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NGĀ HAU
E WHĀ
FROM THE
MANAGING
EDITOR

Returning to ancestral land can be a therapeutic process. That profound sense of connection and belonging that comes with communing with whenua that carries the footsteps of our ancestors.

The whenua is alive and breathing – it is part of our whakapapa, part of our past and our future. It has nurtured and fed generations of us. Today that very soil also continues to provide opportunities for employment, training, education and commerce.

At Kokourārata, the rūnanga has been able to create a commercial garden that is an outstanding example of cross-pollinating traditional Māori gardening practices with innovation, promising fertile growth for the future.

In this issue we also tell Jane Steven's courageous and heartfelt account of her son Nicky's death in 2015. Suicide, in particular youth suicide, is a blight upon indigenous communities across the Western world. The driving factors behind it may be numerous but one thing is certain: Māori, and in particular Māori youth, commit suicide at a greater rate than the rest of the population.

Jane and Nicky's story highlights the devastating and lasting impact of suicide on families and communities struggling to come to terms with their loss and the searching for answers.

There is much debate on whether the government is providing adequate support around mental health care and in particular whether there exists the cultural competency to provide tailored care to our Māori communities. However, at the end of the day, government is not a solution in and of itself and it is imperative that whānau and hapū provide a supportive, caring and nurturing environment, where people who are going through difficult times and psychological turmoil, feel confident in asking for help.

nā PHIL TUMATAROA

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CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU,
ARIHIA BENNETT



GENERATION KAUMĀTUA

When I started my first job at the Department of Māori Affairs (now known as Te Puni Kōkiri) back in the late 1970s, I can remember my take home weekly pay packet was about \$44.00. As an office cadet I was grateful to be one of two interns chosen to start in what I thought was a fancy corporate role. I got to dress up, carry an important looking satchel (with nothing in it), as well as ride my Honda 50 scooter and turn up to work each day with a “helmet head”. I remember being like a sponge soaking up as much as possible from all the “grown-ups” around me, dreaming that I might become a hotshot supervisor someday. I recall this experience vividly as the workplace was inundated with older people who seemed to have been in the one job their whole working career. Through my eyes a 30 year-old was a 50 year-old, and a 50 year-old was a retiree in waiting...

Reel forward 35 years and as a baby boomer I’ve realised that I am now one of the 8000 registered Ngāi Tahu who are over 55. Reflecting on my perceptions back in the 1970s, I’ve arrived at the place in my journey where my focus is on the years ahead and how I keep myself relevant in a fast-changing world.

I can attest that things will go southwards if you don’t take good care of yourself. By some miracle my body has produced its own heater, and there is the matter of naturally changing hair colour. There is an emphasis on physical well-being as the doctor reminds you of the need to have a regular health check-up, especially when it comes to one’s womanly features. But there are also the emotional and social dimensions that we shouldn’t ignore, as these areas begin to impact on each other if they are not kept in balance. Keeping yourself active and engaged must be part of your changing lifestyle in order to keep your mind, body, and soul in sync.

Very soon the baby boomers will peak into the third age, and I am pondering on whether our country is ready for this. It is timely that Te Rūnanga starts to look at the role it could play in supporting the health and well-being of our kaumātua. For a number of years we have successfully invested in Ryman Healthcare with a regular annual sell-down on shares in recent times, as well as returning a healthy financial dividend. It is time to look at how our local communities can leverage this relationship and come up with suitable ideas for supporting our kaumātua.

We need to be thinking about broad-ranging services such as home-based support, community social clubs, marae, clustering of kaumātua cottages, extended whānau living, and retirement villages. If you are an older person or you have kaumātua in your whānau like me you will have witnessed how connectivity with mokopuna brings great joy, and being socially active is both motivating and stimulating. I guess because I am personally staring aging in the face in the not so distant future. It has got me thinking about the possibilities for me and my whānau, and for the iwi.

TE KARAKA

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Issue 70 published June 2016
© Ngāi Tahu Publications Limited
ISSN NO. 1173/6011

Te Rūnanga o Ngāi Tahu has used Blue Star Group, which is an FSC® certified print supplier. The paper used for this publication is FSC® certified, promoting sustainable forest management through independent third party forest certification.



FRONT COVER

Tautahi with his father Huikai and tupuna, Tūhaitara, represented in pouwhenua carved by Caleb Robinson. Photo by Madison Henry.

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Our Stories, Our Voice

I believe that sharing kōrero is the most important thing we can do. It is how we share knowledge, kinship, ideas, history, and hope with one another. Some people try to separate stories and ideas from facts and knowledge while many others are happy to accept that they are one and the same. Until recently, I was feeling that it had been far too long since I'd been told a good story. That was until I went to a day of talks and workshops under the name *Our Own Image: The Legacies of Māori Film-making in Aotearoa New Zealand* which convinced me otherwise. This day of talks was driven and guided by the late film-maker Barry Barclay's (Ngāti Apa) mātāpono that "every culture has a right and a responsibility to present its own culture to its own people."

Angela Moewaka Barnes (Ngāpuhi) shared her work which looks at representation of and by Māori in film over the early decades of Māori film-making. Angela talked about films including Barry Barclay's *Ngāti* (1987), Merata Mita's *Mauri* (1988), and Don Selwyn's *Te Tangata Whai Rawa o Wēniti* (2002). The tip I took away was the importance of challenging and breaking stereotypes when we tell our stories. Michelle Keown (Ngāti Pākehā) spoke about representations of community and aesthetics in Māori literature and film. The main takeout from this was that even though a story is told at a certain point in time, it is a story that has been told across generations. These stories are therefore made up of the wisdom of generations, and will continue to be told and retold into the future. Karim Nathan (Te Pāhipoto, Ngāti Awa) talked about recent examples of Māori film as a way to reflect on the possibilities for Māori film-making into the future – Mō tātou, ā, mō kā uri, ā muri ake nei. He discussed recent films including those directed by Lee Tamahori, Himiona Grace, and Taika Waititi. Two big ideas which Karim has, and justifies, are that in the grand scheme of things, the Māori story is the story that will thread together the history of Aotearoa, and that Māori should be running

A story is told at a certain point in time, [but] it has been told across generations. These stories are therefore made up of the wisdom of generations, and will continue to be told and retold into the future.



the film industry!

While all these ideas around telling our own stories, representations in film, and self-determination are important characteristics of a film industry, there is one more key point – movies cost money. A key theme of the day was the lack of funding and mainstream platforms for films by and about Māori, telling Māori stories. As time goes on, this issue gets harder and harder to understand because, as Karim points out, some of the highest-grossing New Zealand films at the domestic box office have been directed by Māori (Taika Waititi's *Boy* and *Hunt for the Wilderpeople* more recently smashing domestic box-office records). Hearing this, my first thought was now that iwi are increasingly taking social, environmental, economic, and cultural matters into their own hands, what are the prospects for an iwi-driven film industry working in partnership with the Crown's funding agencies? Barry Barclay termed this as Fourth Cinema – films by and for indigenous peoples.

Film is a fairly natural way to tell our stories. It is closer to oral traditions than books, and is instantly accessible to a huge number of people. The *Mahinga Kai* web series on ngaitahu.iwi.nz is a wonderful example of Ngāi Tahu story-telling. The series embodies generations of knowledge being delivered in such a beautiful yet simple way to anyone in the world with an internet connection. This knowledge, these stories, have now been stored in a way that is acces-

sible today, and into the future, in a medium true to tradition but also pushing the boundaries of the technological tools we have at our disposal.

Stories in any form can help us and future generations develop our own identities as Ngāi Tahu, Māori and New Zealanders. In the 21st century, navigating our identity can be confusing and sometimes overwhelming. Stories have certainly helped me to understand my whakapapa. Although I am far away and still have much to learn, having access to Ngāi Tahu stories like the *Mahinga Kai* series is helping me figure out who I am and where I am from. So while I thought that I hadn't been told a good story lately, I have realised that stories are all around us – all the time. So if we were to tell more Ngāi Tahu stories through film, what would those stories be? And how can they help us with our identity now and in the future?



Matt Scobie is Kāti Huirapa – Ngāi Tahu. He is currently completing PHD study at the University of Sheffield. His research is focused on exploring ways to hold business and government accountable for their wider social and environmental impacts. He is particularly interested in engagement around the operations of extractive industries in areas of importance to indigenous groups.



Ka hao te Rakatahi

Nā NUKU TAU



Trumped?



“Make America great again. Donald J. Trump is the very definition of the American success story, continually setting the standards of excellence in business, real estate and entertainment...” (www.donaldjtrump.com/about).

I’m worried about where America is heading. I thought the baby boomers were meant to bequeath to the next generation a world better than the one they were handed. It’s not just about the haircut, although it does look a lot like the flannel moth a.k.a. the puss moth, because it resembles a tiny Persian cat and, like Donald Trump, it often has a streak of bright orange running through it.

If the Don was to ring me up tomorrow and ask what I thought about his strategy to build a wall and keep the Mexicans out, I’d advise him that a 15.24 metre-high wall would use the same amount of concrete as about four Hoover Dams. That’s 13,333,836.724 cubic metres. The cement

industry is one of the primary producers of carbon dioxide, a major greenhouse gas. So its expensive and bad for the environment.


What would the Tuahiwi rangatahi strategy be to beat the wall? Would it be:

- a. to pick the appropriate prickly shrubbery and tunnel underneath, or
- b. build a mōkihi out of Mexican feather grass and paddle down the Rio Grande under the cover of darkness?

“I love the poorly educated,” Trump patronises his supporters, and no one seems to notice. How does a billionaire trust fund baby who inherited \$40 million manage to convince thousands of working-class white people that he understands their struggle and feels their pain? He is the Republican Party contender, a one-trick pony with an uncanny ability to reflect the nation’s rage, vowing to pay for his campaign all out of his own pocket.

How does this affect us as Ngāi Tahu?

For a start, Trump makes no bones about his opposition to the TPPA. “The new trade deal is a disaster,” he said in Florida. This is the only issue that I agree with him on – although I am sure it’s for different reasons. From a Māori perspective we do not know yet if the TPPA leaves the rights and interests of Māori vulnerable to foreign states and corporations who have no obligations under the Treaty of Waitangi. We don’t know because it has not been tested.

Only time will tell if Trump will be the next president of the United States and if our hard-won Treaty rights will be consumed into the hubris of international trade. Is this the challenge of my generation – cleaning up after the baby boomers? 

Sixteen-year-old Nuku Tau (Ngāi Tahu, Te Ngāi Tūāhuriri) is a Year 12 student at St Thomas of Canterbury College.



Tūtakahikura is the beach immediately south of the old kaik on the Moeraki peninsula. In the late 19th century it was home to one of the largest Ngāi Tahu settlements on the east coast of Te Waipounamu. The Ngāi Tahu rangatira and tohunga, Matiaha Tiramōrehu, established a wharekura there. A church and rūnanga hall were later built in the 1860s. By the early 20th century the old kaik was all but deserted as the Ngāi Tahu community relocated closer to the port. The area has always been renowned for its kaimoana, which has sustained the people over many generations.

PHOTOGRAPH: TONY BRIDGE



RESTORING KAI SOVEREIGNTY

Enterprise is thriving at Koukourārata thanks to the efforts of locals like Peter Ramsden and Manaia Cunningham, who are using traditional methods and science innovation to re-establish a thriving local kai-based economy. Kaituhi **MARK REVINGTON** reports.





MANAIA CUNNINGHAM SPREADS HIS ARMS WIDE TO ENCOMPASS the harbour and surrounding land at Koukourārata on Banks Peninsula.

“This harbour has its own unique microclimate and gardening has always been in the whakapapa of this hapū,” says Manaia (Ngāti Irakehu, Ngāi Tahu, Ngāti Mutunga). “It doesn’t get much frost and has a long growing season. But for a long time, due to urbanisation and work centred around Christchurch, the gardens haven’t got the attention they deserve.”

We are standing up by the three pouwhenua, carved by Fayne and Caleb Robinson and installed by Te Rūnanga o Koukourārata with help from Ngāi Tahu Funds. They stand on a ridge that is the gateway to Kakanui Reserve overlooking the bay of Te Ara Whānui o Makawhiu. In carved form, Tautahi stands proudly on a plinth with his father Huikai and tupuna, Tūhaitara. Tautahi was the chief after whom Ōtautahi is named.

In many ways the pou signify new growth at Koukourārata, growth that is a blend of innovation and tradition, extending from the rūnanga mussel farm to the māra kai or garden in the valley, along which extends a long stretch of riparian planting.

They are visual and spiritual markers which epitomise the philosophy of “food for the puku, food for the brain”, often uttered by Peter Ramsden (Ngāi Tahu, Rangitāne, Ngāti Raukawa), a chair and director of the Koukourārata Development Company, which is owned by the rūnanga.

Peter, the son of well-known journalist and author Eric Ramsden and brother of the late Irahāpeti, renowned as an anthropologist, a nurse, a publisher and an educator, embodies much of what is happening at Koukourārata.

It seemed to start as a “grow off” between traditional Māori gardening practice versus the scientists from Lincoln University.

What has evolved is a burgeoning sense of commerce at Koukourārata, from growing blight-free organic taewa to setting up an aquaculture school, based on the rūnanga mussel farm.

Koukourārata was once the largest Māori settlement in Canterbury, with a population of around 400 in the mid-1800s. It has long been known as a food bowl, and was once famous for sending apples to the Chatham Islands.



Top: Manaia Cunningham; above: Taewa.

“The first [programme] is the māra kai, an organic potato crop which will provide seed potatoes, eating potatoes, revenue, and jobs; and be marketed under the Koukourārata brand. The second is about establishing the taewa garden, and the third is an aquaculture and organic horticulture course using the new whare wānanga.”

MANAIA CUNNINGHAM
Ngāti Irakehu, Ngāi Tahu,
Ngāti Mutunga

PHOTOGRAPHS: MANAIA CUNNINGHAM AND MADISON HENRY



“Koukourārata has always been proud of the sovereignty of our kai,” says Manaia. “We want to bring that sovereignty back.”

Actually, it probably began with the planning of the marae community garden back in 2011. The māra kai spreads across two plateaus beside Koukourārata Stream and includes a tunnel house.

It is organic and has been tended with help from the Department of Corrections, which supplies workers through its periodic detention scheme. One innovation introduced at the behest of the rūnanga is certificates of accomplishment which recognise the work carried out by PD workers. Now, instead of spending hours at work in the gardens with little recognition apart from the feeling of having helped create a flourishing māra kai, they can achieve certificates through Lincoln University in organic gardening, chainsaw work, fencing, and driving quad bikes.

The intention was to grow the taewa at Koukourārata, says Peter. But no one had the necessary expertise for organic growing on a large-scale, so the rūnanga company forged a partnership with the Biological Husbandry Unit at Lincoln University.

This crop of taewa has been grown by the BHU at Lincoln, but the ground has already been prepared for a new crop at Koukourārata.

“The whole intention was to do it at home, but none of us knew how to plough and how to grow on that scale,” says Peter. “But the intention is to move everything back home.”

Part of the preparation is to send a rōpū up north to visit Māori organic collectives, he says.

These are all pieces of the Koukourārata puzzle envisaged by Peter for training and growing, and achieving work based around the marae – feeding the puku and the brain by growing food and providing training and jobs. They were established with help from Te Pūtahitanga, the Whānau Ora commissioning agency established by the nine iwi of

Te Waipounamu, including Ngāi Tahu.

Manaia, who is project co-ordinator, explains that there are three programmes either underway or about to be launched.

“The first is the māra kai, an organic potato crop which will provide seed potatoes, eating potatoes, revenue, and jobs; and be marketed under the Koukourārata brand. The second is about establishing the taewa garden, and the third is an aquaculture and organic horticulture course using the new whare wānanga.”

The rūnanga is having a whare wānanga built with help from Ngāi Tahu Funds as part of the marae complex, to serve as an outreach classroom for aquaculture certificates based on its mussel farm. They have also bought the old Le Bons Bay School, further along the coast, with plans to establish an environmental school.

Nothing is impossible, says Manaia. It is about good planning, a vision, and a will to succeed. The idea of a whare wānanga is crucial, he says. The new building will include an office, teaching space, a mattress room, and a walk-in chiller.

Aquaculture courses had been planned by the rūnanga before the Christchurch earthquakes changed everything, including the destruction of the offices in town where the rūnanga had planned to hold its courses.

“Last year we completed a strategic plan and four pou popped out: education, employment, business opportunities, and papakāinga. Everything we do is around those four pou.

“It’s not about money, it’s about people,” says Peter. Everything must have a process and solidity to it to be sustainable, but the greatest jewel of all is people.

“It’s about bringing people home in the right way, not about bringing them home and marginalising them. And it’s about the collective having goals. It’s all part of our success plan.”





Above: Tautahi with his father Huikai and tupuna, Tūhaitara represented in pouwhenua carved by Caleb Robinson; left: Dr Charles Merfield, Head of the Future Farming Centre at the BHU inspects the taewa crop; right: Peter Ramsden.

“It’s not about money, it’s about people. It’s about bringing people home in the right way, not about bringing them home and marginalising them. And it’s about the collective having goals. It’s all part of our success plan.”

PETER RAMSDEN Ngāi Tahu , Rangitāne, Ngāti Raukawa



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RARO TIMU, RARÓ TAKE

Kelly Tikao is a wahine with a passion for the revival of traditional birthing practices.
Kaituhi **ROB TIPA** reports.



Above: Kelly and partner Rihari with their five tamariki.

PHOTOGRAPHS ALAN DOVE

IF YOU WANT SOMETHING DONE, ASK A BUSY MOTHER TO DO IT, BECAUSE NO one knows better how to manage every minute of their day.

As a full-time mother of five children under the age of 15, Kelly Tikao knows all about time management. She is also a full-time student working on her PhD in traditional Ngāi Tahu birthing practices.

And as if that isn't enough to keep her busy, she holds a part-time job as a public health nurse caring for predominantly Māori and Pacific Island families, work that keeps her grounded and in touch with the health needs of her community.

It is a formidable workload considering Kelly's partner, Rihari Taratoa-Bannister, is also studying for a degree in early childhood education. Between them they share the duties of bringing up an active young family.

Kelly was awarded two prestigious scholarships – one from the Health Research Council and the other from the Ngāi Tahu Research Centre – to complete her doctorate, tentatively titled *Raro Timu, Raro Take – Conception, Creation and Customs Pertaining to Waitaha, Ngāti Māmoë and Kāi Tahu Birthing Traditions*, through the University of Canterbury.

Significantly the title *Raro Timu, Raro Take* comes from a creation karakia passed on by Kelly's great grandfather Teone Taare Tikao, one of the last Ngāi Tahu tohunga to be taught in the old school of learning called the Whare Mauri.

She admits it is tricky striking a balance between raising a family and studying a subject she is so passionate about.

"It is frustrating to try and find the time to do this as a full-time student in three years. It may be pushing it," she says. But juggling family life and study is not unfamiliar territory for her.

She trained as a registered nurse and as a young nurse graduate immediately started a Bachelor of Arts degree at Auckland University, majoring in Māori. In the evenings she did night shifts at Radio Aotearoa learning to be a radio announcer.

But nursing has always been the backbone of her career, funding her academic studies and supporting her growing family. While completing her Master's at the University of Otago, she was pregnant with her fifth child.

"I was also working as a researcher for the Donald Beasley Institute so my days were full. I don't know how I did it," she laughs.

Her interest in traditional Māori birthing practices dates back to when she was pregnant with her eldest son Karamū, now 15, and met a Māori midwife who was practicing traditional birthing techniques.

"That was a total eye-opener for me," Kelly says. "What she did was open my mind to what was and what could be."

Kelly believes many traditional Māori practices around conception, pregnancy, and birthing have been largely forgotten.

They almost disappeared altogether when Māori drifted away from their rural roots to new lives and jobs in urban areas. People lost touch with their culture, which was not helped by repressive legislation that actively discouraged the practice of traditional home births.

"Around the mid 1960s most Māori women were giving birth in hospitals, apart from a few who were too far from a hospital.

"Since then we've had many generations of Māori women birthing in hospitals. It has become for many a hospital and surgical procedure, not a natural whānau experience," Kelly says.

However, she believes the knowledge is still out there with some women still using the same traditional practices, karakia, waiata, and rongoā that their tupuna used. Some still tie the umbilical cords of their children with muka (processed flax fibre) and return the whenua (placenta) to the earth. The pito (the part of the umbilical cord left after the cord is cut) is also returned to the earth, at a different location.

Sourcing information for her Master's thesis was a challenge in itself. Details of traditional births were not easily accessible, often wrapped into stories around significant historical characters.

"The information is out there, it's just about knowing where to look," Kelly says. "A lot of the information is still in our karakia, in our waiata, in our whenua, in our moana, and even in our rangi, so I always say as long as we are surrounded by our environment, the knowledge repositories are still there."

Kelly is grateful to people who opened her mind to traditional birthing practices, women who allowed her to film them for a documentary she made, and also

to those who challenged her about the relevance of reviving ancient practices in a modern world.

One Ngāi Tahu kaumātua gave her the encouragement she needed to hear when he said the iwi had to actually recover its creation stories and birthing traditions, remember them and retell them before Māori could “come back into balance.”

“Through my study I find that all this comes back to finding that equilibrium, that identity. I believe part of the key is understanding how we came into this world, to understand where we are going.”

She explains this concept to others as a story without a beginning.

“We’ve got an ending, we’ve got some sort of a middle that can, for some be a struggle at times, but we forget to talk about our beginning, our creation stories, our birthing journeys. Many of us have lost that awareness of creation rituals around conception, pregnancy, and birth. These traditions and maternity rituals have for valid reasons been lost to us for a long time.

“Eventually I hope with more research into the way we came into being and by encouraging the revival of some of these practices, that we can bring back the beginning of our story.”

With her health background, Kelly would like to take her research to the next level by incorporating traditional practices into a clinical setting.

“I believe we shouldn’t be deprived of using traditional Māori birthing practices just because a woman chooses to go into a hospital to give birth. Parents can still perform karakia, tie the umbilical cord with muka, and use traditional Māori implements to cut it.”

She would like to see these techniques included in a comprehensive package that is routinely taught as an integral part of the Bachelor of Midwifery degree.

It is more than just a revival of traditional cultural practices, she says.

“It’s about a link to tūpuna, a link to whakapapa, and a cultural strengthening right from birth, not just for the baby, but for the māmā, pāpā, and the whole whānau.

“I believe we still hold genetic and cultural knowledge, but we haven’t tapped it for a long time,” she says. “I think my job is to help bring that knowledge out.”

As part of her Master’s thesis, Kelly made a documentary *Iho – A Cord Between Two Worlds* based on her studies, and has presented her findings to nurses, medical students, Māori researchers, and other groups on the marae and on campus.

Her documentary was first released in 2011 and she has had such good feedback on it, she is still making copies for people. Ultimately, she says it is important to her that her doctorate has similar practical application for Ngāi Tahu.

She would like to make another documentary freely accessible to whānau Māori and help create a resource that provides more information for people wanting to use traditional birthing practices and ceremonies.

Kelly would also like to see a more holistic approach to the well-being of young people, many of whom have lost touch with their culture and traditions.

“Our tūpuna prepared our young people for the day they would come together and conceive, because it was the health of that baby and the nation at stake. In order to have a healthy baby, you have to have a healthy couple, and that wasn’t only physical, it was spiritual.”

The next challenge for her is to help create “a cool way of presenting this knowledge to our young people, because I think we have lost the sense of responsibility around this, and it is our youth that need to carry our babies and this knowledge into the future for Ngāi Tahu.”

Kelly is in the second data-gathering year of her study, and expects to complete her PhD in 2018.



The value of Cultural Intelligence

Recently, I was invited to join Arihia Bennett, at a presentation on Cultural Intelligence (CQ) by Julia Middleton, CEO of UK-based leadership development organisation, Common Purpose. I was then asked to write this article from a rangatahi perspective and provide insight into Julia's take on CQ and its importance for leaders and business success.

CQ is emerging as an important driver for unlocking business success in a globalised, multi-cultural world. Julia Middleton explains her perception of CQ as being the understanding of how a person's background or culture influences the way they think, behave, and express themselves. I found this very insightful and believe it is extremely relevant for any organisation or leader looking for growth. The ability to understand and collaborate with a diverse range of people can only be a competitive advantage.

One of the more challenging aspects of CQ in a New Zealand context is gaining greater acceptance of our cultural diversity. Julia defines CQ as the ability to reach outside a shared vocabulary and interact with people of different cultures – the ability to operate and thrive across borders, to engage with people not like themselves, to manage diverse staff members, and understand diverse customers – will ensure business success in a globalised world.

There is a natural tendency to emphasise Intelligence Quotient (IQ) and Emotional Quotient (EQ) as being the key indicators of successful leaders and collectively, successful organisations. These are traditionally used in staff recruitment and employment processes. IQ is a good indicator of how a person processes data and EQ provides some scope for assessing a person's ability to deal with people. Julia, however, believes that used alone they are insufficient indicators of success in a globalised setting.

IQ does not take into account the complexities associated with other influences, and EQ is limited to dealings with people similar to ourselves. Cultures have different values, behaviours, and beliefs, not always naturally compatible with other cultures. CQ allows for discussion between cultures, which in turn provides clarity for leaders around what impact their decisions

Cultural Intelligence allows for a discussion to occur between different cultures, which in turn provides clarity for leaders around what impact their decisions could potentially have on different groups in society.



could potentially have on different groups in society and ultimately gives a better sense of their effect on business growth.

Connecting with my iwi has given me a deeper realisation of the importance of not only understanding my own culture but also that of others. Although New Zealand is officially recognised as a bi-cultural country, we are vividly multi-cultural as is evidenced by the at least 160 languages spoken, and this multilingual depth is forecast to increase (Statistics New Zealand, 2013). Yet, for many, there is a lack of knowledge, understanding, and desire to learn about each other's culture and language. The journey may begin by each of us gaining a deeper understanding of the indigenous culture. This will support our growth as a nation to value, understand, and acknowledge both our own culture and the culture of others.

Working for Te Rūnanga o Ngāi Tahu and completing Aoraki Bound has deepened my understanding of the struggles with cultural and language revitalisation for Māori. I am amazed at the extent to which this has impacted my attitude towards different cultures. It's not about adopting another culture or pretending to be something you're not, but rather about proactively seeking opportunities to learn the perspectives and views from others.

Julia believes culture is a broad term and shouldn't just be defined as ethnicity and colour. Culture is usually reflected by one's core values, beliefs, and tastes. A person's core defines the aspects of a person's being and shapes their identity. A person's flex consists of the aspects that can be modified or discarded without compromising their

core or identity. CQ is an attitude consisting of a good core level and a good sized flex to be open to listening to new perspectives, but keeping true to what is important to your own core values, identity and culture.

For me, the impact of learning more about my culture has been both challenging and surprising. I have had to examine my core and identify the changes to be made. Constant review is key to CQ, as an absence of review is how biases are created.

Julia refers to biases as "knots in the core" needing to be teased out. Knots cause a person to act and make decisions based on pre-judgement rather than judgement. Keeping the core and flex under review helps to manage biases. Scrutinising one's core allows one to identify when they are making decisions for the wrong reasons.

Having recently graduated from the University of Canterbury with a B.Com I have a strong interest in business development. One aspect I now see as vital for any successful business or leader is utilising CQ to cross barriers and create a sense of inclusiveness – to drive organisational vision, business plans and growth to ensure successful outcomes for our communities and wider society at national and international levels.

TK

Angus Hawke is Ngāi Tahu (Ōraka-Aparima). After completing a B.Com majoring in Human Resources and Economics, he took up a role with the Office of Te Rūnanga o Ngāi Tahu, People and Performance team.

Eat noodles, find husband...

The ongoing adventures of Ranui Ellison-Collins in Shanghai

Shanghai is diverse, vibrant and lively. I have never travelled somewhere quite like this – it's the kind of city where there is always something to do, somewhere to explore and something new to learn. Every day I find myself part of a new kind of adventure and I love it.

I study at Fudan University which is located in the area of Yangpu on the north-eastern side of Shanghai – if you were to look at a map of Shanghai, pinpoint the infamous Bund and shift your attention towards the north-east you would have essentially located my university hall of residence.

Fudan has two main housing areas, one for international students and the other for Chinese Nationals. The international dorm where I am has only one entrance, which funnily enough is also the exit and has around the clock security – our dorm is also surrounded by very high fences. I am yet to figure out if this is to keep the general public out, or students like myself contained. Nevertheless I appreciate the security. I am very lucky to have a room on the 12th floor of this 23-story building, which overlooks the entire university campus and on a clear day can stretch as far as the Shanghai skyline.

My current impression of Shanghai is slightly restricted to the area around campus, and major attractions such as the Yuyuan Garden, Shanghai Museum, Jade Buddha Temple, the Bund, the French Concession, and of course a few markets. I consider this to be limited in the sense that they are all generally tourist locations and represent a lot of things about this city, but not all. I find myself fueled by the idea that there is still more to discover.

I have been learning Chinese for about two months now – at a rather fast pace might I add – and I have found that for me, studying a language is quite different from studying other subjects. At the University of Otago I studied Economics and Indigenous Development to improve my knowledge in these areas, but here I find myself studying in order to get through day-to-day activities a little easier than the last. I find it very rewarding when you can say what you want to say in another language, and even more rewarding when you don't have to

I have been learning Chinese for about two months now... and perhaps one of the most useful things I have learnt is how to say: "I don't understand."




repeat yourself and understand what they are trying to communicate with you.

The content of my course is extremely practical and relevant. We are taught how to survive daily activities such as ordering food, asking for the price, getting directions, people's opinions, and perhaps one of the most useful things I have learnt is how to say: "I don't understand."

This may seem like such a small phrase, but boy has this been useful since arriving here. In essence, it is the easiest way out of an intense sales pitch, or in my case continual phone calls. My language abilities are still not yet good enough to fully understand what callers are saying, how they got my number or why I receive frequent calls from many different numbers, but I see this as just one more opportunity to practice what I have learnt in class. In a moment of overconfidence I decided to pick up the phone and answer a call in Chinese and use situation-appropriate words like "what", "speak slower please", and, "I am listening but cannot understand", among a few other curve balls,

before the poor man on the phone sighed, whereby I finished with "I do not understand", and we both parted ways with a swift "goodbye", all in Mandarin, of course.

After discussing the phone call with those around me it seems that it was either an advertising agency or scammers. Regardless of their intentions, my language abilities are certainly not good enough to comprehend what they are saying at the speed they talk, so essentially I feel I am unable to be scammed. A silver lining, perhaps.

A situation like the phone call I may never understand, but it isn't the first bizarre experience and it certainly won't be the last. This is just another part of China. 

Ranui Ellison-Collins (Ngāi Tahu-Ōtākou) is a recipient of an Agria-Hōaka scholarship and will spend the next 12 months in Shanghai learning Mandarin.

Settlement Stalwart

Ōtākou upoko Kuao Langsbury (80) is one of the unsung heroes behind the tribe's successful Ngāi Tahu Claim that was finally settled by the Crown in 1998, 158 years after the Treaty of Waitangi was signed. Kaituhi **ROB TIPĀ** recently caught up with Kuao at his Dunedin home.

"I ALWAYS SAID I'D NEVER GET INVOLVED IN POLITICS BUT IN Ngāi Tahu circles you can't avoid it," he jokes.

As one of the tribe's "A team" negotiators, Kuao says he tried to avoid any major political disputes by keeping his head down and working hard.

While he is proud of his role in the Waitangi Tribunal negotiations, he is still amazed by the determination and resilience of the tūpuna who kept the Ngāi Tahu Claim alive for more than 150 years. He says it still stands as one of the longest-running legal claims in world history.

"Those old people never lost sight of the goal," he says. "Yes, we were successful in two ways, firstly in setting up a resource for our people forever.

"But it was also successful when we look over our shoulder to the people who came before us and really showed us the way. They would be proud. So we did it for them, we did it for ourselves and we did it for those who come after us."

Kuao says the Ngāi Tahu negotiators realised they were making history, but one of the decisions they made early in the process was not to take any claim against the Crown that they could not win in court.

He pays special tribute to the inspired leadership of Tā Tipene O'Regan, because the iwi did not have a lot of money to put its case together.

He says Tā Tipene had great contacts with important people in the right places, and when negotiations with the Crown broke down, it took some skillful work by him and then Prime Minister Jim Bolger to get negotiations back on track.

Kuao was born in Ranfurly in the middle of the Great Depression in 1935.

His father Syd Langsbury was an English sailor who served



in the Royal Navy in World War I, fought aboard the battleship *HMS Conqueror* at the Battle of Jutland, and arrived in Dunedin aboard the light cruiser *HMS Dunedin*.

After about 20 years of service with the Royal Navy his father came ashore and "married a Māori princess from the Kaik", the youngest daughter of Hohepa Karetai and grand-daughter of Chief Timoti Karetai. The family then moved to Becks in Central Otago.

When World War II broke out, Syd Langsbury was called up to serve in the Royal New Zealand Navy and was assigned to the Tāmaki training base in Auckland. While serving on a minesweeper he lost his life in an accident in Wellington when he was just 42.

When his mother returned to her family at Ōtākou, Kuao was brought up by his uncle Tom Edmonds, who was a farmer, chairman of the Peninsula County Council and a member of the Ngāi Tahu Māori Trust Board.

Kuao has very good memories of growing up on his uncle's dairy, sheep, and beef farm, and going to school at Ōtākou, which had a roll of 12 or 14 pupils, "half of them related to each other."

"There was no electricity or telephone," he recalls. "If you wanted to talk to someone you did it face-to-face. We grew up around the



PHOTOGRAPH LLOYD PARK

Above: Third Reading of the Ngāi Tahu Claims Settlement Bill at Parliament, 1998.

marae, which was just across the paddock from where we lived.”

He went on to King Edward Technical High School in Dunedin for two years and made the school's first fifteen rugby team at 12 years of age, a strapping lad for his age.

“I left halfway through my third year,” he recalls. “My uncle had a stroke so I left school and returned home to work on the farm, also picking up seasonal work at the freezing works and shearing.”

Kuao says his uncle, a bachelor, was a good farmer, a good businessman, and a good communicator who worked hard to help the family out financially.

“He was a very quiet man. He didn't say much but he knew his stuff. The most valuable lesson I learnt from him was that if you can't pay cash for something you can't afford it, and I've lived by that for most of my life.”

Growing up next door to the marae at Ōtakou he became involved in rūnanga politics from an early age. He was elected chairman of the rūnanga at 25 and stepped in and out of that role for the next 25 years.

Kuao developed his business skills as a taxi driver, managed the southern region of a national photographic studio for many years, and managed and later chaired the Ārai Te Uru Kōkiri Centre, a private training institution in Dunedin, until his retirement.

He was elected on to the Ngāi Tahu Māori Trust Board at the age of 45, an easy transition for him under the guidance and advice of senior members of that board.

During his 17 years on the board, he chaired the Ngāi Tahu finance, property, fishing, and holding companies, covering the full gambit of the tribe's fledgling business interests and investments.

His services to the community were recognised when he was awarded an Officer of the New Zealand Order of Merit (ONZM) in the Queen's Birthday honours list in 2003.

Kuao says he learnt the value of collective decision-making from an early age and developed a consensus style of leadership. He also had the backing of a supportive family.

“I never tried to dominate a meeting,” he says. “I always believed that everyone sitting at that table all had experience, all had brains, and all had ideas; and I was able to get everyone to contribute to the meeting. Any decision made was a collective one.”

Looking back at the expansive growth of the Ngāi Tahu investment portfolio and increase in its assets since settlement, Kuao is justifiably proud of his contribution. He is particularly proud of the tribe's prudence in its investments and spending since settlement.

“As far as I'm concerned there are two key resources, money and

people,” he says. “It might be early days yet but I think we have to keep building the financial resource.

“When you've got money you can plan what you can do. If you haven't got money you are always talking about what you can't do. Without that pūtea you won't be able to do anything.

“You've got to keep growing it, but on the other hand you've got to find some way of bringing the whole tribe with us and not leave anyone behind.”

Kuao believes the tribe has done some great work for its people.

“I was really blown away by the Hui-ā-Iwi in Dunedin last year,” he says. “It was marvelous, magnificent to see how far we have come in the last 10 years.

“I think we are doing very well, but there must be room for improvement and opportunities to do things better. The best measurement of our progress is the people, not how much money we have in the bank.

“How many doctors, lawyers, teachers, and successful business people do we have, how many people in Parliament or on city or regional councils?” he asks. “It would be a good exercise to find that out, to give us a real picture of where Ngāi Tahu is today.”

However, Kuao still has concerns for those who have been left behind or for those who fall through the cracks, for example the high number of Ngāi Tahu people in prison.

“I think there are a lot of Ngāi Tahu who are not getting any or very little benefit from the Claim, and yet are proud to be Ngāi Tahu,” he says.

Kuao strongly believes the tribe should not lose sight of its financial resources and must ensure it invests wisely.

“There is such a thing as mana, which means you don't have to make money from every investment,” he says.

When he learnt that the tribe was part owner of a national bus company, he said it gave him huge pride every time he saw that company's buses around town.

“I thought, that's ours, it belongs to us and it doesn't have to make money if it provides a service to our people. It's something we can be proud of.”

He applied the same principles to the possibility of Ngāi Tahu investing in hostel accommodation for students at the University of Otago and Otago Polytechnic campuses.

“If it provides a service it is something we can be proud of,” he says. For Kuao, any development that helps Ngāi Tahu people from all walks of life has to be good for the iwi.



HAERENGA

Three weeks in Te Rua o te Moko

Nā NIC LOW.



THE MORNING WAS HOT, BUT AUNTIE JANE DAVIS AND THREE other Ōraka-Aparima tāua, Betty Rickus, Vera Gleeson, and Rangimaria Suddaby, walked the beach wrapped head to foot as if battling a blizzard. Which they were: a blizzard of namunamu. Each fought off their own personal storm cloud of sandflies as they scanned the shingle.

“Have a look at this,” Rangimaria called.

She held out a palm-sized stone shaped like a heart. The edges were a battered greenish-white, but the waves had buffed its face to a warm glow, like sunlight through seawater. Tangiwai. It’s a rare member of the pounamu whānau. Though too soft for weapons or tools, it’s long been prized for its translucent beauty.

We were at Hūpōkeka (Anita Bay), a sheltered harbour in Piopiotahi (Milford Sound). For centuries our tipuna have been collecting tangiwai from this beach. Having been granted a Customary Authorisation, we’d come to gather a small collection of our own. Over the coming weeks 30 Ōraka-Aparima whānau and friends would help carry the stone through Fiordland to the Southland coast, where it would be gifted to Takutai o te Tītī marae. We wanted to bring tangiwai home the old way, to navigate using Māori place names gathered by the Ngāi Tahu Cultural Mapping Project, and to celebrate Ngāi Tahu manawhenua in the deep south.

For the first section through to Te Ana-au, it was myself and artist and tramper Bridget Rewiti.

“Now, you be careful,” Auntie Jane said. “Look after each other out there and come back safe.”

After blessings and farewells, the kaumātua headed home the smart way. Their chopper lifted with a roar and vanished over the headland, leaving us with the feeling that we had a long way to go. Especially carrying a heavy pack that would include precious pounamu. We laid out what we’d gathered, and chose carefully.

“This one?” Bridget joked, lifting a boulder the size of a pumpkin.

“Sure,” I said. “Long as you carry it!”

Instead we chose a few modest taonga that showed how the ocean turns raw stone into polished jewels, from a small barnacled cobble to tiny translucent teardrops. Tangi-wai. There are several pūrākau about its creation. One tells that Hine-Tangi-wai was one of the wives of Tama-ahua who came to Aotearoa aboard the Tairea canoe. A later account says that when Tama found her turned to stone in Piopiotahi, he wept over her body and his tears entered the rock.

On the beach the next day, the radio crackled to life. “Hey, are you guys good to go? There’s a big storm coming in.”

Out in the bay the yellow launch from Rosco’s Milford Kayaks rose then vanished on the swell. If we didn’t go now we’d be stranded



for days. With the tangiwai loaded into sea kayaks, soon we were paddling down Piopiotahi with the excitable Adam, one of Rosco's chief guides. They've been running trips in the area for 25 years, and generously offered us transport and guided sea kayaking back to Milford.

Dark cloud gathered overhead as our tiny craft skimmed along the surface of the Sound. Misty mountains rose vertically from the sea, and we just about dislocated our necks staring up at the waterfalls. It was the best way to experience Piopiotahi. You could easily imagine large wooden waka out here on the water, exploring, cruising, fishing, or pounamu-gathering.

Most canoes carrying tangiwai would have returned to Murihiku by way of the coast. We were heading south instead, towards the start of the overland route. We passed through Te Hehe, a more recent name for The Narrows that recalled the navigator on the waka of Maui, the Mahanui. At the mouth of Te Awa o Hine (the Arthur River) we rafted up and told stories of Tū-Te-Raki-Whānoa carving the fiords. Then, tired but exhilarated, we turned for land as it started to rain.

When storms hit Piopiotahi they mean business. Rain lashed the roof for days. But the foul weather turned out to be a blessing. The Milford Track is one of the most popular in the world, but half the walkers had been chopped out. For a day we got to glimpse the

Misty mountains rose vertically from the sea, and we just about dislocated our necks staring up at the waterfalls. It was the best way to experience Piopiotahi. You could easily imagine large wooden waka out here on the water, exploring, cruising, fishing, or pounamu-gathering.

landscape as a quiet pounamu trail: just us and the bush.

Rosco's launch dropped us off at Te Namu o Hine Nui te Pō, the highest point a traditional waka could come upriver. We meandered through forest that was exhaling mist into the morning sun. South of Te Moana o Nohorua (Lake Ada), we stopped to check our maps. One was topographic, the other oral, gleaned from an old song recorded from a southern tāua. We walked our way through the destinations in the song, from Nuku-tau-roa (Giants Gate Creek and Falls) to Te Tau-tea (Sutherland Falls).

The Department of Conservation had kindly granted us use of their staff huts. The first was directly across the valley from the stupendous 580m cascade of Te Tau-tea. Sitting out front having a kai, the name seemed perfect: a long white thread standing against the dark cliffs.

Climbing towards Ōmanui (Mackinnon Pass) the next day, we saw other walkers coming towards us.

"Um, aren't you going the wrong way?!" a woman called.

We feigned surprise. "What? Oh no!"

We were doing the track backwards. When we explained why and let the hikers hold a piece of tangiwai their faces lit up.

"So this was a greenstone trail!"

Progress slowed as we stopped to chat with group after group, pointing out the landmarks and their Māori names. The last hikers straggled past, then we were free to carry the taonga up and over the range dividing Piopiotahi from the interior. Rain returned with a vengeance on the saddle. The Clinton valley was one long white curtain of water pouring down black rock. Soon we were drenched, but happy among such beauty and power. After another night in a cozy DOC hut we marched out to Te Anau-au.

"Alright cuz, ready to go?" Karina Davis asked. She shoved a paddle into my hands and grinned. A crowd of Ōraka-Aparima and Ngāti Kahungunu paddlers bustled around the edge of Te Ana-au, strapping the two waka together. This was the first time the two crews had joined forces, and the first time they'd paddled on the inland lakes. Karina later told me why she got involved in organising the haereenga.

"I wanted to travel the trails of our tipuna," she said, "and gain a greater understanding of what the journey was like for them. And to be part of something exciting and physically demanding."

Twenty-five paddlers and whānau gathered for karakia. We passed the tangiwai hand to hand before loading the precious cargo. Under clear skies we launched the boats at Te Motumotu-a-huka (Te Anau Downs), heading for Te Anau township.

"Set it up!"

The paddlers tensed like sprinters on the starting blocks.

"Hoea!"

A dozen blades dug into the water and the boat leaped forward. The old hands were straight to bantering and laughing. Us novices had to concentrate hard to avoid splashing everyone.

"Ugh! It's raining!" shouted Will Payne.

"Sorry!" I said. "I can paddle or talk but not both."

"You just talk then. We'll go faster."

"Only if you—"

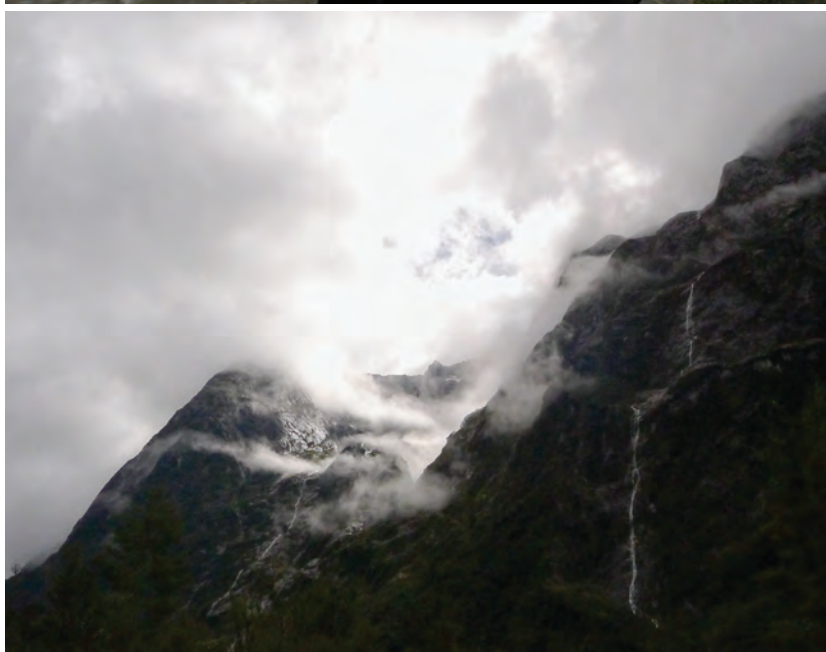
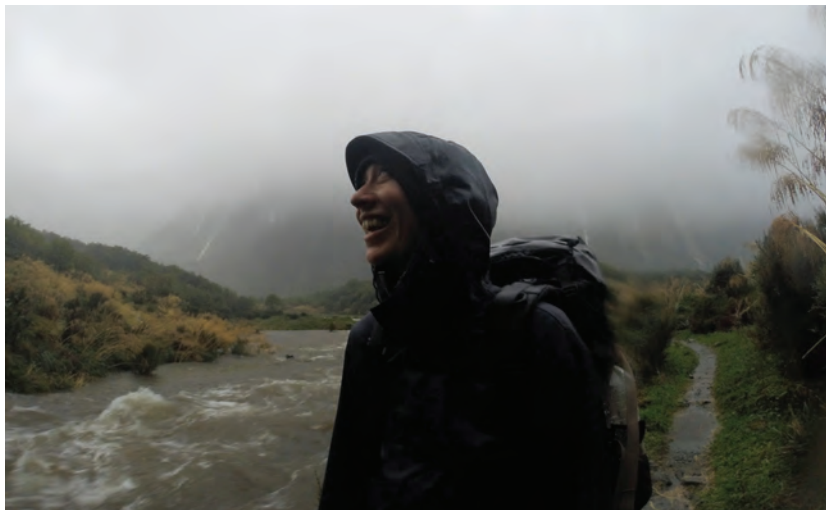
"Hup!" the kaea called the change, and our blades flashed in the sun.

"I was saying, only if—"

"Hup!"

"Only—"

"Hup! Shut up and paddle you lot!"



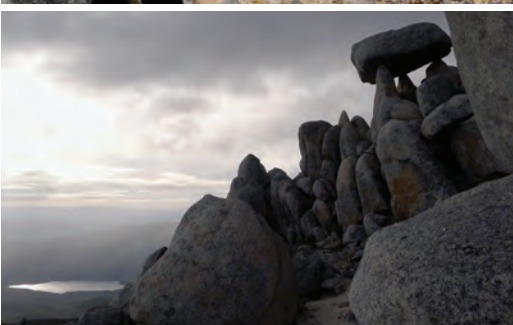
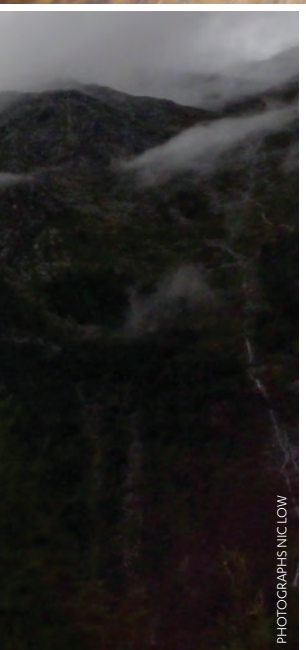
"It's a wonderful thing to see descendants travelling in the sacred footsteps of our ancestors."

ŌRAKA-APARIMA KAUMĀTUA



Clockwise from top left: Bridget Rewiti happily soaked in the Clinton Valley; Taonga at Borland Bivouac; Tim Low navigating on Mt Titiroa; Lake Rakatu from Mt Titiroa; Ōraka-Aparima and Ngāti Kahungunu waka whānau at Hope Arm, Moturau (Lake Manapouri); Tim Low and Dave Taylor at Te Waewae Bay; cliffs above the Clinton River West Branch, Milford Track.

Previous pages: Descending the Kaherekoau Mountains towards Lake Hauroko.



To the east we passed the plains carrying pounamu trails to Whakatipu-Wai-Māori (Lake Wakatipu) and Kōtuku (Martins Bay). To the west Te Puhi a Noa and the higher ranges marked the deeper reaches of Fiordland. The support boat, captained by Rewi Davis, cruised alongside to bring water and kai. Rangatahi jumped in for a paddle then jumped back out, happily puffed. The kilometres dropped away: five, ten, twenty-five, past old settlements at Marakura and Te Kōwhai, before the modern town glided into view. We knew our tipuna travelled on water whenever possible. After lugging the tangiwai on foot, the graceful, silent speed of the boats made sense.

That night our kāhui feasted at Te Kōawa Tūroa o Takitimu, the superb mahinga kai and environment facility of Ōraka-Aparima. Before bed Auntie Jane told us its history, and the importance of having a base in sight of our majestic Takitimu maunga. Each paddler received a tiny tangiwai pebble – ahakoa he iti, he pounamu – as kohā for that day's journey, and as a bribe for the next.

The following morning my brother Tim and I left early to run part of the Kepler Track, panting our way to Moturau (Lake Manapouri). Then we all jumped onto the waka and headed into another sparkling day. The forested domes of Puhiruru (Rona Island), Uenuku (Isolde Island), and Niho-rere (Holmwood Island) slid by. At the sheltered end of Hope Arm we picnicked on the beach. After years of racing on muddy rivers, the waka crew stood admiring the crystal water. The tangiwai was unloaded along with our packs. There were hugs and hongis – “See you on the other side!” – then Bridget, the waka, and whānau returned down the lake, leaving Tim and I with some hills to climb.

For the next nine days we would walk south. The customary route followed the Waiau River by mōkihi or on foot. Today farmland and roads cover that trail, so we stayed west and kept to the bush. Near the top of Mt Titiroa we gazed over the Southland plains. At that moment the kōrero about how the Takitimu waka was swept inland and turned to stone came to life. Seen from up high, the dark and dusty Takitimu Range looked exactly like a waka. The ridges swelling round the coast perfectly resembled the waves that sank the waka of the northern rangatira Tamatea-Ure-Haea; it was he who renamed the range Takitimu to commemorate the event.

Rūnaka member and Pou Tairangahau for DOC, Dave Taylor, who'd also helped organise the haerenga, joined us in the Borland Valley. Each day our march continued to the next landmark: Mano-ki-wai (Monowai), Kaherekōau, Hauroko, and Ōkaka (The Hump ridge). After a couple of “Fiordland Shortcuts” (a slog through knee-deep swamp, and a sneaky jetboat ride), we arrived on the sandy curve of Te Waewae Bay, 280 km from where we set out.

At Takutai o te Titi, karanga and pūkaea rang out to welcome the stone and everyone who helped carry it. Paddlers, walkers, supporters, whānau, and friends moved forward, helped by a cool southerly wind. We presented the taonga to the kāhui kaumātua to be blessed and welcomed to its new home. At the hākari we swapped stories and gave thanks to everyone who'd made the journey possible. It was a night to celebrate connections old and new: between people, and between people and this southern land.

I later asked Ōraka-Aparima kaumātua about the experience. “He mea motuhake kia kite mokopuna haere mā runga i ngā tapuwae ō tātou tūpuna”, they wrote back. “It's a wonderful thing to see descendants travelling in the sacred footsteps of our ancestors.”



BREAKING THE SILENCE

Despite a shift towards more open conversation about self-inflicted deaths, New Zealand's suicide rates continue to rise and Māori men feature all too prominently in these statistics. Kaituhi **BECK ELEVEN** reports.



NICKY TAIAROA MACPHERSON STEVENS WORE A POUNAMU around his neck until the day it was removed from his lifeless body.

It was a gift from his mother and it had been blessed for spiritual protection. Nicky (Kāi Tahu, Ngāti Toa Rangatira) wore it every day but it wasn't enough to stop him from taking his own life.

Now his family are speaking out about mental health, hoping to reduce the whakamā around suicide.

Speaking from her Ngāruawāhia home, Jane Stevens says she and her husband Dave, a Hamilton city councillor, believe their son's death was entirely preventable.

They believe his care was not adequate, and that spiritually-based, Māori-focused treatment would have helped him immensely. Since Nicky's death, they have doggedly pursued legal avenues to find some justice.

Meanwhile, they feel that breaking the silence and shame associated with suicide, in particular the over-representation of Māori in suicide statistics, is one way they can honour their son.

"It's so raw and so personal," Jane says.

"I know I can't bring Nick back but there is one thing I can do and that is speak out. I can only contribute by trying to break the silence and the whakamā around mental illness.

"If I achieve that, then I have honoured my son."

The government's New Zealand Suicide Prevention Strategy 2006–2016 states that the suicide of a single person can have a long-lasting and profound effect on family, friends and the wider community.

"For Māori, the grief and impact is often felt beyond the whānau to the hapū and iwi, viewed not only as a tragedy, but also as a loss to the continuation of whakapapa," the report says.

Last year, 569 New Zealanders died by suicide or suspected suicide – almost twice the nation's average road toll.

In last year's budget, a small increase of \$2.1 million in new funding was allocated for rangatahi Māori suicide prevention.

2011 figures show that the Māori suicide rate was 1.8 times higher than non-Māori, while the rate of Māori youth (classed as 18–24 years old) was 2.4 times higher than non-Māori youth, and heavily weighted towards males. Māori of both sexes also have a higher hospitalisation rate for suicide attempts compared with non-Māori.

Other studies have shown that the suicide rate drops significantly for adults aged over 45, and suggest older Māori may be more valued and have more meaningful roles and status compared with older non-Māori people.

Jane believes a “culturally-based, whānau-based support system” would have benefitted her son.

“We didn’t want a mainstream system. We didn’t feel that was appropriate for Nick.

“I feel completely failed by the Kaupapa Māori community mental health service that we had, that turned out to be a shadow of a mainstream service. It was underfunded and didn’t work in a culturally appropriate way because of structures and not having people with the skills to do it.”

Risk factors for suicide include stress, mental distress and illness, childhood adversity, genetic and social risk factors, unhappy relationships and family violence. Other triggers can be bullying, drug or alcohol abuse, loss of peer acceptance, or a romantic break up.

Nicky was found dead in the Waikato River on March 12 last year. He had last been seen on March 9 leaving the Henry Bennett Centre in Hamilton, where he had been placed on a compulsory care order under the Mental Health Act.

He had been allowed to go out on the street for cigarette breaks, but his family were firmly against Nicky being outside on unescorted leave. They knew he was in a dark place and had tried to take his own life several times over previous days.

Jane says it breaks her heart reviewing CCTV footage showing her son going in and out of the centre, “clearly agitated and in deep distress.”

“There is no mistaking it – he was confused and in need of help but no one, not even staff who walked past him in the main foyer, stopped to help him,” she says.

“There is a problem with the types of treatment, the politics around it, funding of services, and problems with the level of skilled clinicians. It’s a train wreck, a total train wreck. People get put in cells by the police instead of being given the help they need. That kind of thing was Nicky’s future.

“Even working with a Kaupapa Māori service, Nicky still had [people of other cultures] who had no hope on the planet of understanding. In contrast, when we first went to the service he had a Māori nurse, a Māori support worker and a Māori doctor and he did well.

“They left and they grabbed who they could. On reflection, that was hugely significant.”

Given her experiences, Jane says she would like to see a mandated whānau-centred approach to mental healthcare, which includes the wider whānau.

“Mainstream services try to say that not all whānau are healthy or helpful, and a lot of the time they actively exclude whānau because it’s easier not to include whānau as part of the picture.

“Yes, there are dysfunctional whānau and ones that are totally burnt out by the behaviour of the person, but because they are not getting the right support, they can’t cope.

“Which is why the ‘not one size fits all’ model works, because not everybody is the same.”

Nicky was diagnosed with schizophrenia, characterised by incoherent thoughts and behaviour. He had his first mental health experience at 15 and his first psychosis at 19.

“In Ngāruawāhia the socio-economic demographics reinforce just about all the bad statistics there are – lack of housing, education, health, crime – our people are already consigned to the bottom of the heap. We are already fighting to regain our mana and socio-economic wellbeing.

“If you have no hope and generations of struggle, it’s not rocket science to see why our young people are not seeing a future for themselves.”



Above: The Stevens whānau at the unveiling of the seat dedicated to Nicky's life, placed on the banks of the Waikato River at the spot where he found peace. Left to right: Dave with moko Johnny, Tony's partner Georgie, Tony, Jane with moko Fallon.

“How we support each other is really important. Suicide is such a culturally sensitive issue in Māoridom. It’s so delicate and some attitudes don’t help that. Holding men up to be staunch, hard warriors when they might be suffering. My son was a warrior but he was a warrior of a different ilk. He was a modern warrior and he thought deeply about the world.”

JANE STEVENS

Jane says that since talking publicly about her son's suicide, she has heard from other families who have been through similar trauma.

"And that strengthens the resolve of our whānau to see change happen.

"We need awareness campaigns with teeth. Ones that have accessible services on the end of them, not just phone numbers."

The couple see themselves continuing to advocate for Māori with mental health issues, and have already spoken on various panels and held a public forum to start people working together across the country.

Jane says she finds it uncomfortable criticising Ngāi Tahu with all the iwi continues to achieve, but feels she would like to see more leadership around mental health and suicide.

"We were supported by Ngāi Tahu to take Nicky's kawē mate on to Tūrangawaewae Marae and to the Hui-ā-Iwi in Dunedin. This was a hugely significant part of our healing, however, nobody talked about what had happened to Nicky or the battles we have had to get answers since then.

"I'm used to people in my community not being able to say something because they find it hard, but I didn't expect it from my own iwi and from our leaders. I guess I had really hoped that they would know what to say and how to support our whānau. I was looking for wise words but everyone was whakamā about how he died.

"How we support each other is really important. Suicide is such a culturally sensitive issue in Māoridom. It's so delicate and some attitudes don't help that. Holding men up to be staunch, hard warriors when they might be suffering.

"My son was a warrior but he was a warrior of a different ilk. He was a modern warrior and he thought deeply about the world.

"Ngāi Tahu have come a long way but a lack of connection to a strong and cohesive sense of identity takes its toll.

"As a parent, I don't feel Nicky was culturally grounded enough to be able to stand tall, and I think for a lot of us living in the North Island it's hard to know how to connect effectively.

"I am used to being the pale-face in the room and I don't care because I know who I am, but Nicky was a sensitive, skinny white boy and he was only just learning so that strength was hard to call on. Connection gives you a foundation, a real strength."



Ngāi Tahu deputy kaiwhakahaere Lisa Tumahai has her own personal experience with suicide. Her brother Daniel took his life 16 years ago after moving to Australia.

Speaking to TE KARAKA, she reflects on the difference between 16 years ago and today.

"There is a huge difference. I think much more is being done, but if you ask me if there is more to do, I would say 'yes'.

"There is always more to do. Whatever health issue you are talking about with Māori, there is always more to do. Statistics would probably tell us we are not doing enough."

Ngāi Tahu does not directly provide mental health services. It uses sanctioned providers such as Kia Piki te Ora Māori suicide prevention.

However, they endeavour to create awareness using avenues such as Tahu FM bringing in people to talk about these matters openly on air.

When her brother died, Lisa says her parents had to cope with "blaming and murmuring in the wider whānau."

"Then, it was so frowned upon. We had family members saying, 'you can't put him on the urupā because he took his own life'.

"People say 'it's not macho, it's not Māori to take your own life, it's not tika.'"

"Who are we to say it's not Māori? That's not what statistics tell us."

WHERE TO GO FOR HELP

The Mental Health Foundation's free resource and information service (09 623 4812) will refer callers to some of the helplines below.

- **Lifeline** (open 24/7): 0800 543 354
- **Depression Helpline** (open 24/7): 0800 111 757
- **Healthline** (open 24/7): 0800 611 116
- **Samaritans** (open 24/7): 0800 726 666
- **Suicide Crisis Helpline** (open 24/7): 0508 828 865 (0508 TAUTOKO). This is a service for people who may be thinking about suicide, or those who are concerned about family or friends.
- **Youthline** (open 24/7): 0800 376 633. You can also text 234 for free between 8 am and midnight, or email talk@youthline.co.nz.
- **0800 WHATSUP children's helpline**: phone 0800 942 8787 between 1 pm and 10 pm on weekdays, and from 3 pm to 10 pm on weekends. Online chat is available from 5 pm to 10 pm every day at www.whatsup.co.nz.
- **Kidsline** (open 24/7): 0800 543 754. This service is for ages 5 to 18. Those who ring between 4 pm and 9 pm on weekdays will speak to a Kidsline buddy. These are specially trained teenaged telephone counsellors.
- **Your local Rural Support Trust**: 0800 787 254 (0800 RURAL HELP).
- **Alcohol Drug Helpline** (open 24/7): 0800 787 797. You can also text 8681 for free.
- **Alcohol Drug Helpline also have a Māori Line** (0800 787 798), as well as a Pasifika line and a youth line.

“People say ‘it’s not macho, it’s not Māori to take your own life, it’s not tika.’ Who are we to say it’s not Māori? That’s not what statistics tell us... It’s hard enough he took his own life and that he had these issues, then there was all the talk on top of that. It was made more difficult.”

LISA TUMAHAI
Ngāi Tahu deputy kaiwhakahaere

“The shame my parents went through. They were grieving. It’s hard enough he took his own life and that he had these issues, then there was all the talk on top of that. It was made more difficult.”

Lisa says she is aware of four Māori/Ngāi Tahu suicides since October last year.

“We have had a number of youth suicides on the West Coast, so I don’t think enough is being done over there, and there is still an element of stigma.

She believes more needs to be done nationally to change the way resources are allocated and the services provided.

“In the South Island especially, we get a raw deal in terms of MOH/DHB resource allocation and Te Rau Matatini. He Waka Tapu in Canterbury does a wonderful job with their Kia Piki te ora suicide prevention service as does Ngā Kete Mātauranga Pounamu in Invercargill who is leading out the implementation of Kimiora – tikanga Māori-based suicide intervention training in Murihiku and Waitaha. But these support services are not getting to our smaller regional communities, they are not funded to and are likely to need stronger supports to meet their own community’s needs.

“On a personal level now, I try to be mindful of the people around me. Life can be so stressful and if I think of the level of suicides within our Ngāi Tahu people, I know we have to be more mindful of each other.

“You might work beside somebody but you never know what is going on with people in their personal lives and at home.

“We need to take these conversations on to the marae and talk about them as hapū and whānau rather than iwi.

“We have to go right down to driving those issues at a hapū and whānau level and be more open about them.”

In order for these conversations to filter through, she believes individual champions, likely to be people with personal experiences in each region, need to drive the discussion on marae.

“I would just encourage our hapū and whānau to engage more



Daniel James Tauwhare

in the conversation, particularly if they have been affected. I know people are out there and we need to encourage them to speak and feel supported.”

Meanwhile, with the average of nearly 600 nationally each year, Jane says Nicky’s memory will live on through his family and their courage to speak publicly about mental health. They want people to know how important cultural grounding is for Māori youth.

Jane will remember that spiritual strength through Nicky’s treasured pounamu.

“I got that pounamu taonga for him and it was blessed for spiritual protection. He wore it from the day I gave it to him to the day police cut it off his body when they pulled him out of the river and I will never forget that.”

HOKIAKI TŌ MAUKA

Aoraki Bound is a cultural leadership programme developed collaboratively by Te Rūnanga o Ngāi Tahu and Outward Bound. 2016 marks the 10-year anniversary of this initiative, and provides a timely opportunity to reflect on its beginnings, its successes and its future. Kaituhi **ANNA BRANKIN**, a recent Aoraki Bound alumna, reports.



THE AORAKI BOUND STORY BEGINS WITH CO-FOUNDERS CRAIG PAULING AND IAEAN Cranwell, and their personal journeys of discovery having grown up with no connection to their iwi. As young adults working with the iwi they got thinking about developing a cultural education programme to help reconnect Ngāi Tahu with their heritage and their landscape. As Craig says, “having those sorts of experiences is really important if you’re a person just starting your journey in terms of your whakapapa. I was exposed to this by working for Te Rūnanga, but not everyone has that opportunity.”

The idea of using the Outward Bound framework as a means to deliver cultural content came about when Craig attended an Outward Bound course in June 2003. He found the experience so rewarding that he wrote to Iaeon mid-course telling him to book in to the next intake. Sure enough, by the time he returned home, Iaeon was preparing to leave.

Iaeon says, “When I came back from Outward Bound, Craig and I had a bit of a brainstorm and decided Outward Bound was awesome, but it didn’t have that kaupapa Māori element, tikanga Māori, whakataukī, kīwaha, the stories of the place that give a sense of belonging.”

This idea might never have gone any further if it wasn’t for another Te Rūnanga o Ngāi Tahu employee Patsy Bass, who happened to be on the Outward Bound Council. When she heard Craig and Iaeon’s comments, she suggested they approach Outward Bound about developing a course for Ngāi Tahu, which could include that Māori content.

When thinking about what a Kāi Tahu-oriented course might look like, Craig and Iaeon knew immediately that it should involve Aoraki, our tūpuna mauka and symbol of tribal mana. They remembered the late Kelly Davis, of Waihao, speaking about the importance of actually visiting and engaging with our landscapes. It was Uncle Kelly who first challenged Craig, Iaeon, and other young Te Rūnanga staff about this, and subsequently took them to Aoraki. This is why the pair’s first thought was that if they were going to do something with Outward Bound, it had to incorporate the advice of Uncle Kelly to get participants to Aoraki. And so the concept of Aoraki Bound was born.

Once this kaupapa was established the support of tribal leaders was sought to get the idea off the ground and take it to the people. “We needed the buy-in from our chiefs at the time, our rangatira Tā Tipene O’Regan, Joe Waaka and Maika Mason,” Iaeon says. “Without their mana we wouldn’t get very far.”

Fortunately, this support was given. According to Tā Tipene, “most of us intuitively knew that this was a good scheme, a good idea. So we went out and did it.”

In tandem with this, meetings were set up between Ray Watson and Trevor Taylor, the then CEOs of Ngāi Tahu Development Corporation and Outward Bound. Trevor in particular has vivid memories of an early planning hui that took place at Rāpaki, he saw the connection between Ngāi Tahu and Outward Bound while listening to whānau members (including the late Aunty Te Whe Phillips) talk about their aspirations for rakatahi. “I remember turning to our operations manager and saying, ‘I am hearing Outward Bound. Are you hearing Outward Bound too?’ Because the values which they were looking for were exactly the same values we try to instil in our students.”

With the agreement and support of all parties firmly cemented, Aoraki Bound went into design and development and the rest is history.

Trevor Taylor recalls a special moment at the conclusion of the pilot course: “It was at Lake Pūkaki. I had the privilege to stand by the kaikaranga, Aunty Te Whe, as she called the waka onto shore, and as the kaea on the waka responded. It was drizzling with rain, and at that time the cloud just parted and we could see Aoraki. And that was when I saw the impact of what that meant. It is those sorts of magical moments which make you actually think deeper into who you are.”

While there have been many tweaks over the last 10 years, the basic structure of the course I attended in March this year is similar to the original. We spent eight days at Anakiwa in the Marlborough Sounds, making use of the existing Outward Bound facilities. After this we embarked on a 12-day hikoi through Te Waipounamu, immersing ourselves in Kāi Tahu tikanga and tales as we travelled in the footsteps of our tūpuna. In particular, we spent time in the takiwā of Ngāti Waewae at Arahura and Kāti Huirapa at Arowhenua, engaging with whānau from these areas and exploring their culturally rich landscapes. And like on the pilot programme, Aoraki came out through the clouds to greet us on the final stage of our journey.



"I credit Aoraki Bound with being the catalyst for change in my life and my reconnection to my taha Māori. To walk in the footsteps of my tipuna was truly empowering and gave me the ability to forge a new path of my own."

KEEFE ROBINSON-GORE Ōnuku, Wairewa

Since the pilot course in March 2006, Aoraki Bound has gone from strength to strength. As Iaeon comments wryly, in the beginning "there were some teething problems". It was difficult to incorporate the cultural content into the existing Outward Bound activities, but they were determined that it could be done. Over the years this has been achieved, due to the high calibre of Kāi Tahu facilitators such as Eruera Tarena, Brett Lee, Tiaki Latham-Coates, Rangimārie Mules, and Sampson Karst.

As Aoraki Bound gained momentum and became an established programme, it began to influence the wider Outward Bound organisation. Today, it is considered a badge of honour amongst instructors to lead an Aoraki Bound course. Classic Outward Bound courses include more te reo and tikanga Māori, and it has even influenced the organisation at the governance level. "We used to have something we called our Strategic Direction," Trevor says. "Now we call it our Kaupapa."

And what about Ngāi Tahu? Tā Tipene says succinctly, "Insofar as I've heard nothing but praise for the overall experience I'd say that it's really been highly successful as an initiative."

Te Rūnanga o Ngāi Tahu CEO Arihia Bennett believes the success can be measured in part by the external organisations that have begun to engage with it. BNZ and Genesis Energy sponsor the programme, while Meridian Energy and Environment Canterbury are among the organisations that reserve places for their staff. "They love the opportunity for their staff to immerse themselves in knowledge and the underpinnings of what Ngāi Tahutanga is about," Arihia says.

According to Arihia, alumni who go back to their workplaces and communities with a greater understanding of Kāi Tahu are some of our biggest champions.



Clockwise from top left: Anna Brankin enjoying the hikoi through Te Tai Poutini/West Coast in March 2016; Tired members of March 2016 rōpū trying to muster up smiles for the camera; Arahura River: the home of pounamu; Anna and fellow rōpū members descending towards the Arahura River; Keefe Robinson-Gore on his hikoi in February 2015.

Feedback from the 265 Aoraki Bound alumni has been overwhelmingly positive, with many stating that their experience was life changing. Keefe Robinson-Gore (Ōnuku, Wairewa) attended in February 2015. “I credit Aoraki Bound with being the catalyst for change in my life and my reconnection to my taha Māori,” Keefe says. “To walk in the footsteps of my tīpuna was truly empowering and gave me the ability to forge a new path of my own.”

Following Aoraki Bound, Keefe chose to focus on his career, seeking employment at Te Rūnanga o Ngāi Tahu. A little over a year later, he is part of the Whakapapa Unit, spending his days reconnecting Ngāi Tahu whānui with their heritage and researching Kāi Tahu history.

Irai Weepu is another who can’t recommend Aoraki Bound highly enough: “Ka whati te tai, ka pao te tōrea! [As the tide recedes, the oystercatcher strikes!] Aoraki Bound is an opportunity to challenge yourself in many ways.

“I feel privileged to have been given the opportunity and would encourage anybody else who is given the opportunity to seize it.”

Irai attended the February intake this year, and says his experience reignited his passion for all things Kāi Tahu. The momentum he gained during Aoraki Bound carried him into the role of Kaitoko Mātauranga for Arowhenua and Waihao, a role that sees him working to empower whānau and support schools in this area to become culturally confident.

Aoraki Bound has also had a profound effect on me. Much like Craig and Iaeon, I hadn’t had much contact with the iwi when I was younger. I often felt self-conscious about my lack of cultural knowledge, and was hesitant to put myself out there. Aoraki Bound challenged me to push the boundaries of my comfort zone, and gave me the courage to embrace my heritage.

Recently I stood at the Waitaha Kapa Haka Regionals as part of the Te Rūnanga o Ngāi Tahu team, something I never imagined I would do. I have developed my reo and my knowledge of Kāi Tahu history, and have forged lifelong friendships. Above all, my experience at Aoraki Bound has cemented my commitment to working with the iwi for the betterment of our whānau.

For Iaeon, this is exactly what Aoraki Bound is about. “The challenge is that when you finish, you find some way to give back. It might be for your community, for your whānau, your hāpu, your iwi.”



When asked where she sees Aoraki Bound in the future, Arihia says, “the first thing for us to do is stop and celebrate, congratulate those who came up with the idea and those who have been participating in it for all of this time. But it’s also a time for us to look forward.” One popular suggestion is the development of a shorter Aoraki Bound “crash course” for those who can’t commit to the 20-day course.

In addition to this, Tā Tipene believes that alumni need to be involved in follow-up programmes to reinforce their learning. “Knowledge is about this whole business of comprehending, understanding, and seeing relationships between things. Looking at a piece of landscape and thinking of all the human interactions of our ancestors with that landscape. You can look all that up, but knowing it inside of yourself is part of your being.”

One such initiative is the Ball Pass experience, provided for up to four Aoraki Bound alumni each year, and donated by the late Gottlieb Braun-Elwert and his wife Anne from Alpine Recreation Ltd. Aoraki Bound has also led to the development of other leadership programmes including Manawa Hou and the Tumeke programme run by Stephanie Leith in Murihiku. Further programmes and opportunities are in the works, but they take time and energy to make happen.

It’s the ability to put people, history and place together that makes the experience truly unique. “That’s what Aoraki Bound does. It gives people a sense of place and a sense of belonging to the landscape, and to Te Waipounamu,” says Iaeen.

“In this day and age, it’s easy to lose sight of the importance of this for our people. Providing opportunities for both our people and others to do this may become ever more critical in the future.”

Clockwise from above: Aoraki Bound participants being greeted by kaikaranga on the shores of Lake Pūkaki; Aoraki Bound participants enjoying the traditional wharf jump at Anakiwa; Instructor Rangimārie Mules greeting whānau at March 2016 hākari; Aoraki Bound co-founders Craig Pauling and Iaeen Cranwell showing off their waka ama skills.



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The rise and rise of **Sheldon Pitama**

Sheldon Pitama (Te Ngāi Tūāhuriri, Ngāi Te Rangi) has been playing rugby league since the age of six. Recently named captain of the Junior Warriors, he's closing fast on his ultimate goal. Kaituhi **TRACEY COOPER** reports.





AS TWILIGHT DEEPENS ON A BALMY Auckland evening, a couple of dozen strapping young men run onto the Number Two field at Mt Smart Stadium, the home of the New Zealand Warriors.

Warriors Under-20 Coach Kelvin Wright hardly says a word as his charges loosen up before getting into formation for the first drill of the night.

One of the smallest players on the field bends to pick up the ball, and the air is suddenly filled with shouts from his team mates as they run forward.

"Shelley, Shelley, Shelley," they call.

He calmly flicks it to the first receiver, who charges into one of his opposing team mates before getting to his feet and playing the ball. The cycle repeats.

Shelley seems to be the name the Warriors Under-20 rugby league side have for their hooker and skipper Sheldon Pitama, the lad from Tuahiwi who is continuing his steady rise through the playing ranks towards his ultimate goal of playing in the National Rugby League (NRL).

Sheldon, 20, is into his second season with the club, and during the session he's not afraid to make himself heard.

"Watch the short side. Let's get our bodies in front. That's better, boys."

Captaining the Junior Warriors is a real honour, he says, and a good opportunity to be a leader.

"I'm in a position, as hooker, where you've got to be quite demanding anyway, but I don't mind having that role. Leading by example, having respect for everyone, doing the right things on and off the field."

Kelvin says Sheldon has all the requirements of a leader.

"I think the biggest thing about him is he's a competitor. He hates losing," he says.

"As captain, he says something when something needs to be said. He does everything required to be a professional. He enjoys a laugh with the boys but when it's time to switch on, he does."

It seems Sheldon has been switched on since he played his first league game for the Kaiapoi Bulldogs – now the Northern Bulldogs – at Murphy Park when he was six.

After a brief time playing halfback, Sheldon figured out hooker was where his future lay and the NRL was where he wanted to be.

PHOTOGRAPHS WWW.PHOTOSPORT.NZ





Above: Sheldon with his parents Mathias and Melanie; below: A young Sheldon at Rugby League Park (AMI Stadium).

“Since I started playing rugby league, the NRL is what I’ve wanted to do. I’ve really set the goal of being an NRL player and I’d like to see myself do it one day.”

“After that first year I was straight into hooker. I definitely like playing in the middle,” he says.

“Since I started playing rugby league, the NRL is what I’ve wanted to do. I’ve really set the goal of being an NRL player and I’d like to see myself do it one day.”

While there are no guarantees, Kelvin says Sheldon is doing everything he can to achieve that dream.

“Plenty of people have the athletic ability, but that’s not what it’s all about. It’s that desire, and he wants to succeed and win.”

After his initial forays with the Bulldogs, Sheldon represented Canterbury through the grades, then South Island teams, the New Zealand Under-16 residents and the Under-18 residents.

He signed a three-year contract with the Melbourne Storm while still a 15-year-old at Rangiora High School, and hasn’t looked back.

“I still lived in New Zealand for the first two years of my contract and just went over for training camps. They give you a little bit of an insight into what they’re all about, what it takes, that sort of thing. They expected me to train and keep upskilling myself, and then the third year I moved over.

“I got homesick for a couple of weeks, but there were a lot of boys that had moved away from home so we stuck together,” he says.

“I played a full season in the SG Ball (18s competition) and then had five games in the NYC with the 20s.”

When his Storm contract expired, Sheldon signed with the Auckland-based

club. “Since I’ve been with the Warriors, I’ve definitely felt more comfortable.

“I don’t know what it is but I’m definitely glad I made the move.”

It wasn’t a great start to his Warriors career, however, breaking his leg in Round 8 last year and spending the rest of the season recovering. This season his focus is simply on playing well.

“It’s still early this season – I still need to string together a lot of consistent performances. I’m still learning every day, and I know I’ve got a lot to work on. Right now I’m happy to be just playing footy.”

His mum, Mel Taite-Pitama, says Sheldon has always been happiest playing league, and has always been a determined young man.

“When he was born I knew there was something great about him. He can do anything he sets his mind to, he’s very determined and never gives up,” she says.

“When he sets his mind to something he will practice and practice until he gets it.”

That determination has enabled Sheldon to succeed where others who may have had more ability have failed.

“If you’re not willing to put in the hard yards, I suppose it’s not going to happen,” he says.

“There were players growing up that were better than me and could’ve made it, but just don’t want it as much. Not many people are going to make the NRL with the wrong attitude.”

Undoubtedly, Sheldon has the right attitude, and there’s every chance he will continue to achieve his goals, no matter what they

may be. “Just winning this weekend is a goal,” he says.

Away from the field, Sheldon works as an apprentice drain layer for Fulton Hogan, and says the company has been brilliant in allowing him to pursue his dream.

“The under-20 system is part-time so it’s compulsory to either study or work, and Fulton Hogan have been really good with my training schedules and stuff. It’s not a bad job, I enjoy working, but it’s definitely Plan B.”

And you get the feeling Sheldon will do whatever it takes to ensure Plan A comes off.



PHOTOGRAPH MAKARINI PITAMA

INDIGENISING THE CORPORATION

Nā DR ERUERA TARENA-PRENDERGAST

Dr Eruera Tarena-Prendergast (Ngāi Tahu, Ngāti Porou, Te Whānau-a-Apanui) is the Kaihautū of Te Tapuae o Rehua. In 2015, he completed his PhD through the Department of Marketing, Management and Entrepreneurship at the University of Canterbury. The topic for his thesis was: *Indigenous Organisational Design: An analysis of their design, features and the influence of indigenous cultural values*. It involved a research project with three indigenous organisations: Te Rūnanga o Ngāi Tahu, Kamehameha Schools Hawai'i and The Sealaska Regional Corporation of Alaska.



SOMETIMES THE GREATEST LEARNINGS COME FROM THE PLACES you least expect. In 2013, I spent a couple of weeks with The First Alaskans Institute and was introduced to a group of young indigenous leaders on a freezing cold night in Anchorage. They had come together to form the Native Emerging Leaders Forum to change the world. They spoke in awe of their elders who had achieved the seemingly impossible and settled their land claims in the historic Alaska Native Claims Settlement Act 1971, when they were only in their 20s. They looked at each other across the table and asked of themselves, “What legacy will our generation leave for the future – what mark will we make?” Their settlement separated tribal councils from their commercial and development arms, and imposed corporate structures on the tribes, which were seen as a poor fit with the tribes’ indigenous values. As the night drew to a close, the young leaders concluded that it was their burden to take what they saw as fragmented and imperfect tribal divisions and bring them together, infusing them with cultural values. “The cause of our generation,” they said, “will be to indigenise the tribal corporation and make it our own.”

The journey to our settlement is well-known and widely told, but what of our future? Ko te pae tata kua mau ekari kei hea te pae tawhiti? As we approach the 20th anniversary of the Ngāi Tahu Settlement we will need to ask ourselves, like those young Alaskan Natives, what will be our cause to unite us in the future?

Ngāi Tahu are seen as the ultimate post-settlement success story, but how much of that success is tied to our “corporate structure” and

being the “good Māori?” In the eyes of most New Zealanders, our success comes from things we have borrowed from others, rather than from what makes us unique.

For 150 years settling the claim was seen as the tonic for all our ills, but once it was achieved our problems changed rather than disappeared. Our own communities talk of “the corporate” and fear what its “success” could entail. When talking with other iwi and indigenous peoples it becomes clear that many are on the same waka. We feel our own indigenous organisations don’t capture our values or reflect who we are. We worry about the trade-offs we have made, and question whether the institutions we built to lead us out of colonisation are fit for our purposes, or someone else’s.

If the corporate structure is such a problem for many indigenous peoples, then why don’t we change it? What would better suit the needs and cultural values of indigenous communities? Is there a better alternative for the future? With the help of the Ngāi Tahu Research Centre and Ngā Pae o te Māramatanga I worked with three indigenous organisations: Kamehameha Schools Hawai’i, The Sealaska Regional Corporation of Alaska, and Te Rūnanga o Ngāi Tahu to understand what makes an indigenous organisation indigenous. Not surprisingly, and perhaps reassuringly, despite large geographic distances separating us from our Hawaiian and Alaskan cousins, we are not alone in many of the issues we face, and can learn much from what we share, our struggles, and our hopes for the future.

STRUGGLING TO BALANCE TWO WORLDS

I went overseas to see if I could find a silver bullet – an indigenous model of organisation that could solve all of our problems – but quickly discovered there wasn't one. Like us, other indigenous communities have discovered that despite their land claims ending, their struggles remain.

The three indigenous organisations represented indigenous minorities who had inherited structures from the dominant Western culture. They shared two key features: 1) a commercial arm to maintain collective wealth for future generations, and 2) a development arm to create social good and maintain collective culture for future generations.

Despite the bad reputation of the corporate model, these structures have been successful in that they have done what they were initially designed to do – to re-establish the economic and political footprint of the indigenous community. In their early phases survival came from fitting into the dominant Western culture, which accepts a corporate structure and gives it mana. These economic successes increased their power and status, but unwittingly resulted in internalising Western cultural values. This collision of cultural values lies at the heart of our current identity crisis – how can indigenous organisations be more indigenous in a dominant Western world?

Even though we are separated by thousands of miles, we share the same problem: how to balance the economic benefits of fitting in with the cultural benefits of being more distinct.

“CONFLICT IS THE NEW NORMAL”

This balancing of two opposing worlds, Western and indigenous, is what makes these indigenous institutions unique ... and tense. For most organisations conflict comes from inefficiency. It's a sign that its structure is out of sync with its environment, thus prompting a restructure – but this isn't the same for indigenous organisations. Here, tension comes from complexity, trying to balance competing demands and to do everything under the sun all at once. We need to make more money for our mokopuna, we need to save our language, we need to look after our elders, we need to diversify our assets, we need to empower our people, we need to grow the village, we need to save the planet ... kaboom! We hit strategic overload!

Saving a language, revitalising a culture, restoring cultural ecosystems ... these are not simple technical problems with known fixes; these are large messy adaptive problems that require time, learning, and experimentation. Conflict for indigenous organisations is inevitable, as it comes from the complexity of their conflicting missions. The question then becomes: how can an indigenous organisation respond? Tackled in the right way, conflict can become a source of learning, helping the organisation to better fit its changing environment and thrive. Ignored, conflict becomes a toxin that can destabilise and paralyse growth.

Regardless, conflict and change aren't going away, and for indigenous organisations to thrive, they must learn how to master both.

TRIBAL BEST PRACTICE

Dr Ann Milne (Pākehā), principal of Kia Aroha College, likened New Zealand schools to a child's colouring book in her thesis titled *Colouring in the White Spaces*. We think of the page as blank, but it's not blank: it's white – we just don't see it as it's “the norm”. In a similar way, organisations are seen as culturally neutral because they are “normal”. When indigenous peoples inherit a corporate structure, it's presumed they, too, are culture-free but they're not blank, they're white. Like the child's colouring book, there are already lines that dictate the pre-determined boundaries where the colour can go. To move beyond those pre-determined boundaries requires one to first challenge the powerful and taken for granted Western assumptions about what is “normal”.

Indigenous peoples continue to struggle to colour in the white spaces, even in their own organisations. These institutions become a space where cultural values collide, creating tension and stress for both indigenous and non-indigenous staff. Generations of cultural loss and a lack of cultural confidence can make it harder for communities to articulate how cultural values could be incorporated into the organisation. This confusion and tension often results in staff defaulting to business-as-usual, or Western ways of doing things. In my findings, both indigenous and non-indigenous staff feared Western structures and practices could contribute to cultural assimilation, and the only way to counter these cultural forces is to develop “tribal best practice”. It is clear that the next evolution for all of these indigenous organisations is a cultural one.

STRUCTURE IS A SCAPEGOAT

Although it's easy to point the finger at the “evil” corporate structure, in reality the structure is the scapegoat for much deeper problems. Structure is a source of tension, but it is also a symptom of the wider struggles its indigenous community faces.

Take for instance the prickly subject of “employing our own”. Despite these indigenous organisations having clear aspirations to develop their own people, many indigenous staff feel disadvantaged by being indigenous. Despite recruitment policies ranging from “best person for the job” to “tribal preference strategies”, the results were largely the same as barriers ran deep. Indigenous communities have experienced generations of loss, and were not at the same starting point as others. Communities are frustrated at policies treating people equally, as they feel they aren't equal and are thereby disadvantaged. Although blame is laid with hiring policies and corporate structures, these are historical issues. Colonisation didn't go away post-settlement, and the reality is that these deep and complex issues won't be resolved by structure alone.

When asked whether they believed the indigenous organisation is still impacted by colonisation and assimilation, every participant, indigenous and non-indigenous, answered with a resounding “yes”. Part of what makes indigenous organisations so conflicted is that we are still so conflicted. Issues of race, power, and colonisation still exist in our society and impact indigenous organisations on a daily basis. To thrive we need to be bold and create a space for dialogue where issues of decolonisation can be diagnosed and resolved, rather than ignored.

“SEEING THE ISLAND”

The phrase “seeing the island” was used often by the Hawaiians to describe a destination they had yet to reach. Our navigator ancestors had to picture their island destination in their mind before setting sail. In a similar vein, we too need to “see the island”, in the sense that we have to embark on a journey without fully knowing what it will entail. All three communities are clear that their next destination is the indigenisation of their organisation to make it their own, but lesser known is the how.

A waka cannot change the winds, but it can change its sails to match. Part of the challenge for inter-generational organisations is that you cannot predict the future. None of the early leaders could have predicted their economic successes would create an identity crisis, decades later. Similarly, although we can’t fully predict the crises of the future, regardless, we know we will have to adapt.

The challenges facing indigenous peoples are complicated and evolving. To survive, they need to learn and adapt fast enough to keep pace with change, rather than become victims of it. A key solution is the concept of growing teams of problem solvers, and creating a culture of innovation and learning, to help the organisation ride the waves of change. This way, no matter what change is encountered, the indigenous community can always adapt and thrive.

These waves of change aren’t just external changes. Younger generations were generally more frustrated at the slow pace of change and had much higher cultural expectations of the organisation. Many elders presumed younger generations were aiming for the same “island”, but then realised their definitions of culture and success were quite different. Such generational differences can only be resolved through conversation, listening, and learning, not structure.

SILVER BUCKSHOT

Although the study did not discover any magical silver bullet to solve the problems of these indigenous communities, it did help identify some silver buckshot to help. The mission and circumstances of indigenous organisations are unique and complex. Importing solutions from elsewhere will always create problems, as these solutions will not reflect the cultural context, challenges, and unique values of the community. These indigenous organisations have their origins in social justice movements, and adopting corporate structures has caused some chaos. However, the deeper issues of colonisation cannot be addressed by structural changes alone. The struggle for indigenous empowerment does not end at the settlement of land claims, the playing field just changes. As easy as it is to blame the corporate structure, we ourselves run the risk of not diagnosing the deeper issues that remain unsolved. Issues of race, power, and colonisation remain in our communities, and as such are dragged into our institutions. To decolonise our own institutions, indigenous communities must first free themselves to be brave enough – to shed ourselves of the “known” ways of doing things and courageously back ourselves, our people, and our values so we can forge our own path to a future of our making.



Generations of cultural loss and a lack of cultural confidence can make it harder for communities to articulate how cultural values could be incorporated into the organisation. This confusion and tension often results in staff defaulting to business-as-usual, or Western ways of doing things. In my findings, both indigenous and non-indigenous staff feared Western structures and practices could contribute to cultural assimilation, and the only way to counter these cultural forces is to develop “tribal best practice”.



Neil Hannahs spent 41 years of service working with the Kamehameha Schools. He left recently to launch Ho'okele Strategies LLC, a consulting enterprise serving as an intermediary in developing and connecting inspiring social entrepreneurs with exceptional mentors and aligned impact investment capital.

From 2000 to 2015, he directed the Land Assets Division of Kamehameha Schools and was responsible for a portfolio of 358,000 acres of agriculture and conservation lands in Hawai'i and also founded the First Nations Futures Program and Hawai'i Investment Ready Program.

Neil is a graduate of Kamehameha Schools and has a BA and MA from Stanford University. He is active in community affairs, having just begun a four-year term on the State of Hawai'i Commission on Water Resources Management.

HE WHAKAARO

NEIL HANNAHS, KAMEHAMEHA SCHOOLS

The fiduciary duty to preserve trust or corporate assets dominates the white space of corporate governance and creates a bias towards management over leadership ... towards resource protection over mission fulfillment.

The native corporations of this study relied on experienced management to grow their balance sheets and success in generating material wealth reinforced their position. It seems fitting to reward good performance and demand even stronger managers as the corporations now have more to lose.

The best of these leaders excel at execution. They are accountable decision-makers, skilled at gathering evidence, analysing options, defining outcomes, building teams and charging down the field until the goal line is crossed.

Such managers prosper in a context where there is a clear line of sight to the target and they can draw upon proven strategies that offer the certainty of incremental progress. But these conditions seldom exist in an environment which has historically abused our culture and undermined our wellbeing.

Indigenous people around the globe exist in a milieu in which the wake of colonisation continues to engulf corporate cultures and governance practices. Our settlements and royal legacies restore some of the vessels and resources needed to perpetuate our identity and continue our journey. But if we are content to drift in the current of dominant business, have we truly altered the course of our destiny?

Ancestral wisdom anticipated the need for self-direction. E tū i ta hoe uli! Seize the steering paddle! Press it to the side and steer clear of the forces that threaten our existence. It is a clarion call to question paradigms, resurrect traditional wisdom and adapt.

Even in situations where corporations shackle themselves to unsustainable practices or fail to heed the signs of a cresting economic cycle, like lemmings marching to a perilous fate they look suspiciously upon those who break ranks. Outliers bear a burden of proof that their contrarian behaviour, innovation and risk taking come with an ironclad guarantee.

If a short-sighted view of fiduciary duty inhibits us from investing precious assets in strategies which have never been tried, how will we ever achieve game-changing advancement? Are we bold enough to venture outside the lines or even off the edge of the corporations' "colouring book?"

Revival of our voyaging traditions has demonstrated a need for captains and wayfinders. We are blessed with good captains who can follow a sail plan. But, if we are to venture beyond the horizon, we must cultivate and engage more wayfinding leaders who are capable of envisioning that which are eyes cannot discern, who inspire us to journey to the islands of opportunity that we must raise from the moana, who possess the courage to commit to what our ancestors and intuition tell us to be true.

ORDRE DES ARTS ET DES LETTRES

Ngāi Tahu photographer Dr Fiona Pardington (Ngāi Tahu – Awarua, Moeraki, Ngāti Waewae, Kāti Māmoe, Ngāti Kahungunu) has recently been awarded a French knighthood. She received the illustrious title of Chevalier de l'Ordre des Arts et des Lettres in a ceremony at the Auckland War Memorial Museum on May 1. Kaituhi ANNA BRANKIN reports.

FIONA IS ABSOLUTELY OVERWHELMED TO HAVE BEEN GIVEN THIS rare honour. “It is actually a knighthood. It took me a while to work that out because naturally I don’t know much about the French honours system, but when I did I was absolutely blown away.”

Fiona received her knighthood for her extensive work researching and photographing collections in several museums. She first travelled to France in 2007 after learning about a collection of life casts held in storage in the Musée de l’Homme, an anthropology museum in Paris. This collection was created by renowned nineteenth century phrenologist Pierre-Marie Dumoutier, and includes a selection of skulls cast during his time in the Pacific between 1837 and 1840.

When Fiona learned that there were several Māori casts in this collection, including those of her Ngāi Tahu ancestors, she knew she had to go to the museum to see the collection for herself. “It was a strange and difficult place, but that’s where you find the work. That’s where the taonga is.”

Over several years and two stints in France, Fiona researched and photographed more than 50 casts of Māori, Pacific, and European heads. These were published in 2011 in her book *The Pressure of Sunlight Falling*.

“It’s a book I’m very proud of and work that I was very honoured and happy to do; getting faces from the past out into the light. Hopefully people in the future will be able to research their own whānau.”

Fiona’s knighthood comes on the heels of the publication of her most recent book *A Beautiful Hesitation*. Published on March 10, this

was released in tandem with the largest exhibition of Fiona’s work to date. *A Beautiful Hesitation*, includes over 150 photographs spanning the 30 years of Fiona’s career. Themes in the book include beauty, life, death, personal strength, and “the idea of turning what’s shattered into something beautiful.”

Fiona found it difficult to select works for this retrospective.

“I’ve always been living my life as an artist, I haven’t been summing myself up. I don’t live in the past, I live for the work I’m about to make.” Fortunately, she had the support of the “brilliant” Aaron Lister, curator of City Gallery Wellington, who worked closely with Fiona to go through all of her works. Also her manager Chantelle Smith, who is based at Starkwhite Gallery. The book itself was designed by Fiona’s brother, Neil Pardington, whom she describes as her “secret weapon; an amazing photographer in his own right, and an awesome designer.”

Fiona remembers taking photos using an old Kodak camera as a child, but it wasn’t until she got into the dark room at Elam School of Fine Arts that she really fell in love with it. “I loved the quietness, the sound of the water, the light. It’s like being inside this cave of imagination that takes you away from the world.”

Photography has also been a way for Fiona to explore her Ngāi Tahu identity, something that is very precious to her. Her parents separated when she was very young, and it wasn’t until she was about 10-years-old that she learned of her heritage. As Fiona grew into adulthood she tried to find out more about her background, but it wasn’t until she won the Frances Hodgkins Fellowship at the





University of Otago in 1996 that she was able to spend some time in the South Island and uncover those lost connections.

“I was so excited and proud and overwhelmed, and I just cried. I was sitting in the whakapapa unit and I just cried my eyes out. It was so complicated and sad, and for me it’s a very fragile and beautiful thing.”

For Fiona, finding out about her whakapapa was like a homecoming. She made connections with whānau she never knew she had, like Hana O’Regan and Jenny Rendall. In fact, Hana wrote an amazing essay on Fiona’s work that is published in *A Beautiful Hesitation*.

Despite being unaware of her Ngāi Tahu connections as a child, Fiona has always had a very instinctive understanding of concepts such as mauri and wairua. She describes visiting the museum with her grandmother. “My brother and I had very powerful experiences just looking at taonga when we were small, but we didn’t really know where to place it or how to respond to it, because we didn’t know anything about our past or how we fitted in.” Her lifelong affinity with pounamu meant that it was particularly moving to discover that one of her tūpuna was a fighting chief at Arahura. “All the stars aligned. It gave my life a deeper and much more profound meaning.”

One of Fiona’s best-known works is the 2002 collection *Quai Branly Suite of Nine Hei Tiki*, a series of black and white photographs of tiki from the Okains Bay Māori and Colonial Museum on Banks Peninsula. Photographing hei tiki was a way for Fiona to explore her Ngāi Tahu identity and to communicate her intense relationship with taonga. “When I look at them through the camera I see a huge blossoming and enlivening. And that’s why I’m a photographer, to live for

those moments. It’s about human connection for me, and connection to the world of our ancestors. I think photography’s a great vehicle for that.”

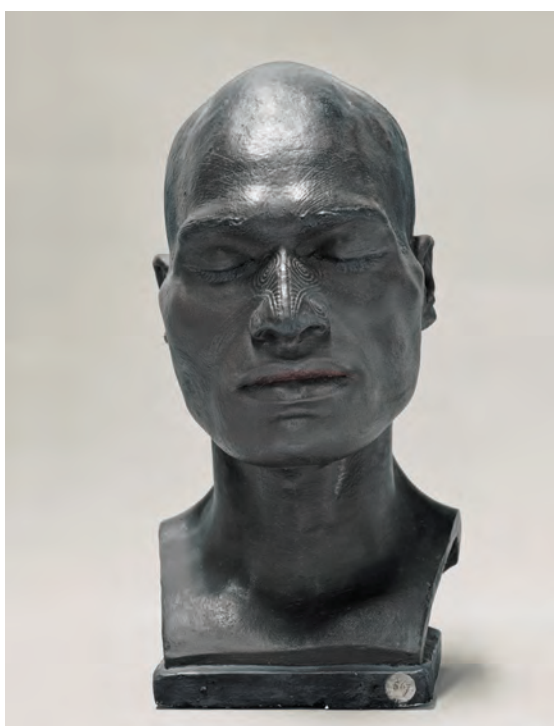
Fiona elaborates on this, asserting that photography is more than just a passion for her. It’s her vocation, something that she feels compelled to do. “I think artists have an archaic function in society, just like shamans or tohunga. We’re there at certain times for certain reasons to assist our fellows through their life experiences and challenges.” Fiona doesn’t take this role lightly. Indeed, she says that her greatest honour is not her recent knighthood, but the knowledge that her works have helped others through difficult times.

Although based in the North Island, Fiona loves visiting Te Waipounamu to reconnect with the whenua. “I spend all my time standing in the water, in the seaweed. I like to stand in rivers, lay down on the grass. I love being in the bush and around the korimako.”

It is Fiona’s dream to purchase her family homestead in Bluff, which was sold after her great-uncle’s death, and re-purpose it as a studio for Māori artists. She is still on a journey of self-discovery with regards to her Ngāi Tahu identity, and says that her next challenge is to “pick up sticks and live in the rohe, start really finding out about the people and speaking the language.”

In the meantime, however, she is stuck in “unicorn jail.” This is a self-imposed imprisonment as she works on her next show, which will explore the mythology and popularisation of the unicorn. “It’s a bit of a release for me. It’s fun and it’s kitsch, but it’s also dealing with some substantial deep mythology.”





A Beautiful Hesitation opens at Christchurch Art Gallery Te Puna o Waiwhetū on 9 July.

GIVEAWAY

We have a copy of *A Beautiful Hesitation* to give away. If you would like a copy of this stunning book please send us your name and address on the back of an envelope to: TE KARAKA, PO Box 13 046, Christchurch 8141; or email: tekaraka@ngaitahu.iwi.nz – and you will go in the draw to win.

Top: *We dream of gentle Morpheus*;
left: *Portrait of a Life Cast of Takatahara*.

Marijuana – Medical Miracle or Reefer Madness?

I find Matariki is a good time to reflect on what has happened in the past growing season and plan for the coming spring. However, my thoughts about what I would like to grow in the future have headed in a far more controversial direction this Matariki. The recent revelations of notary public figures like Martin Crowe and Paul Holmes having used cannabis products to help ease their suffering as they died from cancer have prompted me to take a deeper look at the marijuana issue. As a cancer survivor myself I have been aware for a while that people I know are using marijuana for medical purposes both to help ease their pain and as a potential remedy in their fight against cancer.

Medical miracle?

Marijuana (or cannabis) has a history of human use dating back to around 3000 B.C., originating from central Asia. There are three types of cannabis species: *sativa*, *indica*, and *ruderalis*, and seven *taxa* or subspecies. These have been used for many things like clothing, canvas (apparently the “can” in the name comes from its source cannabis), food, and medicine.

The two most common varieties currently used for (illegal) recreational purposes are *sativa* and *indica*. The psychoactive component of them that gives the high or stoned feeling is called tetrahydrocannabinol (THC). Both, however, also contain cannabidiol (CBD), along with 80 other active compounds which are increasingly recognised as being of potential medical use. Typically *sativas* have a high CBD:THC ratio, whereas *indicas* have a high THC:CBD ratio. CBD has no psychoactive effect whatsoever. The legalisation of marijuana in certain countries has led to an explosion in marijuana plant breeding to isolate and enhance specific effects for medical purposes.

The high THC varieties have been found to have medicinal properties that are useful in:



“At least the mindset is opening around the world, and funding agencies now know that cannabis, as a drug, is scientifically serious, therapeutically promising, and clinically relevant.”

DR. MANUEL GUZMAN Professor of Biochemistry and Molecular Biology, Complutense University of Madrid, Spain

- Chronic pain relief. When medicinal cannabis is administered, morphine and other common pain medicine doses can be halved, to help avoid debilitating side effects.
- Relief for muscle spasms in multiple sclerosis sufferers.
- Reducing side effects from chemotherapy in cancer patients, e.g. nausea and vomiting. Medical marijuana also helps promote appetite in recovery.
- Treating insomnia, particularly for those in pain.
- Alleviating post-traumatic stress. For example, Canada prescribes medical marijuana for war veterans suffering from this condition.

The high CBD varieties, however, are the key focus of plant breeding for medical purposes. A 2013 review published in the British Journal of Clinical Pharmacology has found that CBD possesses the following medical properties:

- Reduces nausea and vomiting
- Suppresses seizure activity
- Combats psychosis disorders
- Combats inflammatory disorders
- Combats neurodegenerative disorders
- Combats tumour and cancer cells
- Combats anxiety and depressive disorders.

The reality is that the research necessary to explore all of the potential benefits (and any side effects) from marijuana has only just begun in earnest in recent years, with increasing legalisation around the world. The internet is full of individuals claiming they have cured this, that, and the next thing with marijuana products (e.g. lung cancer, brain cancer, etc.), and while this may be valid for their particular health condition, that does not make it a universal “cure all” in every case. In terms of a cancer cure, what I have learnt as a survivor is that the only thing that cures cancer is the body’s immune system. As a result I eat, take, and do things that through trial and error I have learnt help promote my immune system’s health. In other words, don’t (yet) believe the cannabis cancer cure hype on the internet, but when in need it’s probably a good idea to explore all the rational options that might be suitable for you.

Dr. Manuel Guzman, a Professor of Biochemistry and Molecular Biology at the Complutense University of Madrid, Spain, has produced a series of studies since 1999 demonstrating the ability of CBD cannabinoids to help fight cancer in laboratory trials. Dr Guzman has stated recently:

“At least the mindset is opening around the world, and funding agencies now know that cannabis, as a drug, is scientifically seri-

ous, therapeutically promising, and clinically relevant.”

The New Zealand Government is also starting to bow to scientific and public pressure by beginning to allow the use of the marijuana-based product Sativex, but there are some catches. What is not widely known is that the commercial Sativex brand of medical marijuana is sourced from a genetically engineered variety along with other commercial pharmaceutical brands of marijuana based products. Trying to access treatment with Sativex is bureaucratically time-consuming, and also costs on average \$1000 a month. This is usually not funded through the public health system, leaving very few people who can actually afford to use it. Unfortunately, the same can be said for the illegal variety of high CBD therapeutic cannabis available in New Zealand. I have heard of an enterprising individual sourcing and growing one of the new therapeutic varieties of the high CBD-low THC cannabis to supply cancer patients. However, it costs around \$7000 for 150g of the oil produced from these plants. If legalised, this variety could be grown in one's own garden, and processed for less than 1% of that cost. Both the legal and illegal commercial medicinal cannabis products are currently out of reach for most people, except for the wealthy or those whose health conditions make them desperate enough to risk bankrupting themselves and their families (not to mention the added risk of prosecution and incarceration).

New Zealand Drug Foundation Chair Tuari Potiki (Ngāi Tahu) believes that decisions on medical cannabis should be made based on good evidence. “We have a situation where science and law has not kept up with the increasing need of patients who could benefit from medical cannabis. And because very few pharmaceutical products have been approved, those patients are forced to go to the uncontrolled black market.”

He urges that a compassionate stance be taken. “Until we have a wider range of cannabis-based medicines approved and available to be prescribed, it's important we show compassion to those in need. I think that compassion extends to ensuring the police don't prosecute those patients. Instead the government needs to adopt a middle ground position where it will allow non-pharmaceutical products – and there are many available from the US for example that have a good



level of quality control – to be used on the recommendation of a doctor.”

The growing of industrial cannabis hemp varieties which are low in THC and cannot be used to get high is already legalised and regulated in New Zealand, and has been put to many uses in clothing, skincare, and even construction. The health benefits of hemp can already be legally utilised, as the seeds and oil from it contain a perfect balance of essential fatty acids, omegas 3, 6, and 9 in the ideal ratio for humans, as well as 5% gamma linoleic acid (GLA) which has a strong anti-inflammatory effect. I regularly use (industrial) hemp oil and would like to be able to grow this in my own garden, as apparently the leaves can be a nutritious addition to green smoothies. For the gardener, hemp really should be the first off the block for legalised use in the home garden as farmers can already grow it here.

Interestingly it was recently confirmed that in the USA under federal law Native American Indian tribes have the sovereign right to produce and sell cannabis products which a few tribes are starting to do. The American Congress also approved in 2015 the right of states to legalise cannabis for medicinal or recreational use if they want to and that the federal government would no longer seek to prosecute those who grow cannabis. While just recently in February this year Australia also legalised the growing and use of medicinal cannabis. This raises the question as to whether Māori have a Treaty tino rangatiratanga right to also cultivate and sell medicinal cannabis products for their own members' use (but that is a big can of worms probably best left in the worm farm).

In conclusion with even some of the elderly Grey Power movement leaders having recently come out publicly in favour of marijuana legalisation I believe the time

for change has come. I can only say that I agree with a statement recently made by Northland Ōtamatea Grey Power president Beverley Aldridge when she said “I want the laws opened up so we can grow cannabis. It needs to be as free as growing broccoli. Broccoli is an anti-cancer thing, and so is cannabis.”



RESOURCES

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Grey Power: Legalise dope for medical use:
www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11625554

American Indian Cannabis Sovereignty:
sorendreier.com/a-new-growth-industry-for-native-americans-weed/

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. Tremane is currently a Research Fellow based at the Ngāi Tahu Research Centre at the University of Canterbury and is working on the Raumanga Rōnaki Mahinga Kai project.



HE AITAKA A TĀNE
PLANTS nā ROB TIPĀ

Sacred māpou

*popular
choice for ceremonial
blessings*

Māori name: **Māpou** (also matipo, matipou and mǎpau)

Common name: **Red matipo**

Botanical name: *Myrsine australis*





In Māori tradition māpou is regarded as a rākau tapu (sacred tree), and its main use historically was ceremonial.

It was one of several rākau tapu from which tohunga routinely plucked a sprig, dipped it in sacred water, and sprinkled the water from the sprig onto people or items that required cleansing, with an appropriate karakia or blessing. The same ritual would be followed for a tangi.

Sometimes a tohunga carried a staff fashioned from māpou as a badge of office.

Ethnographer Elsdon Best recorded that in the case of an illness, a person may take a wand of karamū (coprosma), māpou, or maire and touch the sick person with it, so the wairua or atua (spirit) of that person entered the wand.

Without stopping to talk to anyone, the person then took the wand to a tohunga, who could tell them whether or not the person would recover from their ailments.

A pole of māpou was sometimes used in kūmara planting ceremonies. It was placed at the eastern end of a kūmara plantation as a mauri, or physical representation of Rongo, the guardian of agriculture.

The plant was also used in traditional Māori rongoā (medicine), notably for the treatment of toothache and for cleaning teeth. The bark of māpou was washed and boiled, and the fluid of the bark was squeezed and held in the mouth until the pain eased.

Scientists have found the plant contains embelin, a compound used in India as a remedy for skin disease, intestinal worms, and as a general tonic. Māpou leaves also contain rutin, which is used in the treatment of blood vessel problems, and glucuronic acid, used for the relief of certain arthritic conditions.

Timber from māpou is exceptionally strong and springy, and will not break easily under load. It was used in the manufacture of composite adze handles, and for making handles of carpenters' tools. It was also made into chairs, walking sticks, and fernroot beaters.

Scrapings of the inner bark of māpou and the bruised leaves of kawakawa produce a red dye. Fibre was wrapped up with this mixture and left to steep for some time, then dried in front of a fire.

Māpou is a very attractive specimen tree or shrub that grows naturally in forest margins or scrub throughout the country. It is tough, hardy, and thrives in almost any soil as long as it is not waterlogged.

It grows naturally in coastal areas, is very tolerant of strong winds, and its dense foliage and compact growth habit (usually of three to four metres) provides effective shelter grown as a hedge or shrub border on exposed sites.

Its distinctive features are its pale green to yellowish wavy-edged leaves and bright red stems on new growth tips. It is often mistaken for one of the pittosporum family, and is actually very similar to kōhūhū (*Pittosporum tenuifolium*, also known as black matipo), except the latter has black stems rather than red stems on new growth.

If you don't already have a māpou growing in your garden, it is a fine specimen to add to any native plantings.

REVIEWS

A WHAKAPAPA OF TRADITION: 100 YEARS OF NGĀTI POROU CARVING, 1830–1930

Nā Ngarino Ellis

Auckland University Press

RRP: \$69.99

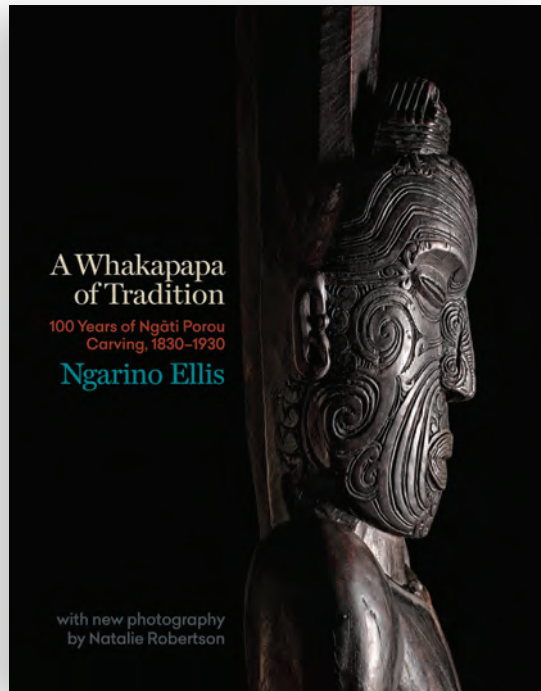
Review nā Professor Ross Hemera

Another book about Māori carving is a welcome addition to the growing list of publications about Māori art and those written by Māori women. It is also of interest that this book focuses on a particular locality and practice of the East Coast. While the Iwirākau tradition of the Waiapū Valley represents a relatively short period in history, and a relatively small geographic area, its impact resounds loud and clear today.

Throughout the book there is a treasury of photographic images, which provide both context and illustration for the text. Impressive and arresting photographs by Natalie Robertson adorn several pages. It is a pity, however, that some of these are subject to the distraction and visual imposition of the double-page spread syndrome.

The book is liberally punctuated with quotations from a wide range of leading Māori and European scholars, academics, and commentators on Māori art and culture. In particular, Ellis has made use of expert Māori art analysts such as Roger Neich and Robert Jahnke to add an authoritative basis to the commentary.

The book uses architectural examples to trace the advent of the whare whakairo or carved meeting house, including the waka taua, pātaka, pou whakarae, and chiefs' house. Ellis uses the socio religious, sociopolitical, and sociocultural milieu of the East Coast at the time to illustrate the shifts and changes in architectural structure, carved form, and visual embellishment. The period 1830 to 1930 represents a massive development in Māori art. The book highlights a period of experimentation, innovation, and unprecedented need for change, while at the



same time setting in place the markers of tradition. Ellis goes to considerable length to explain that the artists of East Coast carving were agents of change who in fact, at the same time, contributed to an ever-developing tradition. Moreover, the book is a tribute to the six extraordinary artists who made up the famous Iwirākau School of carving: Te Kihirini, Taahu, Ngatoto, Pakerau, Ngakaho and Ngatai.

While the book will be of interest to the scholar of Māori meeting house art, it will also appeal to those with an interest in this period of Māori history and those looking to trace their whakapapa links to the East Coast and Ngāti Porou through art. Of interest to Southerners will be the account of one of the pivotal meeting houses that exemplifies the Iwirākau style – Hau Te Ana Nui o Tangaroa was commissioned for the Canterbury Museum in 1874. The current status of this house, lying in the basement of the museum, may be of more than passing interest to both Ngāi Tahu and Ngāti Porou.

THE STRUGGLE FOR MĀORI FISHING RIGHTS: TE IKA A MĀORI

Nā Brian Bargh

Huia Publishers

RRP: \$45.00

Review nā Craig Ellison

It is timely that the story of the Fisheries settlement is told – and this book from Brian Bargh released at the Māori Fisheries Conference in Auckland this year is a book to start to tell this most important story.

The book outlines the struggle – from the early days, almost immediately after the signing of the Treaty, through to the recent tensions around aquaculture development and foreign charter vessels operating in New Zealand waters.

Given such a breadth of time – and at just over 200 pages – it can only be a teaser for what has been a lengthy and difficult process. The story is based on interviews with and recollections from those involved, and the reports from the courts and Waitangi Tribunal, as well as media reports and previous publications that have contributed to parts of the tale.

The central tenet is that this Settlement rests on four pou:

- The indomitable will for Māori to survive as a people and a culture
- The Treaty of Waitangi
- The findings of the Waitangi Tribunal – particularly the reports on Manukau, Muriwhenua, and the Ngāi Tahu Fisheries Report
- The findings of the courts – up to and including the Privy Council.

The book details the process that led to the first or Interim Settlement in 1989 and the more substantive Settlement in 1992. The events following the signing of the



Ross Hemera (Ngāi Tahu, Ngāti Māmoē, Waitaha) is an established artist and designer whose practice honours and reflects the cultural and artistic traditions of his iwi. He has undertaken several significant public commissions, including the Whakamārama sculpture at the entrance to the Māori section of Te Papa Tongarewa the Museum of New Zealand, and the “Tuhihihi Whenua” mural at Te Hononga: Christchurch Civic Building.



Craig Ellison (Ngāi Tahu) is the Executive Chair of Ngāi Tahu Seafood. He has a long history in the fishing industry and was involved in the introduction of the Quota Management System, and from 1992–2004 was a Te Ohu Kaimoana (Treaty of Waitangi Fisheries Commission) commissioner.

Treaty are touched on and establish a strong sense of continual disappointment in the failure of the Crown to adhere to what Māori believed was encapsulated in Article Two.

Critical events are seen as the establishment of the Waitangi Tribunal and the fisheries reports it released, and the acceptance by Pākehā judges and political leaders that an opportunity to correct significant wrongs should be grasped. Interestingly it also notes the widespread opposition within Māori to the form of the final settlement, even though they have become fervent participants and supporters of its fruits.

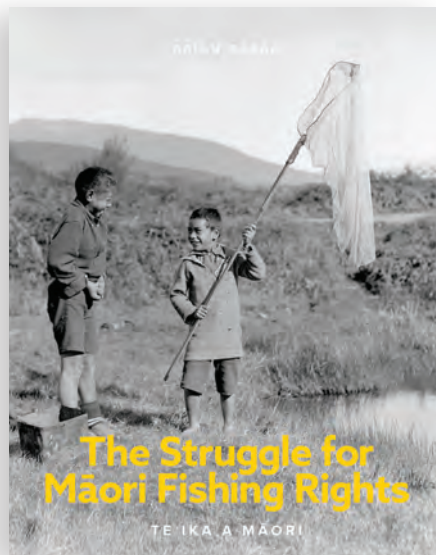
Spread throughout the book are numerous recollections from those involved – from our own Tā Tipene, to those no longer with us – Tā Robert Mahuta and Matiu Rata. Passion and perseverance shine through – as well as great personal fortitude to confront not only the established government and industry, but also widespread criticism from within Māori.

The sequence of events leading to the 1992 Settlement – the so-called Sealord Deal – are explained with a mix of recollection and reaction. The interaction with the fishing industry of the time is not well explored, and sadly a number of the initiatives from industry for resolution are ignored, while the more extreme reactions are covered.

There are some great insights into the raw politics of the time, the need for haste, and the displays of leadership required from all sides to overcome tensions between the negotiators, and to persuade the caucus of the value of this settlement.

Indeed, there is much detail regarding the reactions of iwi in hui throughout the country attempting to secure support for the “deal”. It is interesting to note the passions of the time versus the positions of today!

The book then moves onto considering the tumultuous events around the Foreshore and Seabed – starting with the Tribunal report, passing through the Clark govern-



ments' introduction of legislation to block Māori ownership interests, and the creation of the Māori Party and its successful action to repeal the Act. Nonetheless, the victory is defined as “partial” – probably fairly as well, since there has been little further development in this area.

How Māori continue to develop in the sector is left open, but the current state of Māori influence or control in the fishing sector is seen to be significant. Pākehā fears have been laid to rest with the changes brought about by Māori being accepted by participants and owners.

It is interesting to read of the many claims against the Crown by early objectors, which are being mirrored by current anger over recent decisions around the Kermadec Ocean Sanctuary. It would seem that although the current industry accepts the advance of Māori in the sector, the Crown still seems forgetful at times of their obligations under the settlements outlined in this book.

This study is a good summary of the process, tall tales, and anguish that are part of the fight for Māori fishing rights. It does, however reflect the views of a few, rather than a wider sampling of those involved.

Thus it can only ever be “a” book around this struggle, and we may have to wait a little longer for “the” book on this rich and important topic.

KA NGARO TE REO – MĀORI LANGUAGE UNDER SIEGE IN THE 19TH CENTURY

Nā Paul Moon

Otago University Press

RRP: \$39.95

Review nā Hana O'Regan

It's important for any book that is endeavouring to document a historical narrative to help the reader to embark on a journey through the history at hand. Like any journey, it needs to flow in a way that the path is easy to follow, and although there may be the odd detour and shortcut, they are still able to move through and navigate the narrative in a consistent direction and with their general bearings intact at all times. Quite simply, the journey needs to make sense. A historical journey needs to carefully consider the landmarks of significance in time that require acknowledgement, as these will give context to the journey itself. These monuments of experience and time will help the reader to locate themselves in the narrative so they understand the relationship between the path already travelled, and its connection to the path ahead.

This is not to say that the journey is always a pleasant one. At times you may come across scenes that disturb or revolt you, images and situations that make your blood boil and challenge your desire to continue. At these junctures, there needs to be enough of the story that engages you emotionally and intellectually to make you want to get to the end destination. This book, *Ka Ngaro te Reo*, does just that. For a reader like myself, who has a profound affection for te reo Māori, there are parts of this journey through the history of the language that were an affront to my senses of justice and tikaka, and left me feeling angered and saddened at the experiences that our treasured language had to endure.

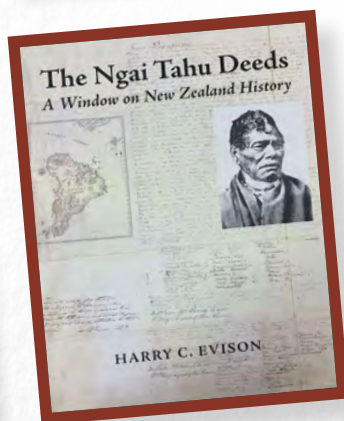
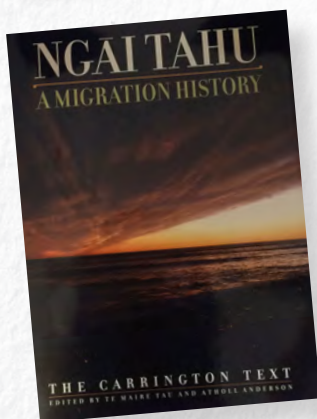
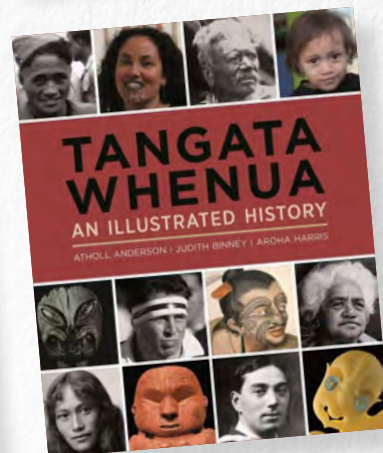
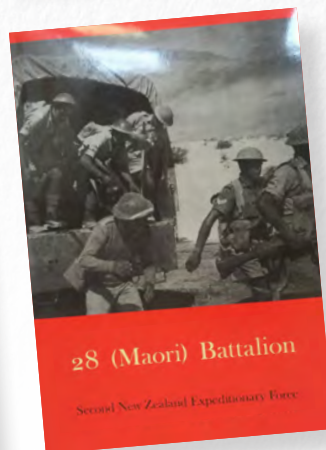
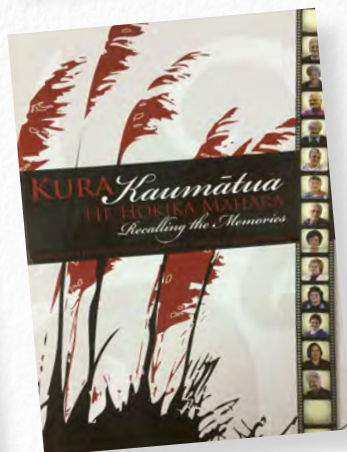
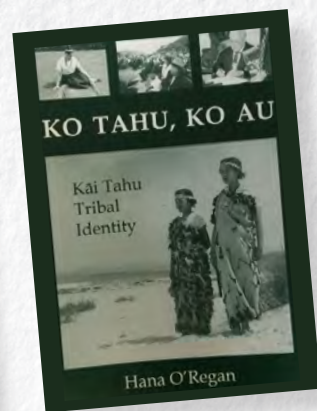
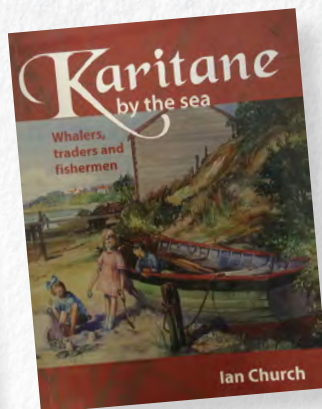
Throughout *Ka Ngaro te Reo*, Moon lets the words speak for themselves with numerous direct quotes that leave no room for doubt as to the intentions, persuasions, and agendas of the waves of attack on te reo. Yet throughout this narrative, there was a current of persistence and resilience that seemed to weave its way through the decades of the 19th century. The current

Reviews continue over.



Hana O'Regan (Ngāi Tahu - Kāti Rakiāmoa, Kāti Ruahikihiki, Kāti Tūāhuriri, Kāti Waewae) is the General Manager, Oranga at Te Rūnanga o Ngāi Tahu. Previously she was the Kaiārahi – Director of Māori and Pasifika, and the Director of the Student Services Division at Ara Institute of Canterbury.

Opinions expressed in REVIEWS are those of the writers and are not necessarily endorsed by Te Rūnanga o Ngāi Tahu.



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REVIEWS

at times would seem to disappear into deep pools of linguistic where the language was committed to a certain death. And yet, at every corner of the journey through the decades, the persistent current of resistance and determination for the language to persist and find a way to exist emerges from the pools, and forges a new channel of protest and fight.

At times it is a trickle – at times a creek that quickly turns into a torrent and succeeds in cutting new paths across the land. In this way, Moon provides the narrative, a current of hope for the language that can help lift the reader from the overwhelming sense of hopelessness that comes with the obstacles that the language has faced, to a position of possibility. Just the fact that the language has managed to survive through the century of war upon it gives hope.

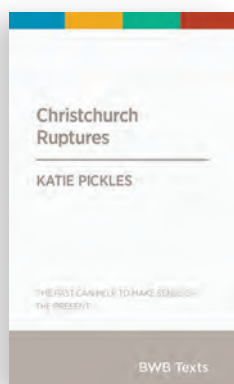
For those of us who are familiar with efforts to keep our language alive and thriving in the 21st century, this is an important read, albeit an emotionally difficult one at times. For those neutral or opposed to te reo revitalisation, *Ka Ngaro te Reo* will at the very least dispel some myths about our history and linguistic colonisation. I look forward to the next instalment that leads readers on the next part of the journey of our Māori language.

CHRISTCHURCH RUPTURES

Nā Katie Pickles
Bridget Williams Books
RRP: \$14.99
Review nā Diane Turner

This book is another from the BWB Texts series, promoted as being “short books on big subjects”, and is designed to be a “platform for discussion, ideas, and critical analysis”.

Katie Pickles is a Professor of History at the University of Canterbury, and is the



current President of the New Zealand Historical Association.

The “Ruptures” are of course the Canterbury earthquake events. The notion is that these events caused a rethinking of the past to make sense of the present and to be able to imagine the future. The author examines this proposition under the themes of landscape, people, heritage, culture and politics.

It is not surprising that a large part of the book examines Christchurch’s colonial past, the contribution of early settlers and politicians, the Cathedral, and for me, too much on the sensational 1954 murder of Honora Parker. Pickles also exposes readers to Ngāi Tahu history and aspirations, and the opportunity that the “ruptures” provide to “ponder past heritage and imagine a just and inclusive future that moves beyond solitude and separate identities” (page 64).

The book makes some interesting observations including that the colonials ignored the landscape at their peril in setting up the city. It also debunks the myth that the earthquakes alone and the subsequent demolitions are responsible for destroying the colonial heritage: “...amidst the nostalgia for post-quake heritage, there was a glossing over of the reality that the city had been knocking down its heritage buildings for a long time” (page 24).

As a person with a very deep interest in the impacts of disasters on communities, this book provides some thought-provoking insights into what the city may become. Ngāi Tahu whānau should remain optimistic that the dream of Maruhaeremuri

Stirling, expressed on page 57, may become a reality: “When I walk through the city I wish to see my Ngāi Tahu heritage reflected in the landscape. Our special indigenous plants that we use for scents, weaving, food, and medicine are something unique that we can all celebrate.”

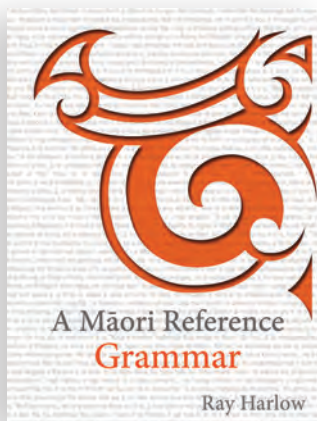
A MĀORI REFERENCE GRAMMAR

Nā Ray Harlow
Huia Publishers, 2015 (First published by Pearson Education in 2001).
RRP: \$45.00
Review nā Lynne-Harata Te Aika

E te Toihuarewa kā mihi! I had the privilege of being a student many years ago in Professor Ray Harlow’s Māori grammar course at the University of Waikato. He had a knack of making the most complex grammar seem so surprisingly simple in te reo Māori (to me anyway). We learned grammatical terms applicable in English to any language, but with te reo Māori as the context of learning.

He sets out a coherent and progressive model for the description of Māori sentence structure. He also familiarises readers with some of the concepts and terminology used in describing language structures. Additionally, he provides some answers to questions that readers will have about individual constructions.

This book is a useful text for advanced te reo Māori teachers and students. It also demonstrates the valuable contribution Ray Harlow has made to te reo Māori from his early days in Te Taura Whiri i te Reo Māori to his academic career in linguistics at the universities of Otago and Waikato.



Diane Turner is the Principal Advisor Recovery within the Office of Te Rūnanga. She previously spent two years with the Canterbury Earthquake Recovery Authority (CERA) as the Deputy Chief Executive Recovery Strategy, Planning and Policy. Before moving to Christchurch in 2011 Diane was the Chief Executive of the Whakatāne District Council.



Lynne Harata Te Aika (Ngāi Tahu, Ngāti Awa) is the General Manager Te Taumatua at Te Rūnanga o Ngāi Tahu. She is the former Head of School for Māori & Indigenous Studies in the College of Arts at the University of Canterbury, and the former Head of School – Māori, Social & Cultural Studies, at the College of Education.

SAMANTHA McGAVOCK

Ngāi Tahu – Ngāti Irakehu – Wairewa

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

I measure success by how happy and satisfied people are around me. While I can't necessarily control it, I can definitely enhance or hinder someone's day with what I bring to an interaction. If the people in my life are in a good place or I can help them get there, that's a good day for me.

ONE THING YOU COULD NOT LIVE WITHOUT?

My freedom! I'm grateful to live in a country where I can be female and drive a car, get a job and not marry someone at 12... I don't think I'd do very well if the circumstances were different.

WHO OR WHAT INSPIRES YOU AND WHY?

My two sisters. They kick ass in their chosen fields and are incredibly resilient and decent. They just continually impress me. If I'm having a tough day I think about what they think of me, how much I value their opinion, and know I can do anything.

HIGHLIGHT IN THE LAST YEAR AND WHY?

Moving in with my partner... I realise it's a bit more Cosmo than TE KARAKA but it's the honest answer.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Probably coffee – I buy a coffee every single morning unless I'm in a town where it's not an option. I've worked out I could save myself about \$1,600 a year if I kicked the habit... horrifying.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

I'm like a two year-old watching cartoons in this respect. If I need to fully chill out – as in completely leave my body – I'll buckle down on the couch and watch something mindless. After a day solving complex problems I'll relish this guilty pleasure. The less intellectually stimulating the better!

DANCE OR WALLFLOWER?

Dance. I'm only a wallflower if desperately tired and obliged to be somewhere.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Peas.



PHOTOGRAPH: ANA DERMER, WOOLLY LEMON

Samantha McGavock has whakapapa links to Wairewa, but was born and raised in Rotorua. She studied architecture in Wellington and now lives and works in Auckland as a Construction Project Manager.

Sam worked with Tūhoe to design and build Te Kura Whare – their new office and community building in Taneatua, which is considered to be the most sustainable building in Aotearoa. She's currently leading the build of Te Wharehou o Waikaremoana in Te Urewera forest, which will be the focal point of Waikaremoana business and a place where visitors will be welcomed to the area.

WHAT MEAL DO YOU COOK THE MOST?

I've been quite into making pizza on the BBQ using a pizza stone. It's fun when people are over but I do need to cut this down unless I plan to roll into 2017.

GREATEST ACHIEVEMENT?

I helped someone I love turn their life around when things were looking really grim.

DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?

I'm going to push the boat out please because I have two! I hope that as many people as possible will have participated in Aoraki Bound. It's still one of the best experiences of my life and has hugely influenced the person I am today. The second is that I hope the face of Ngāi Tahu is clearly visible in the Ōtautahi that is currently being rebuilt.



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