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NGĀ HAU
E WHĀ
FROM THE
EDITOR

As this issue went to print, we learned of Ngāi Tahu being honoured on national stages. Congratulations are due to Huhana Morgan, known to many of us as Hana, who has been recognised for her lifetime of service to Māori arts. Hana (Ngāi Tahu, Ngāti Māmoe, Waitaha, Ngāti Whakaue, Ngāi Te Rangi, Ngāti Awa), who is chair of Te Rūnaka o Awarua, began to weave when she was eight and is passionate about sharing her knowledge with others. She was among five kaumātua and kuia honoured with Ngā Tohu ā Tā Kingi Ihaka by Creative New Zealand. Hana was born in Bluff but raised among her mother's people in Whakarewarewa.

And sharing national acclaim are Paulette Tamati-Elliffe and her partner Komene Cassidy, who were presented with the highest community award at the 2015 Ngā Tohu Reo Māori awards. They are the first Te Waipounamu residents to win the Ngā Tohu Reo Māori award for Te Tira Aumangea (being great ambassadors for te reo Māori).

Paulette (Kāi Tahu – Kāi Te Pahi, Kāi Te Ruahikihiki, Te Ātiawa, Ngāti Mutunga), is programme leader of Kotahi Mano Kāika, the Ngāi Tahu language revitalisation programme. She and Komene, both second language learners who have graduated from Te Panekiretanga o Te Reo Māori (the Institute of Excellence in the Māori Language), have raised their boys to be native Māori speakers.

As I have said previously, it is important to celebrate te reo Māori champions. Te reo is a fundamental part of being Māori and being Ngāi Tahu, and those recognised at the awards are meeting the challenge of keeping te reo alive.

Elsewhere we profile Sid Ashton, the gentlemanly first chief executive of Te Rūnanga o Ngāi Tahu, legendary educator Denise Sheat, and Tasman Gillies, a third generation tangata tiaki. We feature an essay on the state of Māori leadership in the 21st century, and a photo essay from Hui-ā-Iwi.

Meri Kirihimete from TE KARAKA.

nā MARK REVINGTON

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



WHANAUNGATANGA

As Christmas approaches I am reflecting on being CEO for the past three years. I can truly say that time has not stood still. The recent Hui-ā-Iwi held in Dunedin is a testament to the many activities that Ngāi Tahu whānau are so enthusiastically engaged in. Otepoti was buzzing and alive with whanaungatanga at the heart of our gathering. Whānau from all directions rekindled their connections.

Binding us together is our whakapapa, and it is an opportunity to celebrate our culture and nurture our relationships. But spare a thought for those who haven't found their way back into reconnecting with the iwi. All whānau have their own unique circumstances, sometimes influenced by generational or geographic issues, or employment-related or socio-economic challenges. These factors and many others can create a distance from their Ngāi Tahu identity. Sometimes this is a silent and personal struggle.

Our tribal membership is near 55,000, and our level of engagement is largely through Papatipu Rūnanga or direct involvement in Te Rūnanga programmes such as Whai Rawa, education scholarships, iwi capability activities, cadetships, and internships. Often these occur within our tribal takiwā, and we know that at least half of our members live outside the Ngāi Tahu rohe. So do we have an obligation to ramp up our engagement?

As a realist I know we cannot do everything, but I do think it is time to look beyond our immediate shore to start building a stronger connection. If for one reason or another our whānau cannot come to us, then we should surely find a way to connect with them. So watch this space in the New Year.

The recent launch of the pēpi pack (wahakura) has caught the attention of many across the country. The real beauty of the pēpi pack is that it is not only a sleeping capsule for a newborn, but it is full of resources that focus on building the child's identity and engagement as Ngāi Tahu, such as a whakapapa scroll, Whai Rawa account, first pounamu taonga, story books, and many more goodies.

Christmas is the period for relaxation, and for most of us spending time around whānau and friends injects a sense of belonging and connection. Over the past 55 years our whānau have kept to the tradition of having a hāngi, and this Christmas will be no different.

I hope you all take some time to reflect on the past year while thinking about the opportunities that lie ahead in 2016. Christmas is also a time to show compassion and kindness, especially for those who may need that little bit extra.

Happy holidays!

TE KARAKA

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FRONT COVER

The stunning image on the front cover of this issue was shot by Shar Devine, whose work you can find all through this issue.

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WHENUA



Kaitorete Spit Kaitorete is the wide shingle spit that separates the waters of Te Waihora from the sea. Extending from the foot of Te Pātaka o Rakaihautu at Wairewa in the north to Taumutu in the south, it was part of a key travel route for Ngāi Tahu travelling along Kā Poupou a Rakihouia (the Canterbury seaboard).

PHOTOGRAPH: TONY BRIDGE







HE PĪ KA RERE, HE MANAWA HOU, HE MANAWA
POPORE HEI TAUIRA MŌ A TĀTOU KATOA
NŌ TE AHURU MŌWAI O AWARUA TĒNEI TĒTĒ,
TĒNEI PŌIOIO I AHU MAI
TĪTĪ A KAI, TĪTĪ A MANAWA, KOIA RĀ
KO **THOMAS AEREPO-MORGAN**





PHOTOGRAPH: JOSEPH O'SULLIVAN

**'Ko te reo te mauri o te mana Māori' –
the language is the life force of the mana Māori.**

TĀ HĒMI HENARE

Ngāi Tahu language leaders have been recognised at the Kotahi Mano Kāika Te Reo Awards, held in Dunedin on the eve of Hui-ā-Iwi. The awards celebrate and promote a sense of pride in the revival of te reo Māori in the Kāi Tahu takiwā.

Winners on the night included Tā Tipene O'Regan, who was named Aoraki Matatū winner for his lifetime commitment to te reo Māori; Kukupa Tirikātene, who was named Te Puna o te Kī winner as the Kāi Tahu kaumātua reo champion; and Thomas Aerepo-Morgan, who was named Mātātahi Matatū winner, or the Kāi Tahu rakatahi reo warrior. The award is aimed at those aged 18–25 years old.

Other winners were Dr Mere Skerrett, who won the Te Pā Harakeke Award of commitment to Kāi Tahu whānau and leadership in te reo Māori; Ani Haua, who won Te Taniwha Hikuroa for her contributions to te reo Māori in the Kāi Tahu takiwā; Tiahuia Kawe-Small, who won Te Tautōhito as te reo teacher of the year; Hōhepa Waitoa, who won the Ruahine Crofts award for excellence in composition; Tomairangi Harvey, who won Te Mana o Te Reo for raising awareness of te reo Māori; and the Papatipu Marae reo champions.

Kotahi Mano Kāika, Kotahi Mano Wawata literally means "One Thousand Homes, One Thousand Aspirations."



Previous page: Mātātahi Matatū winner Thomas Aerepo-Morgan; left: Aoraki Matatū winner Tā Tipene O'Regan and Thomas Aerepo-Morgan; above: Te Puna o te Kī winner Kukupa Tirikātene.

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RETURN TO SPLENDOUR

Nā ANNA BRANKIN

Ngāi Tahu designer Darlene Gore earned a place at New Zealand Fashion Week in August through the Miromoda Competition, established by the Indigenous Māori Fashion Apparel Board to nurture young Māori designers in the early stages of their careers.

Darlene stumbled across design as a young mother searching for a career path, and quickly discovered that she had a knack for it. “I have a passion and I’m lucky to have the skills to interpret it,” she says.

She completed a Diploma in Fashion and Design at Otago Polytechnic in 1994, before going on to work in the fashion industry in various roles, running her own made-to-measure studio, teaching garment construction and pattern-making at Otago Polytechnic, and working for clothing brands Tamahine Knitwear and Adventure Outfitters. More recently, she worked at a Dunedin funeral home and a women’s refuge.

Earlier this year she made the decision to return to the fashion industry and pursue her dream of designing. She entered the Miromoda Competition to see if her ideas were still relevant. She was overwhelmed to be offered the chance to participate in New Zealand Fashion Week as part of the Miramoda Showcase.

Darlene says her designs are inspired by the elegance and simplicity of French fashion, and draw on her love of suiting and tailoring. Since showing at New Zealand Fashion Week, she has been offered the opportunity to start retailing her designs through Guild, an outlet for Dunedin designers.

Born and raised in Dunedin, Darlene, who affiliates to Arowhenua, still lives in her home city with her partner, Iain, and her two children, Dominic and Stella.



IN THEIR BLOOD

Nā ANNA BRANKIN

Ngāi Tahu designers Kristy Bedi and Jordaine Brogan both earned a place at New Zealand Fashion Week in August through the Miromoda Competition.

Kristy affiliates to Kāti Huirapa Rūnaka ki Puketeraki, and has always felt a strong connection to her cultural background. She has been interested in design since her mother taught her to sew as a child, and decided to combine these two passions by studying Māori Visual Arts and Politics at Massey University in Palmerston North. Kristy's collection, Aho Creative, placed third in the Emerging Designer category at the Miromoda Competition. Her intention was to create garments that weave whakapapa and Māori design into contemporary and wearable items of clothing. She says, "I wanted to create a Māori identity that can be normalised in our environment."

Her real passion lies in textiles and design, and she chose to create her own fabric for her garments. She used the technique of devoré to etch kōwhaiwhai into the fabric, and describes this process as "literally etching whakapapa into a garment." Kristy recently established her own design company, Aho Creative, in Christchurch.

Jordaine was born in the Netherlands and settled in Christchurch when she was three. She is affiliated to Arowhenua, and this year has been endeavouring to spend more time in Temuka with her whānau, and be more involved in her rūnanga. Jordaine has always been passionate about fashion and knew from a young age that she wanted to pursue it as a career. She completed a Diploma in Fashion Design at the Christchurch Polytechnic Institute of Technology in 2015, and since then has been working as a visual merchandiser.

Jordaine's creative inspiration stems from her immediate surroundings, and her collection, Re:Adjust 2.0, was influenced by the street art that appeared in central Christchurch in the aftermath of the earthquake that devastated the city. Jordaine says, "It was a way to restore a sense of flourishing, to put happiness back into the city."

Her dream is to have her own menswear label, and to be able to walk down a street and see people wearing her designs.

TK



HE AHA TE KAI A TE RANGATIRA? HE KŌRERO, HE KŌRERO, HE KŌRERO.

WHAT IS THE FOOD OF THE LEADER? IT IS KNOWLEDGE. IT IS COMMUNICATION.

What does a rangatira look like? What qualities are needed to lead Ngāi Tahu in the 21st century? Kaituhi **MARK REVINGTON** reports.

ONE OF THE ARCHITECTS OF THE NGĀI TAHU SETTLEMENT recently created a stir when he suggested it was time for senior Māori leaders to stand aside and allow younger generations to come through in leadership roles.

Tā Tipene O'Regan made the suggestion at the Parliament Buildings launch of the Manu Ao Academy's *Fire that Kindles Hearts: 10 Māori Scholars*, a book which profiles 10 respected Māori academics in terms of their leadership roles.

Tā Tipene's keynote speech focused on some of the key aspects of Māori leadership and its evolving requirements. He argued that his generation was involved in a ferment of discussion and debate about the role of the Treaty and the nature of the Māori-Crown relationship arising from decades of protest. He said that, while the debate was not particularly well-informed and the media was generally lazy, the public – especially Māori – was open to becoming informed. Those who were spearheading Te Kerēme and later negotiating the Ngāi Tahu Settlement were voices for a tribe, he says.

"There was a level of debate and communication with our own mandating constituencies which is not taking place today." He says that the leadership at that time was interacting with a more actively interested and involved Māori political base. However that leadership went to great pains to inform the public conversation particularly the membership of the tribes and communities which were active in the process.

What is needed in a changing world? Leaders who can adapt to that change, he says. Leaders with wide-ranging interests who are capable of developing a sophisticated understanding of where Māori culture and identity belong in the 21st century.

The need for re-shaping the older discussion and blending in the new and emerging circumstances still confronts Te Ao Māori – as, historically, it always has. Tā Tipene says that Māori political and cultural cohesion needs to be actively led by well-informed strategic leadership.

Where once Ngāi Tahu challenged only the Crown, now the challenges are wide ranging and global. The Crown is still there, says Tā Tipene, but now other challenges loom.

"The meteorological climate is only one challenge. The socio-techno climate is also changing. The IT revolution and the wider societal questions and issues will all have an impact. More importantly, our whole nation's demography – New Zealand's whole cultural mix – will change radically by the half century. We have to shape our course very strategically to place Ngāi Tahu in that emerging world."

Tā Tipene says that needs a refreshed leadership model and a lot of fresh thinking but, above all, it needs a leadership that can be fully engaged with the people so that the iwi is part of the conversation shaping the Māori future.

When Sacha McMeeking spoke at Lincoln University about Māori leadership, two points particularly resonated. Māori leaders in the 21st century had to be connected both technologically and with people, she said, and they would often face global challenges, not challenges unique to Māoridom.

Sacha (Ngāi Tahu) is the former general manager of Strategy and Influence at Te Rūnanga o Ngāi Tahu, now in a new role as Head of School of Aotahi: Māori and Indigenous Studies at the University of Canterbury. She is also a former Fulbright Fellow who went to the United States to develop tradition and values-based commercial decision-making tools for Māori.

Tā Tipene's generation landed the Ngāi Tahu Settlement, and then it was the job of the next generation to manage that settlement, she says. Now the tribe is wealthy and is rebuilding its culture. It is important that the tribe continues to hold conversations around leadership and succession, she says.

However, leadership roles in an iwi are not necessarily about who sits at the top of the table or who is elected as a rūnanga representative.

"If someone sat down and mapped leadership roles in the iwi,

there would be thousands of different roles. There are so many spaces where we need leadership. It is probably not well enough recognised that there is so much space for leaders of all kinds.”

In the book *Future Challenges for Māori*, Selwyn Katene argues that a good leader is one trusted by his or her people, someone with a sense of purpose and a vision, someone above all who can motivate people. He talks about the caring leader, willing to listen to others and willing to work in the service of others.

He believes traditional and contemporary Māori leadership has been characterised by leaders who shared a vision, a sense of mission, and an agreed course of action.

The challenges facing Māori are those faced across the globe in some form, he says. Climate change, overpopulation, a mobile population, and shortages in oil, water, and food, are all factors. Conversely, Māori will have greater economic power and growing political influence.

Modern leadership cannot anticipate directions, he says. “Organisations today need everyone strategising and thinking about new directions to pursue. In the absence of a crystal ball, no one person can lead from the front. Future leadership depends on complex knowledge and innovation being pursued by all.”

He believes future leaders will epitomise two types. “Future takers who accept the future for what it is, feeling powerless to change what will be, and allowing today’s realities to obscure tomorrow’s potential, ready to respond to change; and future makers who shape the future by reading the signs, determined to create future spaces for people to excel, undaunted by today’s problems, and ready to lead change.”

How do you prepare an organisation for change? How do you prepare possible leaders to cope with change? Eruera Prendergast-Tarena (Ngāi Tahu - Ngāi Tūāhuriri, Ngāti Porou, Te Whānau a Apanui) who is kaihautū/chief executive of Te Tapuae o Rehua, spent four months overseas working with Native Alaskan and Native Hawaiian communities and their organisations to answer these questions: What are the features of current indigenous organisations, and how are they influenced by indigenous cultural values?

Now he is Dr Eruera Prendergast-Tarena. His PhD research was on indigenous organisations and their quest to balance economic development and cultural priorities. How does this tap into leadership? Eruera looked at three case studies – Ngāi Tahu, Native Alaskan, and Native Hawaiian – and found that successive generations had different world views, intensified by cultural revival.

All three had undergone similar changes, although in different time frames. They started as minorities, focused on building wealth, and once that was achieved, looked to a cultural revival. Rebuilding their economic base increased political power.

But all three made similar assumptions about expectations, something pertinent to Ngāi Tahu, where 32 per cent of tribal members are under 15.

“The organisations have assumed younger generations have the same expectations of the organisation. They do not. How younger generations define their culture and success for the organisation is changing, and changing at a faster rate. Younger generations show

greater frustration at the slow pace of change, and disillusionment at the lack of cultural shift. Although change is occurring and will continue to do so, change is not happening quickly enough for many.”

Each organisation falsely assumed that definitions of culture and success were consistent across generations, a view not shared by younger generations. In turn, that meant consistency and complacency were the greatest risks for an intergenerational organisation, Eruera says.

“To survive long-term each organisation needed to develop an intergenerational mindset. An intergenerational investment strategy is fixed and consistent over time. An intergenerational mindset needs to have the minimal amount of contentment and consistency possible. It needs to be adaptable and be able to transform itself continuously to ensure it always remains relevant to its people and its surroundings.

“Our world is changing fast. The pace of change will only increase in the future. To survive indigenous organisations need to be able to shed their skin regularly and transform themselves. They need a mindset that will enable each generation to define their culture and aspirations in new ways that meet their needs.”

As Selwyn Katene says, modern Māori leaders owe much to those who have gone before. Traditional leaders were often male and first-born. With the arrival of Europeans, rangatira who could cope with great change were needed.

More recently, as tribes had their claims settled, leaders like Tā Tipene appeared, who were relentless in pursuit of the best deal for their tribe. During the period of wealth consolidation, leaders needed to manage competing expectations.

The need for networks is not new. No leader should work in isolation, but the modern world requires a complex set of relationships and expertise. A modern leader needs to work across cultures, while staying firmly planted in his or her culture.

“Māori have the added challenge of negotiating the dynamically interacting influences of traditional Māori values and leadership principles, and those of mainstream contemporary society,” says Selwyn Katene.

Roots in culture and a confidence in identity are fundamental, says Tā Tipene. And an understanding of te reo is an advantage. “Many people can make powerful contributions without te reo, but everyone is enhanced who has it.”

And then there is the often vexed question of succession. The challenge of succession is common to most organisations, says Tā Tipene. “The thing we need in a Māori frame is some way in which we bring on the young, and actively encourage their development.”

Tā Tipene also believes the idea of an upper house or wider group of kaumātua or former rūnanga representatives would benefit Ngāi Tahu.

“We are no longer an oppressed minority. We are largely autonomous, geographically unchallenged, and we have capacity. We can go into battle on all sorts of fronts knowing we need not run out of muskets. How do we want Aotearoa New Zealand to be? How do we as Ngāi Tahu contribute to that process?”



FROM **TUAHIWI** TO TWICKENHAM

Joe Moody wasn't expecting to play in the Rugby World Cup after he was left out of the initial squad. Kaituhi **MARK REVINGTON** reports.





PHOTOGRAPH GABRIEL BOUYS/GETTY IMAGES



THE CALL-UP CAME AS A SURPRISE. PROP JOE MOODY HAD BEEN for a walk-through and some line-out drills with his Canterbury team. They had finished a pre-match dinner and he was about head to the stadium for the game in Christchurch against Southland. "I got the phone call from Razor (Scott Robertson), the Canterbury coach. He said, 'Oh you're not playing today... they need you on the next flight over there to cover for Woody (Tony Woodcock)', and that was that.

"To be real honest with you, I wasn't too pumped about it at first. I was going from here playing week in, week out and we were about to play in the finals to go over there, and I thought I was just going to be a bag holder, not be part of the 23.

"It's always awesome to be a part of the All Blacks environment whether you're part of the 23 or not, but it's ten times better when you're playing and not there just to hold pads and be a human tackle bag at training or whatever."

The rest, as they say, is history. Joe headed to England, played in the quarter-final, semi-final and final of the Rugby World Cup, and ended up at Twickenham with a cup winner's medal.

Moody broke a leg in the NPC final in 2013 when he was due to tour with the All Blacks, but made it into the team last year when he played eight tests, the first against Australia in Sydney in the opening Bledisloe Cup match.

Not bad for a Tuahiwi boy who grew up mainly playing league and learning to wrestle. For Joe Moody, home was the big family farm between Woodend and Kaiapoi. His dad still farms there and works as a contractor. His mum Mary Jane is a Pitama.

Joe and his partner Emma still go there most weekends. "We always get out in the weekend to see Mum and Dad and Nana, and Nana always does a big feed for us," he says.

Emma and his mum and dad had all booked tickets to the Rugby World Cup, only to cash them in when Joe didn't make the initial squad. They scrambled when he was called in and named to start in the final, and Emma and his dad and Uncle Ross from Melbourne, his mum's brother, were at the final to watch him.

It turns out that Joe did play a bit of rugby before high school, for Woodend. His primary school years were spent at Tuahiwi School. "I have fond memories of that school. It was like going to school with your family. Everyone there was your cousin. My three sisters went there. My mum went there.

"My tāua, Noelene Pitama, lived right next door to the school, and I used to walk across the paddock to her house after school and play cards. We were really close. I would hang out with her most days after school. We'd play card games like Snap and Go Fish. She taught me how to cheat by looking at the reflection in people's glasses."

Most of his childhood was spent over at the pā, he says, playing in the mattress room, and watching out for Aunty Pat. "I always remember Aunty Pat. She was one of Tāua's closest friends."

He thought he would go to Rangiora High School with his mates, but his parents had other ideas and enrolled him as a day boy at Christ's College. It was a shock.

"I think mum and dad thought that I might get into too much trouble if I went to Rangiora with all my mates. I'd never heard of Christ's

College, I didn't know anyone and I went kicking and screaming."

At Christ's College he learned to play rugby. Joe played number eight through secondary school. He reckons he has always been one of the bigger players in his age groups, but by the time he was in the 7th form or what is now Year 13, he'd undergone a significant growth spurt and was 6'3".

And he wrestled, placing in the Junior Commonwealth Games and competing at the Junior World Games, where he was knocked out of the tournament by the wrestler who eventually finished third.

After high school he headed to Lincoln University to study agriculture. His first year was a party year, he says, and he wasted a scholarship he had won through wrestling. "I didn't really appreciate it and didn't turn up to classes. I failed everything that year. Then at the end of the year I thought, 'Right, I'm an adult now', went back the next year and had to pay for it all myself, but passed everything except for one computing paper."

It took him two-and-a-half years to complete a Diploma of Agriculture, which normally takes one year. But during that time he was working on his rugby, as a member of the Canterbury Rugby Academy. On finishing his diploma, he went to work for a mate's dad.

"I worked for Nigel Odering bagging up compost and got my truck driver's licence. Nigel used to let me finish early so I could get to training on time."

The Academy gave him an ultimatum, says Joe. Play prop and there was a place in the Academy for him. He thought about it for a couple of days and then agreed.

In 2011, he finally made the Canterbury ITM side, then the Crusaders wider training group. That was the end of normal life, he says. From then on it was rugby, as he was picked again in the Canterbury ITM side the following season and then the Crusaders.

Joe remembers that unlucky break in 2013. It was Canterbury against Wellington in the ITM Cup final and he broke his leg in two places. He was completely gutted, he says. The All Blacks left without him on a tour of Japan, France, England, and Ireland.

Then came the eight tests in 2014, and one news story which predicted he would become a jewel in the All Black pack. He tries not to pay too much attention to what others may say, he says. But being told that he wasn't fit enough for the initial World Cup squad, he made sure he did extra training over and above the Canterbury training. He says it stood him in good stead when he did get to Britain and found himself starting in the final as Wyatt Crockett was ruled out with injury.

Playing in that final against Australia at Twickenham in front of 80,000 spectators and being met by the roar as he ran onto the field was an awesome experience, he says.

"When I first ran out, I looked around and tried to soak it up but after that... I would probably be too nervous if I focused on the crowd and the occasion, so I focused on what I was doing."

Now back in Christchurch, he reckons the recognition factor has gone up a little, a not-so-welcome result of that World Cup winners' medal. "I prefer being under the radar," he says. "Normally no one knows who I am and I enjoy that."

Joe headed to England and played in the quarter final, semi-final and final of the Rugby World Cup, and ended up at Twickenham with a cup winner's medal.





HISTORY *never* REPEATS

As the first chief executive of Te Rūnanga o Ngāi Tahu, Sid Ashton was the man credited for the solid foundations which have stood the iwi in good stead. Kaituhi
MARK REVINGTON reports.



“WHEN I STARTED, IT WAS MARK SOLOMON’S GRANDFATHER Rangī who was the Kaikōura representative on the trust board, so I have known three generations of Solomons.”

And just like that, Sid Ashton neatly sums up the years of history that have rolled through his career.

In a nutshell, Sidney Boyd Ashton is the unassuming Pākehā from Merivale who was the first chief executive of Te Rūnanga o Ngāi Tahu. And the man many credit for setting the iwi on its way to success after settlement.

Some can’t call him Sid or Sid Ashton. It is always Sidney Boyd Ashton, the three names rolling out with equal weight on each. That’s the way kaumātua Trevor Howse always refers to him.

“If there is ever someone Ngāi Tahu needs to build a monument to, it is Sidney Boyd Ashton,” says Uncle Trevor. “Without him we would have been broke so often it isn’t funny.”

Mention this to Sid Ashton and he brushes off the acclaim. He reckons he just happened to be around as history was being made.

His association with Ngāi Tahu began back in 1963 when his accountancy practice – Ashton Wheelans – bought a Kaiapoi practice with the Ngāi Tahu Māori Trust Board as its major client. He was appointed board secretary in 1963.

At that stage Frank Winter was chair, and the trust board was Sid’s landlord. It met four times a year, and its office was a poky affair next to the TAB in Kaiapoi. “I learnt a lot from Frank. He was a great guy and a very clever man,” Sid says.

In his early years at the helm, the Claim or Te Kerēme was always present in the background, Sid says, and there was an expectation that it would be heard one day. “It was never far away and we were always gathering funds for that day. At that stage, there were no employees.”

Eventually the trust board moved into Ōtautahi, to a building in Armagh St owned equally by the board itself and an advertising company, and then to the former Reserve Bank building in Hereford St, which has since been demolished in the wake of the Christchurch earthquakes. Sid Ashton was secretary of the Ngāi Tahu Māori Trust Board until 1993, when he became the board’s chief executive, and then Te Rūnanga o Ngāi Tahu, following its creation in 1996. He stayed in the role until 2002.

It was very much business as usual until Te Kerēme was heard by the Waitangi Tribunal. While it was obvious that Ngāi Tahu had been greatly ripped off, the Crown needed to find a politically expedient settlement. The tribe was united in pursuing that goal, he says.

“Oh yes, a proper scrum was put down. Everyone clung together and there was just one goal, and that was to get the settlement and that was very hard work, especially at the beginning when we were talking to Doug Graham. We spent a year not getting anywhere at all. We had Stephen O’Regan and Doug Graham debating points and enjoying themselves hugely, while the rest of us sat there and wished we were at home. Then negotiations broke off.

“But Stephen (Tā Tipene O’Regan) made the Claim. There was no doubt about that. He was the man for the job. I say that wholeheartedly. He drew the troops together and without him... well who knows. But he did the job. He has a highly intellectual brain.. The others had the Claim at heart. His first lieutenant of course was Sidney Ashton. Someone had to look after the finances, and that was my role.”

Fascinating times? Sid Ashton nods. “In life if an opportunity arises, you should always take the opportunity. And this was an opportunity. After all, here I was, a partner in an accounting firm with a reasonable income and a good set of clients. I could have kept going for years, and suddenly I am offered this position which may have been great and it was, but might have easily gone in the opposite direction.”

He was never tempted by the safe option. Working with Ngāi Tahu looked like a great opportunity and he took it. Who wants to be the accountant who does the corner store accounts all his life? Not Sidney Boyd Ashton. “I’ve never regretted it. What a great journey.”

At times, the trust board ran short of money while pursuing the Claim. Sid remembers the board selling a block of Wellington flats to provide more capital. Then came the famous day when the Crown offered a deposit on the settlement. The Trust Board, almost penniless at the time, debated whether to ask for \$1 million or \$2 million. Sid Ashton asked for \$10 million on the basis that an offer can always be lowered but there is no going up from a starting point. He was successful, and reckons jaws dropped when he got back with the news.

“I have to say during those negotiations, we were getting right to the end and we were going to get the first right of refusal on Crown lands and Doug Graham had agreed to that, and then Rik Tau said, ‘Well, what about letting us have it now?’

“Doug turned to the government official behind him and said, ‘Will that be all right?’ This bloke was completely flustered. He went red and said yes. What he should have said was, ‘I think, Minister, we should wait a while and let things settle down,’ but he didn’t. So we had the right of first refusal, and we started to buy and sell.

“We bought and sold land around Canterbury and Otago with settlement on the same day, so we never had to put a shilling into the deal but we kept the profits. We did this over and over again, mainly in Otago and Queenstown. It was a great source of capital when we really needed it. Rik Tau was to thank for that. Rik and the flustered official.”

Property, Ryman Healthcare shares, and the iwi’s charitable trust status are three factors that helped make Ngāi Tahu the powerhouse the tribe is today. Sid Ashton played a role in all three. Property to a lesser degree, although it was his foresight that secured the Wigram Air Force Base, which has done so well as the Wigram Skies development.

The Ryman shares? John Ryder was a partner in the accountancy firm and he had an idea for a healthcare company targeting the elderly. Sid had to tap the ANZ bank for a loan to buy the Ryman shares, but Ngāi Tahu was getting in on the ground floor and he thought it was worth it.

“John Ryder of Ryman Healthcare was a partner in our firm. He got sick of being a chartered accountant and said to himself, ‘I am going to be an entrepreneur.’”

His partner was Kevin Hickman who was at that stage in the police force and sick of it, so they bought the YWCA building just by Cranmer Square, and they began to put people up there. That was their first venture. They got into various businesses and then they bought a healthcare business and they started to work out their plans. I became one of the first directors in Ryman. I thought it was a good time for Ngāi Tahu to get in, at the bottom. But it was always about the

“ I have to say during those negotiations, we were getting right to the end and we were going to get the first right of refusal on Crown lands and Doug Graham had agreed to that, and then Rik Tau said, ‘Well, what about letting us have it now?’”



people. And that was it, my investment was in the people, and therefore Ngāi Tahu came in.”

Sid’s other great contribution to the future wellbeing of the iwi was its charitable trust status. It was Sid Ashton and his partner John Wheelans who came up with the idea. They had experience with charitable trusts, and thought the iwi was a classic case of a charity.

“We both said this is the thing for Ngāi Tahu. It is a charity for a whole lot of people. To this day I remember Tipene saying, ‘When we are a big boy, we will pay big boys’ taxes.’ John and I thought, ‘That’ll be the day.’ We put our case in front of the Trust Board itself and they all said, ‘Yes please, we’ll have one of those.’”

He resigned as chief executive in 2002, but stayed on as a consultant until 2004, and has recently been seen in Te Whare o Te Waipounamu. It was a tremendous ride, he says, although that wasn’t always apparent at the time.

“Well it’s life-altering. It’s not until you get older that you realise

how fulfilling it was. At the time, trying to run an office with employees and all the rest of it and trying to fight this thing at the same time... we did a lot of work in the weekends and I’m afraid my wife and kids suffered.”

And the fact that he was Pākehā and the first chief executive of Te Rūnanga o Ngāi Tahu? There is a large sigh. “It didn’t concern me in any way because I don’t think I was treated any different. I was obviously trusted. I had been there a long time.

“I made a great number of friends during my time with Ngāi Tahu, many of whom have passed on. I will never forget them and their friendship.”

His one stated regret is that he didn’t take the time to learn te reo Māori.

“I should have learnt the language,” he says. “It is my one regret. I thought I had too much to do.”



PAPATIPU MARAE

Part two of a series of images of the 18 papatipu marae of Ngāi Tahu. Photographed by TONY BRIDGE.



Uenuku
Te Rūnanga o Moeraki



Centennial Memorial Hall
Te Rūnanga o Waihao



Te Hapa o Niu Tireni
Te Rūnanga o Arowhenua



Moki
Te Taumutu Rūnanga



Makō
Wairewa Rūnanga



Karaweko
Ōnuku Rūnanga



Tūtehuarewa
Te Rūnanga o Koukourarata



Wheke
Te Hapū o Ngāti Wheke



Maahunui II
Te Ngāi Tūāhuriri Rūnanga



Maru Kaitatea
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PHOTOGRAPHS SHAR DEVINE

A THIRD GENERATION TANGATA TIAKI

Tasman Gillies is following in the footsteps of his father and pōua.
Kaituhi **MORGAN LEE** reports.

EVERY MORNING WHEN TASMAN GILLIES STARTS WORK, HE takes the lift to the fourth floor at Te Whare o Te Waipounamu in Ōtautahi. As the doors open, the first thing he sees is a photograph of his late pōua, Wiremu (Bill) Gillies.

It is a daily reminder of the legacy that Tasman (Ngāi Tahu – Ngāti Wheke, Ngāti Kahungunu), hopes to continue. His pōua Bill was a legend in the mahinga kai world and is remembered for his love for customary fisheries, Kāhui Kaumātua (Māori Elders Council), Māori education and his whānau. Uncle Bill was also the driving force behind Kaupapa Kereru, the Ngāi Tahu kereru restoration programme on Banks Peninsula.

In 1998, Uncle Bill, who was Upoko Rūnanga of Te Hapū o Ngāti Wheke, and Henry Couch, along with the support of the late Melville Rehu, lodged a proposal for a Mātaitai Reserve in Rāpaki – a first for New Zealand.

Their proposal was successful and under the Fisheries (South Island Customary Fishing) Regulations, Uncle Bill and Henry were made the first tangata tiaki (guardians responsible for managing fisheries resources for customary food gathering). It was also a New Zealand first.

Since the establishment of the mātaitai reserve 17 years ago, it has become almost a tradition for Rāpaki to provide tangata tiaki. Tasman is the third generation of his whānau to become tangata tiaki for the Whakaraupō (Lyttelton Harbour), following in the footsteps of his pōua, and his father Tawhirimatea (Matea) Gillies.

“In my mind, it made sense to become a tangata tiaki out home,” he says. “It was something I was going to be active in regardless.”

“My manager here at Ngāi Tahu, Joe Wakefield, he had quite a bit to do with my pōua and I didn’t know this until I had my interview for my role here. And later, I found out that my pōua had gone along to tautoko Joe at his interview years prior – it’s really unique,” says Tasman.

“I always had the idea of working for my iwi in the back of my mind. I knew that Te Tapuae o Rehua had scholarships and grants that were fisheries (industry) targeted. That’s actually how I met Nigel Scott (Principal Advisor, Mahinga Kai) – he worked with my pōua.

I was never certain that I would work for Ngāi Tahu, but I knew it was a possibility.”

Joe Wakefield in turn says Bill Gillies showed the way. “Uncle Bill was a mentor, not just for me but for a lot of young people. He was a very humble man, and in my mind was a great example of what an Upoko Rūnanga should be. He was an inspirational leader and a great role model for young people to look up to. Uncle Bill was a man of his word and practised what he preached. He would always make time for people no matter what.”

Tasman, at 26, seems mature beyond his years, and his parallel passions for Whakaraupō and mahinga kai are evident.

“Obviously my pōua passed away a while ago but having that connection in being tangata tiaki is special. I mean, I’ll go up the elevator at work and as soon as I get out of the elevator I see a picture of my pōua, and his face is looking at me with his tangata tiaki hat on – you get a sense of responsibility but also I get a sense of pride from having the role as well.”

He knows he has big shoes to fill, but he is determined to succeed in ensuring there is plenty of mahinga kai in the area.

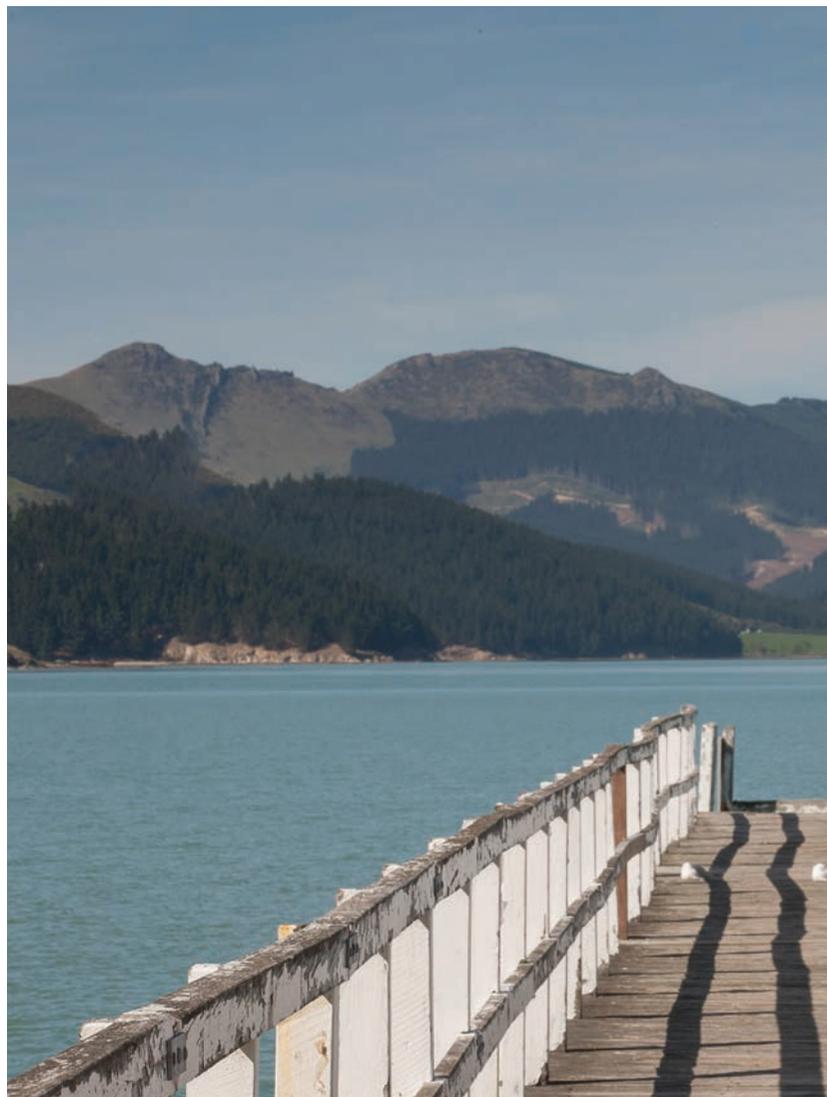
“My pōua had an idea for mātaītai and he contributed that, and now there are numerous mātaītai and taiāpure around the takiwā – that all came from them wanting to benefit the future generations, and I guess I want to take that forward as well.”

Tasman’s specialty is zoology and marine science, but he says he initially wanted to follow in his father’s footsteps and study medicine.

“I sat back and realised I wasn’t going to enjoy medicine, so I had to think about what was going to interest me. I had to think hard about stuff that I naturally enjoyed and a lot of it came back to what my pōua was involved in – things like the mātaītai back home.”

Tasman, a former head boy at Cashmere High School in Christchurch, completed a Bachelor of Science majoring in Zoology and Marine Science at the University of Otago, and finally a Master of Science in Zoology, where he reseeded pāua in the East Otago Taiāpure.

Tasman says his postgraduate study took a little longer to complete than the average person.



“We needed a permit to be able to reseed around 15,000 pāua into the East Otago Taiāpure. We waited around for a couple of months only to find out that I would be able to get a permit, but because it was Christmas, there weren’t enough people to help me out, and then there was a temperature spike in the lab so they (the pāua) all died.”

Last year, four days after handing in his master’s thesis, Tasman jumped on a plane and flew to Whistler, Canada, where he worked on the ski slopes during the busy winter months, and at one of the local pubs over summer.

Tasman and his whānau now live in Whakaraupō, but it hasn’t always been home. His mother Rebekah Lamb and his father settled in Australia, where they went on to own and run a GP clinic. Tasman and his two sisters, Ngahina (30) and Mihiroa (29), were born in Australia and grew up in Alstonville, New South Wales.

He says it was the passing of his Uncle Tony Gillies in 1998 that triggered the decision to permanently relocate back to Rāpaki. Tasman was 10 at the time.

And although he spent much of his childhood in Australia, he has many fond memories of spending time with his pōua.

“One of my favourite memories of when my pōua was alive was going out on the rocks with him out home and going crab hunting. He’d show me the different ways you could do it.



“My pōua had an idea for mātaimai and he contributed that, and now there are numerous mātaimai and taiāpure around the takiwā – that all came from them wanting to benefit the future generations, and I guess I want to take that forward as well.”

“Also, one of the cool things that I remember vividly from his tangi was when the kapa haka group from Cashmere High, who were mostly my mates, came to visit and tautoko us.”

Whakaraupō is Tasman’s tūrangawaewae. He says he feels a sense of belonging to the whenua, and there is a real sense of community with the whānau who live out there.

“Sometimes, Henry (Couch) will have been out and done a small trawl and he’ll ride his quad bike to our house and bring us flounder to eat – it’s those types of things that make living out at home (Rāpaki) special.

“A lot of my whānau and extended whānau are drawn to the sea. They have spent a lot of time working on fishing boats or container ships – as a whānau we have a real affinity to the sea,” he adds.

“I want to be able to take the skills that I’ve got and not just use them at home, but also use them to help other Papatipu Rūnanga.”

Tasman is well placed to do this mahi as a member of the Ngāi Tahu State of the Takiwā monitoring team.

“I didn’t spend heaps of time with my pōua because we lived over in Australia,” he says. “But just knowing what he had achieved in his lifetime is inspiring, and even now that I work at Ngāi Tahu I’m still finding out things about him. Sometimes I’ll even find out stuff about him, and I’ll be reading a book.”



STATE OF THE TAKIWĀ

State of the Takiwā was established in 2001 by Te Rūnanga o Ngāi Tahu as part of the tribal vision (Ngāi Tahu 2025) and the ‘Ki Uta Ki Tai – From the Mountains to the Sea’ resource management framework.

State of the Takiwā is an environmental and cultural health monitoring programme that aims to deliver information, including mātauranga Ngāi Tahu and western science, to Ngāi Tahu natural resource managers such as tangata tiaki/kaitiaki.

The State of the Takiwā programme and toolkit have been redeveloped and refined a number of times resulting in Takiwā 2.0 and now Takiwā 3.0. The current Ngāi Tahu State of the Takiwā Monitoring Programme, using the Takiwā 3.0 toolkit, has been developed in collaboration with tangata tiaki/kaitiaki and focuses on science and research as part of the ongoing ecological and environmental assessments of significant traditional fishing grounds within the Ngāi Tahu takiwā.

Visit www.takiwa.org.nz/ for more information.



WHAT IT MEANS TO BE

KĀI TAHU



Kaituhi **RANUI ELLISON-COLLINS**
celebrates whanaungatanga at
Hui-ā-Iwi 2015.

I COULD HARDLY WAIT UNTIL HUI-Ā-IWI. THERE IS nothing I would rather do than celebrate what it means to be Kāi Tahu. This was the second Hui-ā-Iwi we have formally held and it was a huge source of pride to me that it was hosted by Ōtākou, Kāti Huirapa ki Puketeraki and Moeraki. Hui-ā-Iwi also coincided with the opening of the *Hākui: Women of Kāi Tahu* exhibition at the Otago Museum on the Thursday evening, and the Kotahi Mano Kāika Te Reo Awards on Friday evening. Both added a lot to the flavour of Hui-ā-Iwi.

This year I was a part of the team who pulled together the rakatahi space, with the aim of creating a welcoming, fun, and interactive environment. We were driven by our collective desire for the space to remain open and inclusive, and to encourage Kāi Tahutaka and the formation of iwi-wide relationships.

From a young age, my sister and I remember being dragged to hui across the country. Now, that is not to say that we didn't enjoy the hui, but more that we wished that we had a retreat space, a room for us and other rakatahi our age where we could express our Kāi Tahutaka in our own individual way. This became the foundation for the space we filled for Hui-ā-Iwi.

We were fairly isolated from most of the festive activities, but thanks to Sista and Rocky from Tahu FM we soon saw a huge increase in the amount of young, enthusiastic Kāi Tahu rakatahi keen to engage with us. We transformed this huge, empty room into a vibrant, fun-filled space. We had a tā moko station, art corner, ping pong table, music area, wānaka space, dance workshop, a projector streaming the live stream, and a mobile Instagram frame. In all fairness, regardless of what we filled the room with, it was the enthusiasm of the rakatahi and people involved that made this space successful. We were also lucky enough to have been granted 10 spaces for rakatahi to go on the Ngāi Tahu Tourism Shotover Jet. And rakatahi had the option to take part in a flash mob haka held in the Octagon, which drew even more attention to the already trending event.

Overall, I found Hui-ā-Iwi to be an enlightening experience. There is something so refreshing about hundreds of people gathering for one purpose, and for that purpose to be a celebration of themselves. People were open to sharing their opinions, listening to others, and engaging in things they may not have otherwise, like the Instagram frame which was hesitantly taken by some, but thoroughly enjoyed by the end of the event. The rakatahi space seemed to be exactly what we had wanted it to be, and in our eyes, this was success.







PHOTOGRAPHS ALAN DOVE





The unstoppable Denise Sheat

What drives the legendary advocate for Māori education?
Kaituhi **ARIELLE MONK** reports.



DENISE SHEAT IS NOT A WOMAN OF AIRS AND GRACES. IN HER mind there is no time for pomp or ego when there is so much work to be done. This humility is all the more likeable for the fact she is a veteran advocate for Māori education and biculturalism in Aotearoa, and a long-serving member of Te Taumutu Rūnanga, while representing Ngāi Tahu in various governance positions.

Earlier this year, her dedication to promoting and growing biculturalism in Aotearoa was officially recognised when she was awarded the New Zealand Order of Merit for services to Māori and Education.

Yet there is no arrogance about her. I arrive late at our interview after a previous appointment, but in reply to my jumbled apologies, she calmly says, “Don’t bustle yourself dear, you’re doing me a favour because I really should get on to some work around here.”

We exchange our respective whaka-papa and make connections and, having established who we are, we crack on with the interview at Denise’s behest.

And it’s that keenness to get on and do what needs to be done that attracted the unexpected but not unappreciated accolades this year.

The youngest of four children, Denise (Kāi Tahu, Ngāi te Ruahikihiki, Ngāti Rangī-a-moa) was born in Christchurch. When she was 25, she married John, who has now passed away, and began a rural life spanning almost 50 years on the Canterbury Plains. It was here she first fell in love with the idea of true biculturalism in one of the most unlikely of places – Burnham Military Camp.

“I left Christchurch and went to Dunsandel when I got married, and found it to be a bit behind in bicultural understanding. I didn’t really enjoy teaching there, so thought I would go out to Burnham where I noticed around 50 per cent of the children were Māori.

“For miles around there was not a school like it. It was a vibrant, inclusive school, but apart from an excellent kapa haka group, there wasn’t any kind of bicultural programme. The kōhanga reo movement had just started and I went along to their meetings in Burnham. I was so inspired by the ideas of those committed young mothers.”

Denise says the thought of tamariki coming through from kōhanga total immersion only to land in her primary school class and lose their Māori language through disuse horrified her.

“We had to pull our socks up,” she laughs, remembering her determination at the time. And so began her personal journey in te reo Māori. She would go along to the padre’s hut for rudimentary lessons after school once a week and on some weekends.

“It was really the Ngāti Porou women who taught me. They must have wondered what this fair-haired, blue eyed girl was doing. Eventually they realised I was Ngāi Tahu.”

As her understanding grew, she began to craft biculturalism into her daily teaching and soon had Māori parents from the army requesting a spot in her class for their children. The relationships forged with many of these parents drew Denise into one of

her first committee roles – secretary of Te Whānau o Tūmatauenga. The committee met regularly to confer on family issues within camp, from community events through to encouraging te reo Māori. This strengthened the relationship established by Riki Ellison between Taumutu and Burnham Military Camp. Around this time, Denise started attending Taumutu Rūnanga meetings.

“I wouldn’t say it was an accident (this career path). It was more because I was longing for a change, and I wanted to learn more so I could help make it

happen. I was impatient. Being secretary was like a baptism of fire, I was writing down ‘tomato’ for Tūmatauenga, and hoping I would remember to ask how to spell it afterwards. George Skudder was the president and he and his wife Bim helped educate me.”

Denise credits the near decade she spent at Burnham as the most special time in her career in education, and wraps it up with an anecdote. “I was sitting inside, about to open the door for class, and there were two boys sitting outside on the steps. One said, ‘Mrs Sheat is a Māori, you know’, and the other replied, ‘No she’s not, she’s Pākehā’, to which the other replied, ‘Yes she is, I’ve seen the Māori spots on her arm.’ I nearly died of laughter when I realised he was of course talking about the moles on my arm.”

Although she didn’t grow up with te reo Māori in the home, Denise feels she grew up in a home rooted in manaakitanga and whanaungatanga, especially when her Māori grandmother was around. This upbringing, although sometimes marred by the toll war had taken on her father, began her journey as a bicultural New Zealander.

In the mid-1980s she was recruited by the Ministry of Education as a resource teacher of Māori. She travelled around Canterbury and across to the West Coast to teach schools how they could better honour their Treaty of Waitangi commitments to bicultural education, and to help with their Māori programme, Taha Māori, in the classroom.

“We liked to go where there were high numbers of Māori children,

“We liked to go where there were high numbers of Māori children, but it’s also important for all children to learn about biculturalism and what that means in New Zealand. I would go into some schools where parents appeared to be unaware of this.”

but it's also important for all children to learn about biculturalism and what that means in New Zealand. I would go into some schools where parents appeared to be unaware of this, and I would explain that their children may not be growing up and remaining in the district; they'd be adults in a New Zealand where Māori culture is given a much higher priority and their children would be socially disadvantaged if they didn't learn how to embrace this. It usually got their attention."

If bicultural understanding was so new for the education sector at that time, how did anyone know what they were doing?

"Oh, we made it up as we went," she jokes. "Bev and Bill Gillies from Rāpaki and others had started a good service, but they needed a bigger team. There were some stalwart people who had been doing their best for years, and others who came to help."

From Katarina and Monty Daniels to fellow resource teachers and advisors Mike Davey, Amosa Fa'afai, Hone Apanui, and Cass and June Tangaere, Denise credits many others with the success and ground-work she helped create for Māori education in Te Waipounamu..

Despite her love for the job, in 1994 her husband's poor health prompted Denise to accept a position lecturing in Māori education at the Christchurch College of Education in Christchurch with Tom Rangī and Marge Wong. Although the day-to-day travel was arduous, it was much less than in her role as resource teacher, leaving more time to help John on the farm and be more supportive of elderly family members.

"I loved it at Teachers' College because I realised we could reach more people than I could as a resource teacher. We thought we could train the students well and they would continue the good work in schools."

She was often frustrated by the restriction of time and length of study of Māori at Teachers' College, as it was never enough to get the students confident in using te reo Māori in a classroom setting.

"But what we could do was change their mindset at least, and we could really see that they understood that under the terms of the Treaty of Waitangi they should be delivering a bicultural programme within class. Hopefully they would continue to learn te reo Māori."

During this time, Denise became the Ngāi Tahu representative on the Christchurch College of Education's board, advising on tikanga and protocol with the University of Canterbury merger. Denise also represented Ngāi Tahu on the Arts Centre Trust for nine years before the earthquakes, and has been resident kaumātua at Ellesmere

College for more than a decade. She sits on Lincoln University's Māori Focus Group, Ahumairaki, on behalf of Taumutu. Denise is also the current kaumātua to the Canterbury branch of Early Childhood New Zealand, Te Rito Maioha, and acts as a cultural advisor for Kidsfirst Kindergartens/Canterbury Westland Kindergarten Association.

"Our focus at Taumutu is on having a working relationship as mana whenua with Lincoln. With Ahumairaki we focus on attracting young Māori to Lincoln, making sure that courses are relevant, and interacting with Ngāi Tahu and Māori throughout New Zealand to create pathways into the university."

Denise served several terms as secretary of Taumutu Marae and was an education facilitator when the local story resource was published for the local schools. She led the education portfolio for some time and continues as a voluntary kaumātua, story teller, kaika-ranga, and a stalwart of rūnanga meetings, with at least 25 AGMs to her credit.

Taumutu has a good relationship with at least 35 schools in its takiwā, and many early childhood groups. From the work of Riki

Ellison and Cath Brown in the first place, followed by years of voluntary support from the loyal kaumātua group which includes Pat Nutira and Rosaline Brown, who is a remarkable teacher, story teller, and historian, there has been solid support.

Liz Brown is the portfolio leader now, and continues the work of organising an annual hui with all the schools where new resources are produced in response to requests.

Denise is happy that there are capable educators and a good facilitator stepping up to the mark. Her daughter, Tracy Rohan, is one.

Denise left Dunsandel five years ago, moving to Rolleston, and has continued her unwavering support for Māori education and biculturalism, all the while drenched in manaakitanga, and of course, sharing that cracking sense of humour.

Since coming to Rolleston, Denise has served on the establishment board for Clearview Primary School, and is currently enjoying being part of the establishment board for the West Rolleston Primary School, which will open in 2016.

"As next year will be my 80th year, I am thinking of slowing up a bit, doing my garden and a bit more art before I am too old. Being a kaumātua for Taumutu is a pretty busy job, which I will continue to enjoy."



HEI MAHI MĀRA

A beginner's guide to growing organic vegetables nā TREMANE BARR

The benefits of *real food*

Summer is my favourite time of the year because of the warm sunshine and the tasty treats that come with it from the māra. However, this season has been a bit of a challenge as I bought in some new soil from a landscape garden centre to finally round out the new garden area, which had been a bit uneven. Even though this soil was mixed 50/50 with organic compost, I think in hindsight it was more of a clay subsoil than fertile top soil. Initially this resulted in stunted plant growth and a plague of aphids, which was a bit of a shock to me as I am used to working with fertile soil where the plants grow quickly and vibrantly, with no need to engage in direct pest control such as spraying. In late spring and early summer I have had to use Kiwicare's Organic Super Spraying Oil to keep aphids under control, and have planted extra alyssum, as the flowers help attract predators of aphids. This also necessitated the need for extra organic compost, and liquid fertiliser at least a couple of times a week when ordinarily I would only use it once a week.

I found I had the same problems when I first started gardening at our property 20 years ago, but as the soil pH, organic matter, and fertility increased over time, the plant growth rates improved and the pest problems naturally disappeared. This initial phase of establishing a new māra where challenges like this can arise can be discouraging for a new gardener, but with patience and a focus on increasing soil fertility (compost, lime, and minerals), plants will soon begin to thrive without pests or diseases and the need to control them with sprays (organic or otherwise).

This is because plants have inbuilt defence mechanisms to help ward off pests and diseases. One expression of this is found in the phytonutrients that they produce, which account for the bitter taste in vegetables and fruit. These phytonutrients are



New vegetable and fruit varieties are losing the bitter phytonutrients so necessary for maintaining human health, and in the process turning healthy food into junk food.



Top: Alyssum; above: Pansies. Above right: Lebanese cucumber, kale, cherry tree and peas.

designed to make the plant unpalatable to those organisms that would eat the plants, from bacteria, to insects, to plant eaters like ourselves. Phytonutrients have a bitter taste to the human palate, and because of this some people do not like vegetables so much, and have a preference for sweeter food instead.

Thousands of different types of phytonutrients have been identified in vegetables and fruits, and while they can be toxic in very high doses, when they are consumed as part of a food lifestyle high in vegetable and fruit content, they are vital to human health. This is because these bitter phytonutrients provide a wide range of health-enhancing chemicals that can combat all sorts of ills, like cancer and inflammation, for example, by triggering the expression of antioxidant genes that help protect the body.

That's the good news. The bad news is that modern plant breeding focuses on removing these bitter phytonutrients to make the food more sweet, and therefore more palatable to the masses.

Tests comparing modern potato cultivars with traditional Māori ones showed that rīwai contain six to ten times more antioxidants, protein, essential amino acids, and minerals than their modern counterparts.

In effect, new vegetable and fruit varieties are losing the bitter phytonutrients so



PHOTOGRAPHS TREMANE BARR



necessary for maintaining human health, and in the process turning healthy food into junk food.

A side effect of this breeding process has also resulted in a similar reduction in the mineral and vitamin content of vegetables and fruit. For example, the traditional Lebanese cucumber contains almost twice the amount of vitamin C and vitamin A than the modern telegraph varieties. However, to one degree or another humans have been selecting the sweeter varieties since we first started cultivating plants thousands of years ago. It is just that since the 1950s, this process has been greatly accelerated through modern breeding techniques. Coupled with industrial agriculture's depletion of soil mineral fertility and the corresponding increase in toxic pesticides, this looks to me like a slow-moving disaster of potentially massive proportions for the collective health of humanity.

From my experience of dealing with pancreatic cancer for the past three-and-a-half years and still slowly getting healthier (despite an average 95% death rate within five years of diagnosis for all pancreatic cancers), the foundation of my recovery has been getting the vitamins, minerals, amino acids, and phytonutrients necessary via the food I eat to support my body's immune system, which then does the real healing of the cancer.

The good news is that we are not powerless in the face of the industrial food system, so long as we are willing to pick up a spade and make the effort to grow what we can in our own back yard (or buy certified organic foods). It is empowering to draw on the

knowledge that the older varieties of vegetables and fruits, when grown organically, contain the vital nutrition we require to keep our bodies healthy and immune systems working effectively.

Usually, mid-summer is the time I start to re-sow new plantings of lettuce, celery, spring onions, radishes, and French beans. And I think about the vegetables I want to harvest in autumn and winter. For example, leeks need to be planted mid to late January to get an early start so they can bulk up before winter. Around this time, the riwai start getting harvested, and this makes room for planting kale, silver beet, spinach, broccoli, cabbage, and Brussels sprouts.

Let food be thy medicine and medicine be thy food – Hippocrates. 

WEBSITES

Benefits of taewa:
http://biotechlearn.org.nz/focus_stories/taewa_maori_potatoes/the_benefits_of_taewa

Nutritional properties of various vegetables:
http://www.vegetables.co.nz/select_a_vegetable/

Killer T Cell: The Cancer Assassin:
<https://www.youtube.com/watch?v=ntk8XsxVDio>

The Truth About Cancer – dietary and environmental factors:
<http://thetruthaboutcancer.com>



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 Center at the University of Canterbury and is working on the Raumanga Rōnaki Mahinga Kai project.



HE AITAKA A TĀNE
PLANTS nā ROB TIPA

A handsome CLIMBER



Kōhia is a handsome climber found high in the canopy of the tallest trees of our native forests, and is perhaps better known to most of us as New Zealand passion vine, passion flower, or passion fruit.

Passiflora tetrandra is from the same family as cultivated passion fruit, and also the introduced banana passion fruit, which has spread widely throughout our native bush, and is now regarded as a weed.

Kōhia is found in lowland forests and forest margins throughout Te Ika a Māui, and northern parts of Te Waipounamu as far south as Banks Peninsula.

It grows in dense thickets, to around 6 to 10 metres tall. The female plant produces a prolific crop of shiny, pear-shaped orange fruit against a background of alternating glossy dark-green leaves.

The fruits are very attractive to birds, possums, and rats, and were highly valued by our Ngāi Tahu tūpuna for flavouring food. They were also used in the production of a fragrant body oil that served as a base in cosmetic and medicinal preparations to treat skin complaints.

The female kōhia only flowers when male and female plants are grown close together for cross-pollination. It produces sweetly scented greenish-white flowers between October and December, and sets fruit about 3 cm long that ripen in April and May.

Traditionally, these berries were harvested and the pulp eaten by Māori, although some sources say the fruit is actually inedible. In *Māori Healing and Herbal*, Murdoch Riley records that kōhia berries were used as a flavouring for certain jellies made from seaweed.

Riley records that the kōhia vine posed a special challenge for young Māori tree climbers because of its height in the canopy, and the skill required to gauge the ripeness of its fruit from the ground.

“Its fruit are orange when ripe and quite small, being only the size of a cherry or small peach at most,” he wrote. “Of course the other challenge was to climb away up there without falling. If a ladder of plant fibre was not at hand, you had to be able to climb a tree trunk by gripping it with individual toes of the feet.”

In *A Field Guide to the Native Edible Plants of New Zealand*, author Andrew Crowe writes that New Zealand passion fruit looks and sounds better than it tastes.

The soft orange skin is dry and tastes a little bitter, he says, while the seeds have a slightly bitter flavour like cress, and are embedded in a dry and rather sparse orange pulp.

Māori did use the fruit pulp to paint their faces with a delicate red colour, but historical records suggest it was probably of more value to them for the hinu kōhia (oil) it produced.

Kōhia and tītoki were two of the most important sources of vegetable oils for Māori, and the same basic methods were used to extract oil from both plants.

Berries were placed in a plaited basket. The opening was sewn together to seal it, and the fruit and seeds were beaten into a pulp on a round stone. The fruit pulp was then steamed in a hāngī, and the oil was pressed or squeezed to yield a fragrant body oil.

One of Riley’s sources records Māori shaking the fruit into a new mat, and then wrapping it and placing it in a hāngī for about half an hour. When they took it out, each held one end of the mat and they wrung the oil out into an ipu (calabash).

The fragrance from this process was so strong it could be detected “a quarter of a mile off,” the source said.

Hinu kōhia was sometimes mixed with gum from the tarata (lemonwood, *Pittosporum eugenioides*) and kōhūhū (*Pittosporum tenuifolium*) in various scent preparations.

On its own, hinu kōhia was used as a salve on chronic sores, old wounds, chapped nipples, or hard or swollen breasts. It was also mixed with a type of (unnamed) moss and kōkōwai (red ochre) to produce an ointment used to treat itches, eczema, and old wounds.

For relief of itching, an ointment was made by drying certain parts of kohukohu (*Scleranthus biflorus*, a native cushion bush) in the sun, pounding it into a powder and mixing it into a paste with hinu kōhia.

The juice of harakeke roots and hinu kōhia were mixed in equal parts to cure flatulence.

A type of chewing gum was extracted from the stem of kōhia by cutting an incision in the bark on the west side of the trunk in late spring. The oil or gum that oozed out was licked off, but the source of this information said the person then had to chew gum from the pūhā (sow thistle) to prevent poisoning.

There are a few other historical references to traditional uses of this plant as a lashing in house or fence construction, or for binding the likes of adze heads to their handles.

The trunk or stem of the vine could be cut green and allowed to dry, and when set alight, it burned slowly so travellers could carry an ember of fire from place to place.

REVIEWS

BOOKS

MĀORI ART: HISTORY, ARCHITECTURE, LANDSCAPE AND THEORY

Nā Rangihiroa Panoho

Bateman Publishing

RRP: \$89.99

Review nā Megan Tamati-Quennell

Rangi Panoho's remarkable new book – *Māori Art: History, Architecture, Landscape and Theory* – is rich, layered and incredible.

Using Māori metaphor, philosophy, cultural concepts, iwi connection to land and place, cultural narratives, history, and expansive examples drawn from an array of disciplines and sources, Panoho discusses

Māori art, its whakapapa, origins, tātai (bloodlines), legacies, and connections.

The book's scope is vast and expansive, the writing comprehensive. It covers the shifts, changes, and influences within Māori art from our Austronesian origins and Asia/Pacific beginnings to taonga tuku iho, customary, historical, modern, and contemporary Māori art as it evolved in Aotearoa, New Zealand.

Linear time is collapsed and challenged – instead a Māori measure of time is used to create an expansive Māori art history described by Panoho as a Toi Tāhuhu. Like a time-travelling shapeshifter, Panoho moves backwards and forwards, drawing on the concept of ki mua, ki muri – shifting perception and highlighting that the past is in front of us having already happened, the future behind us, yet to arrive.

The foundations for Māori art that Panoho cites are vast, and include the Māori relationship to the Austronesia language group; Asian, Oceanic, and Pacific visual, material, and cultural histories; whakapapa, iwi histories, and narratives; archaeology, ethnology, and anthropology; art, art history and art theory; and also film and literature. His literary references are diverse, poetic, and pertinent, and include quotes and passages from Shakespeare, George Orwell, Ben Okri, and Albert Wendt.

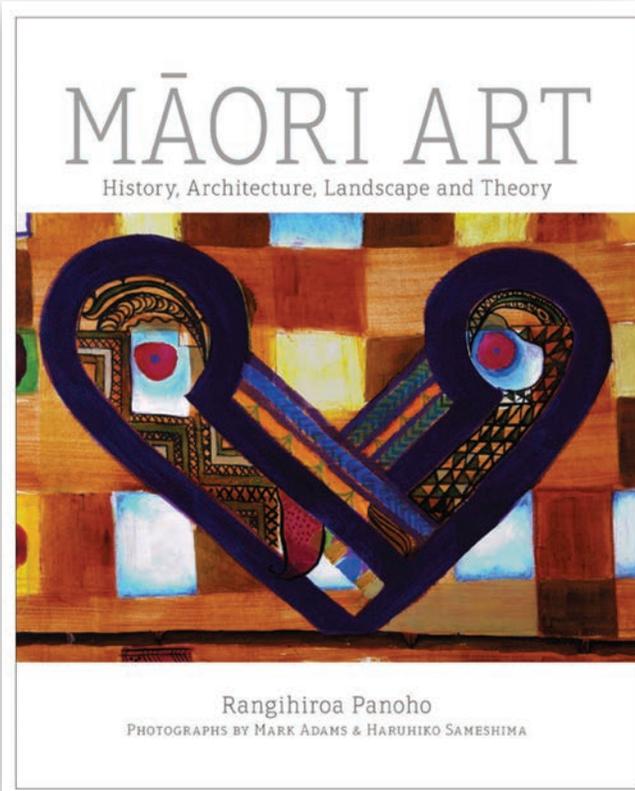
Māori Art: History, Architecture, Landscape

and *Theory* covers the legacies of seminal Māori art figures including Te Kooti Arikirangi Te Turuki, Sir Apirana Ngata, Pineamine Taiapa, and Ralph Hotere. It provides in-depth focus and generous insight into specific histories and Māori art movements such as the introduction and impact of the 1926 Māori Arts and Crafts Act and Ngata's programme of marae building as a strategy for the maintenance of Māori art; the building of Rangikurukuru (near Dargaville) by Janie Topia, and the work and practice of modern and contemporary artists including Arnold Manaaki Wilson, Paratene Matchitt, Shona Rapira Davies, Emily Karaka, Michael Parekowhai, and Saffronn Te Ratana.

Using the metaphor of water throughout the book in various forms: mātapuna (parent spring), puna (springs), awa (rivers), river mouths, tributaries, streams, and tides, including the ebb and flow of ideas brought and taken away, "absorbed and rejected" by Māori art, Panoho provides personal and astute observation and critique.

As the title elucidates, *Māori Art: History, Architecture, Landscape and Theory* covers not only the broad shifts and sweeps that constitute a Toi Tāhuhu – an expansive Māori art history – but also its context. Panoho's writing is pragmatic at times, and at others lyrical and image-rich. Information and understanding of complex concepts and layered histories are imparted to the reader easily, and with endnotes and sources easily found. Panoho's text is sublimely supported throughout the publication with the stunning imagery of two leading New Zealand photographers, Mark Adams and Haruhiko Sameshima.

Throughout the book Panoho questions, challenges, and up-ends earlier theories and ideas and offers alternative perspectives, thoughts, and ideas to ruminate on. He offers propositions that are erudite and exciting, that shift ground in the field of Māori art,



Megan Tamati-Quennell (Ngāi Tahu) is the Curator of Modern & Contemporary Māori & Indigenous Art at Te Papa. She lives in Wellington with her son Taniora.



Teoti Jardine is of Māori, Irish and Scottish descent. His tribal affiliations are: Waitaha, Kāti Mamoe, Kāi Tahu. He is a member of the Canterbury Poets Collective Committee and the Kāi Tahu Writers Whānau.

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



and, while doing that, ensures throughout the publication that his own position and perspective is evident and clear.

Made up of 10 chapters, *Māori Art; History, Architecture, Landscape and Theory* begins from a Māori position with a mihi, “a greeting using tribal co-ordinates”, as Panoho describes it. With his mihi Panoho grounds himself in his own whenua, whakapapa, and iwi landscape. He expresses his connection to place – so important in Māori culture and art – and moves out from there, ranging freely across tribal boundaries, disciplines, time periods, and more.

Panoho takes an internal position, writing from the inside out. He reframes and reconceptualises Māori art as a palimpsest. It is a model, he posits, that “resonates with a culture obsessed with origins and descent.” It is a model where the contemporary carries traces of the old, the layers can be seen concurrently, and which does encapsulate the fluidity and flow of Māori art in all its manifestations, its complexity, and multiplicity. Panoho’s Māori art book is epic and extraordinary.

CHAPPY

Nā Patricia Grace
 Publisher: Penguin Books New Zealand
 RRP: \$38.00
 Review nā: Teoti Jardine

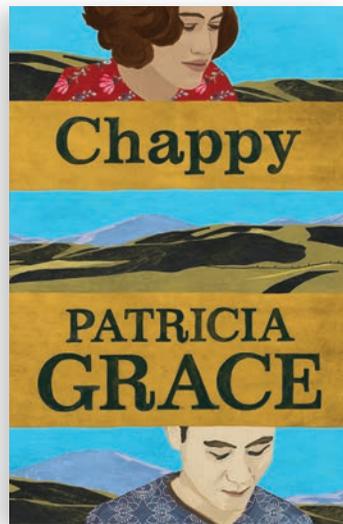
Patricia Grace put a smile on my face from the moment I began to read *Chappy*. Her invitation to take part in this journey of self-discovery was so tantalisingly irresistible.

I travelled with young Daniel who returns to New Zealand seeking to uncover the story of his mysterious grandfather Chappy, and through the process of asking and listening to his Tāua Oriwia and his Great Uncle Tiakiwhenua, Aki, he discovers himself.

Patricia celebrates the importance of the relationships we have with our tāua, pōua, our hākui, hākoru, uncles and aunties, for it’s through them we learn our stories. How often have we heard at tangi, “I meant to ask – now they’ve gone and taken their stories, our stories, with them.”

Patricia covers these engagements with the korowai of honour, patience, and aroha, allowing the storytelling to sit in a place of mutual respect and receptivity.

Using this storytelling as a vehicle, she takes us through some very important times in our recent history: The effects of colonisation and loss of te reo; the wonderful entrepreneurial skills of our old ones as they



learned the tools of survival in the modern world; the xenophobia that occurred during and following World War II; and the migration from the familiarity of the papa kāinga to the city, as the young ones left in search of work.

All of the above celebrate who we are as Māori, who we are as Hawaiian, Japanese, and German, and essentially who we are as people. People who have been given this gift of life that allows us to learn who we are, and through this learning, to learn to take care of each other.

This book, *Chappy*, is a story of aroha, delightfully and skilfully told.

Thank you, Patricia Grace.

KŪPAPA: THE BITTER LEGACY OF MĀORI ALLIANCES WITH THE CROWN

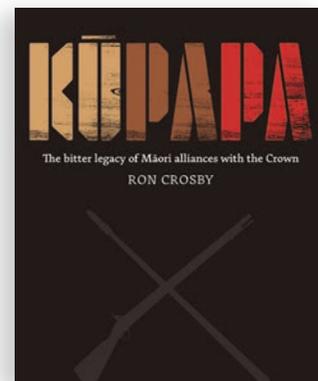
Nā Ron Crosby
 Publisher: Penguin Random House
 RRP: \$65.00
 Review nā Gerry Te Kapa Coates

Because Te Ika a Māui was the scene of most of the land wars, Ngāi Tahu appears only twice in this book’s index – the first relating to the visit to Te Waipounamu for some months of two young highly-ranked Ngāti Toa men who had converted to Christianity – Matene Te Whiwhi, the son of Te Rangihaeata’s sister Rangi Toperoa, and Tamihana Te Rauparaha, a son of Te Rauparaha himself. It must have been at considerable risk to themselves to go south in an attempt to cement peaceful relations with Ngāi Tahu, given the continued conflict between Ngāi Tahu and Te Rauparaha. The two men were already supporters from 1853 of the concept of a Māori king as a way to stop the continuing purchase of Māori land, and to reinforce the guarantee of chiefly rangatiratanga in the Treaty.

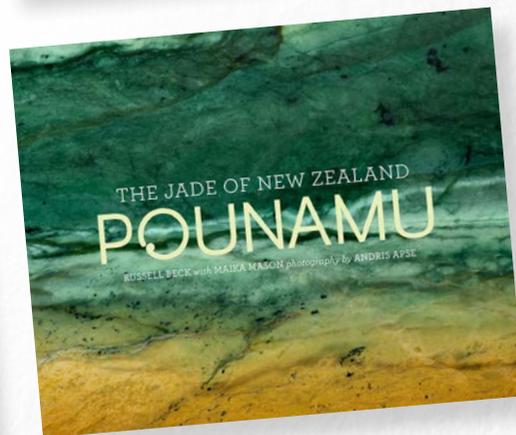
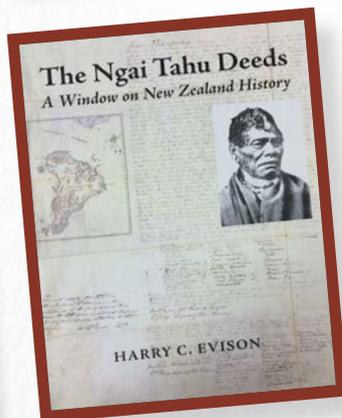
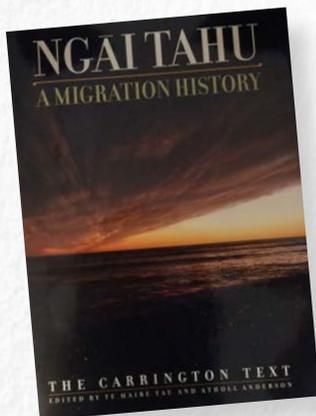
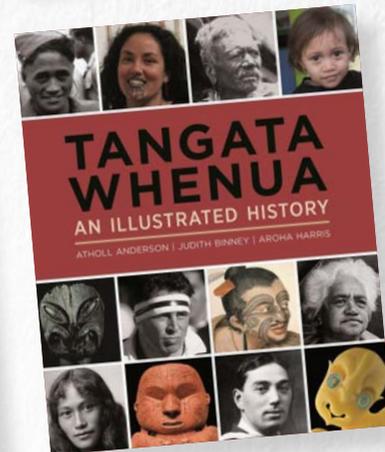
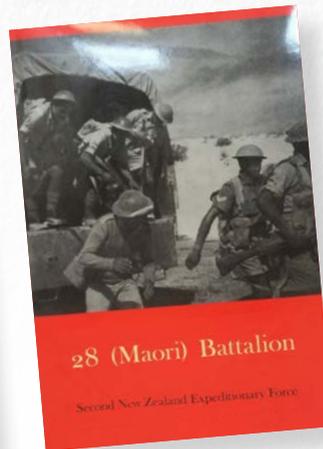
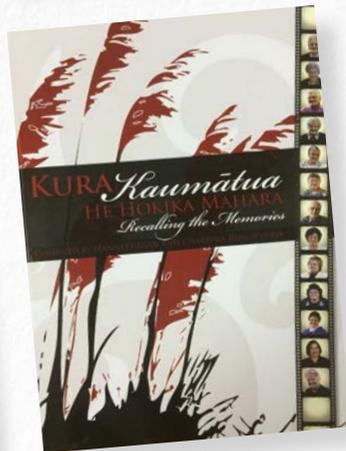
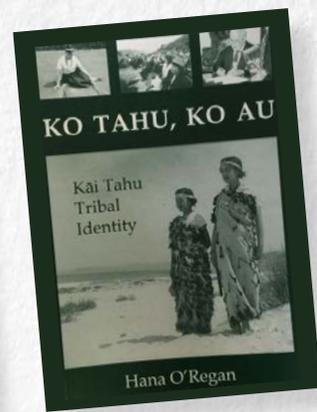
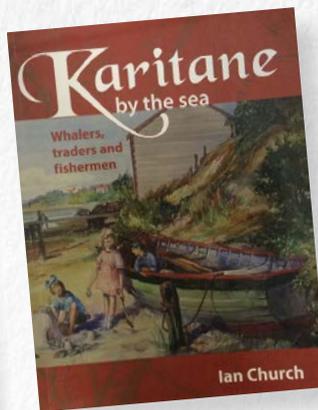
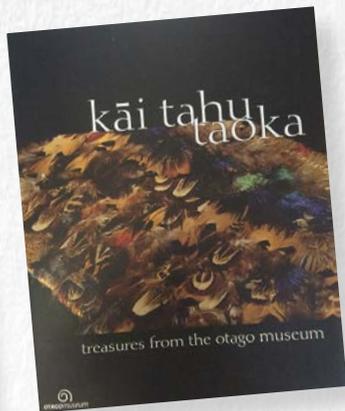
The second mention is of Ngāi Tahu leaders Tairaroa and Pita Te Hori, who attended (at the selective invitation of the Crown) the Kohimārama conference in July 1860 – a conference that would have taken a significant toll on their personal travels, as it lasted for a month in the middle of a flu epidemic. The purpose of this meeting was to garner support for the Crown, despite its having launched open warfare defending its Waitara land purchase from Te Teira in 1859. Significantly, supporters of the Kingitanga movement were not invited to the hui.

In this way Māori became divided over supporters of the Crown and those wanting autonomy through the Kingitanga movement, setting the scene for a divide and conquer approach. H.W. Williams’ sixth edition of the *Dictionary of the Māori Language* says the meaning of kūpapa is “to be neutral in a quarrel”, or “to remain quiet, become passive”. Crosby says that when kūpapa first came into usage in the land wars of the 1860s, it was used in reference to Māori who were either neutral, “friendly”, or “loyal” to the Crown. However by 1999, in P.M. Ryan’s *Dictionary of Modern Māori*, the concept had become almost the opposite – “traitor”. This “extraordinary change in meaning” to collaborator or ally became, as he says, “the equivalent of Uncle Tom” in US parlance. How this happened is covered by this lavishly illustrated 500-page book.

Crosby sums up the complex situation in his brief conclusion. “The rangatira and other Māori who aligned with the Crown or settler Government... were being ‘loyal’ to what was in the best interests of their own rangatira, hapū, or iwi. Loyalty to one’s own... could never create ‘treachery’ or ‘disloyalty’ to another iwi or hapū with different interests.”



Reviews continue over.

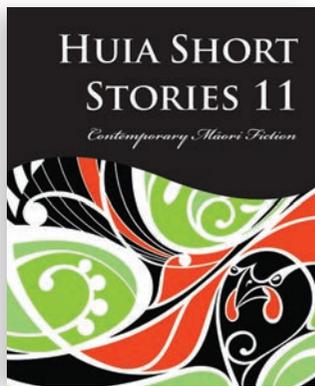


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REVIEWS



**HUIA SHORT STORIES 11:
CONTEMPORARY MĀORI FICTION**

Huia Publishers 2015
RRP: \$30.00
Review nā Gerry Te Kapa Coates

It wasn't my imagination. This edition is quite a lot shorter, with only 19 finalists compared with 32 and 31 in the two previous editions. I also didn't see any Ngāi Tahu writers listed, although Aimee Tapping gave no tribal affiliation and at least knew about our dialect. This should have provided a top quality line-up, but I was a bit underwhelmed by several well-written stories that seemed to me to be too stereotypical – such as plucky Māori women with dysfunctional men – without any particular redeeming aspects, or about rather boring subjects.

The winner of the best short story in English was Toni Pivac, who also appeared in Huia 9 with *In the Space of a Moment*, about a poignant chance encounter between an abandoned husband looking after their three children, and the woman who had left him four years before. There are several twists in the plot and it hangs together like a TV play, or even the basis for a movie. The best novel extract was by regular finalist Anne French for *Hands of Time*, about a teenager – Tāne – from an abusive family, whose father is in prison for three years and whose mother is a P addict. Redemption is at hand in the form

of a Māori mussel barge owner who offers him the chance to work with him. Another crewman tells him when he confesses he has nowhere to go after the first trip, "You're one of our family now boy." A bit too predictable and stereotypical for my liking.

The best of the other stories included Aroha Benson's *The Power of Water*, about post-war PTSD; André Hetariki's *Tangaroa's Promise*, vividly reimagining our ancestor's departure from Rarotonga; Lauren Keenan's *The Job* about a habitual fantasist applying for a job beyond his comfort zone; Robert MacDonald's excellent story *Old Tōtara* about a man's kindness to a pregnant woman in dire straits; Anya Ngawhare's *Tired Eyes* about racism and sibling friendship (her novel extract was good too); Aimee Tapping's *Kata and Kāpō* – an almost young adult story about coming to terms with the death of a best friend; and Helen Waaka's *Eyes of God*, a moving story of the trials of aging.

Huia need to be congratulated for hanging in there. This still is a worthwhile endeavour, evidenced by the number of names who keep returning to the fold.

HAKA

Nā Patricia Grace
Huia Publishers
Illustrations nā Andrew Burdan
RRP: \$25.00
Review nā Fern Whitau

Ka Mate is known as the haka performed before many big All Black games to rouse our modern day New Zealand warriors and strike fear into the hearts of their opponents. *Ka Mate* is deeply embedded in our New Zealand culture; along with many of our compatriots we make a special effort to watch and be a part of that unique ritual.

Many of us are able to recite the first four lines: "Ka mate! Ka mate! Ka ora! Ka ora! Ka mate! Ka mate! Ka ora! Ka ora!" with appropriate actions and passion. This exciting and suspenseful story is a page-turning history of the events that led to the composition of that world famous haka.

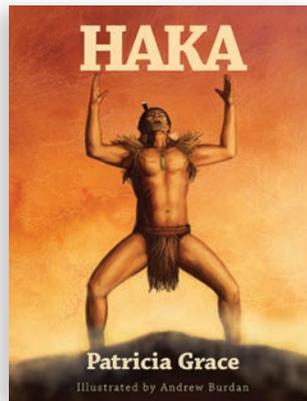
The story is told to a group of attentive tamariki about Te Rauparaha, a fighting chief of Ngāti Toa who had many foes. Once, while out on an ally-gathering mission, he was forced to hide in a dark, potato pit as his enemies searched for him. Te Rauparaha didn't know if he would die or live to see the light of day again. On his successful escape from danger he returned home, and with great drama and gesture told of his alarming adventure, of the people who had saved him, and of his escape. The tale was captured

forever in his haka, and handed down through the generations to the tamariki in this wonderful picture book.

The eye-catching cover is followed up with more stunning illustrations by Andrew Burdan that perfectly depict the range of emotions expressed within these pages – the ferocity, the fear, the mana, and the excitement. Through this thrilling and informative tale, Patricia

Grace, who is also of Ngāti Toa descent, gives us a window into the Māori world view. The reader is given an insight into how concepts such as tapu and noa work in reality.

This is an excellent recount of the conception of an important part of our Aotearoa/ New Zealand identity. Children will be thrilled and inspired by it. My workmates who couldn't walk past my desk without picking up this awesome book were in turn captivated, wowed, and entranced.



Gerry Te Kapa Coates (Ngāi Tahu, Waihao) was born in Oamaru. He is the author of a collection of poems and short stories, and widely varied non-fiction. Gerry is a consultant, hearings commissioner, and Māori advisory worker.



Fern Whitau (Kāi Tahu, Kāti Māmoe, Waitaha) is a te reo Māori advisor at Te Rūnanga o Ngāi Tahu.

DELANE LUKE

Ngāi Tahu - Ngāti Waewae, Ngāti Rārua, Te Rarawa, Ngāti Maniapoto

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

A good day for me would have something to do with sports and messing around with some mates, or spending quality time with whānau over a kai.

ONE THING YOU COULD NOT LIVE WITHOUT?

I am forever grateful for my whānau and their support. Their unconditional support has given me many opportunities and pathways I have been able to venture into.

WHO OR WHAT INSPIRES YOU AND WHY?

I have a long list of role models and those who inspire me, but one person who has continually inspired me from a young age is my older brother. He has always set a strong platform for me to aspire to.

HIGHLIGHT IN THE LAST YEAR AND WHY?

My high school graduation. It was such a special occasion having all my whānau there and finishing off my school life with all my mates and brothers. It was heightened as it was my final address to the college as head boy.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

My money seems to always go towards food, e.g. the school tuck shop, Maccas, and Subway.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

I tend to enjoy relaxing out and watching movies or television series marathons and letting time elude me. A habit I should break, I guess.

DANCE OR WALLFLOWER?

I am a wallflower. It is not by choice, but hey, you play with the cards you get dealt.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

The Griffins biscuits range – Chocolate Chip, Hundreds and Thousands, I'm not fussy. I can easily polish off a packet in one sitting.

WHAT MEAL DO YOU COOK THE MOST?

Two minute noodles or baked beans on toast, as I write this, I realise my cooking skills need improving.

GREATEST ACHIEVEMENT?

My greatest achievement to date would have to be co-college captain at St Thomas of Canterbury College this year. It was such an honour and privilege, but also an opportunity to give back to the college. It was even more significant to me as my older brother Tana was head boy in 2013.



PHOTOGRAPH SUPPLIED

Delane was born in Wellington and has two brothers, Tana (19) and Waikawau (8).

He began his education at Te Kura Kaupapa Māori o Te Whānau Tahu, and in 2011 he moved to St Thomas of Canterbury College, where he has just completed his final year. Delane was awarded an Emerging Leadership scholarship for the University of Canterbury, where he will study te reo Māori and anthropology in 2016.

Delane is a keen sportsman who has played both representative rugby and rugby league, and is a seasoned Ngā Manu Kōrero speaker who is passionate about te reo Māori and Māoritanga.

ASPIRATIONS FOR NGĀI TAHU TO ACHIEVE BY 2025?

My aspirations for Ngāi Tahu are to increase rangatahi engagement and ensure violence and abuse are not part of our future. I spoke about these kaupapa as part of a rangatahi panel during Settlement Week at Te Rūnanga o Ngāi Tahu. I am currently working on an idea to address rangatahi participation and engagement as I have just started the "Live the Dream" accelerator programme, which will help me to stretch my idea out and make it happen. So watch this space...



Supporting Ngāi Tahutanga

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Rihari Taratoa-Bannister as Private Hohepa Teihoka in the John Broughton play *Hell and Bullets: The WWI diary of Private Hohepa Teihoka*, first performed at Hui-ā-lwi 2015



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