

Ōtākaro Avon River Precinct

Theme: Mahinga kai, Kaitiakitanga, Ngā Whariki Manaaki

South Frame

Theme: Māori technology, the story of stone

Manawa, HREF

Theme: Kei a te pō te tīmatanga, it begins in darkness, hauora, Tānemahuta

TE ANGA WHAKAMUA | The Steps Forward

*Toitū te marae a Tāne, toitū te marae a Tangaroa, toitū te iwi
When land and water are sustained, the people will prosper*

Cultural narratives are windows into an alternate worldview. For Ngāi Tūāhuriri and Ngāi Tahu, whakapapa, mana motuhake, manaakitanga, mahinga kai and ture wairua can only be truly understood when seen and experienced. The earthquake provided the ultimate platform for the people of Christchurch to engage and learn more about a way of being that has existed in Ngāi Tahu and Māori communities for generations.

This narrative was written to provide cultural context and background from the perspective of mana whenua, Ngāi Tūāhuriri. The story is told from the perspective of the ancestors, ancestors who were taught the ancient ways. These insights provide a snapshot into the Ngāi Tahu psyche.

The underlying narrative talks about the connection of land and water to people. It also begins to unpack the story of Ngāi Tahu's struggle to remain an equal in their own land. The narrative is deliberately told in a story-like way, the way it would have been told to our ancestors. Some things are explained, others are left for you to ponder. There are numerous threads contained in each story and in each quote and they too are left there purposefully to allow for story and threads to be extended on and woven in different directions. There are many stories and these stories are just one version.

The Arts Centre is well placed to embrace and create its own unique expressions of a shared history. The distinctive Gothic Revival period of architecture already firmly places the Arts Centre within a very European framework, the challenge now is how to incorporate into that strong cultural context, the culture of the indigenous people, in a way which complements and strengthens the Art Centre's unique local identity.

Mana whenua seek the opportunity to work collaboratively to bring their stories back to the surface. Together we can make a difference and build a strong bicultural whāriki on which to welcome and embrace diversity. Mana whenua envisions a world where there is a balance of visual cultural indicators and sense of cultural wellbeing.

DISCLAIMER AND LIMITATIONS

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P M Parata-Goodall, July 2019

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