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Tu Tangata

Maori News Magazine

Te Karere news team still flying solo

Kohanga Reo meets Primary School

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Tu Tangata

Maori News Magazine

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June/July Cover: Jocelyn Carlin

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Tu Tangata Magazine price increase

Tu Tangata increases in price to $2 per copy from Issue 20, October/November 1984.

Since Tu Tangata began in August 1981, it has increased in the range of articles and the quality of the writing and photography. Its subscribers have grown to nearly three thousand and it is now available nationally through stores and bookshops.

The price increase is needed to maintain and improve Tu Tangata coverage.

We now have an international price for a magazine of international quality.

He iti, he pounamu.

Te karere is flying solo

Charlton Clark

They say you can't buy a beer in the Ruatoria pub between 5.55 and 6pm.

The reason is 'Te Karere', TV2's maori language programme, which has proved highly popular with its target audience since starting 15 months ago.

Producer, director, editor, reporter and presenter Derek Fox knows of maori language classes which tape every programme as a teaching aid. Maori meetings in Gisborne are timed to finish before 5.55 or start after 6pm.

But despite its success, Derek Fox is tired — tired of working and tired of fighting.

'It's bloody hard. Very tiring. You get sick of it. The long hours of work drain me.' At the time we interviewed him, he had had two weekends off in the previous 14.

He and three others, all based in Auckland, are expected to come up with a credible daily news programme covering all the maori news in the whole country. And they must make english versions of important items for the general news bulletins.

Such an undertaking calls for frequent delving into a deep bag of tricks. For example, when it's impossible to get one of Te Karere's reporters to a job, they give a local pakeha reporter, or even the cameraman, a list of questions to ask the inteviewees in english, but to record the replies in maori.

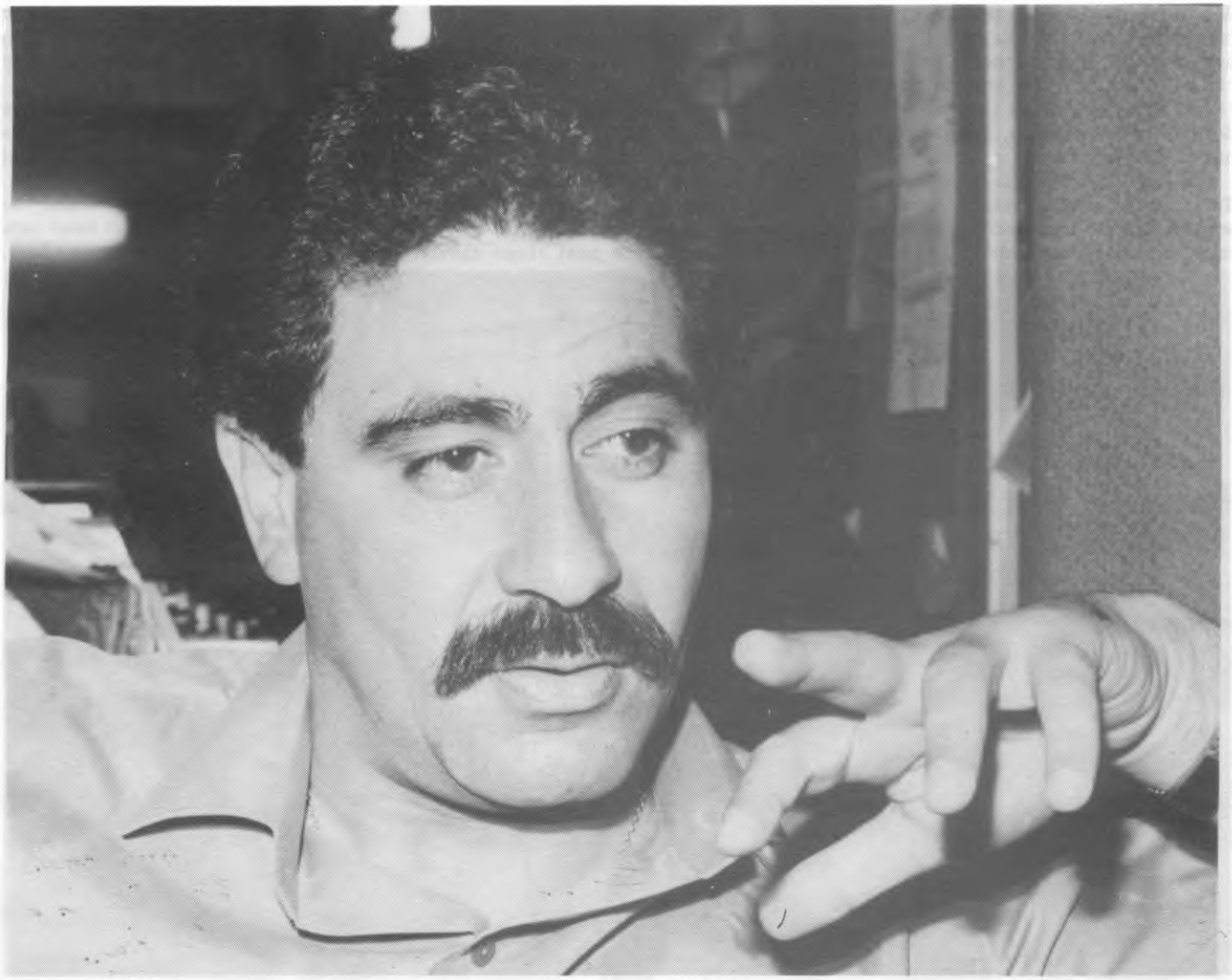
When the tape gets back to Auckland, Te Karere staff then retape the questions in maori.

Having to work with technicians who do not understand maori provides headaches too. When Mr Fox is reading the news, he usually does so off a rolling 'autocue' mounted on the camera. But because the technicians can't read maori, they used to stop it rolling at the wrong times, forcing Mr Fox to drop his eyes to read from a duplicate script in his hands.

Most frustrating is seeing the computer programme control suddenly take the programme off the screen in mid-interview because it has run over time. This can happen because non-maori speaking technicians fail to understand the point in the newsreader's script when they can start rolling film of a news scene. So they wait until the reader has finished, perhaps five seconds longer than necessary. Three items later, the over-run is 15 seconds, which could be caught up in a half-hour programme. But on Te Karere's five minutes, it means a rude end to an interview.

But Derek Fox draws energy from doing a job he believes in.

'I am as good as, if not better qualified, than, any other person in this field in the country. That is not a big-headed thing, it's just a fact. On top of



all that I am bilingual. What I am doing is using all those skills for something which I really believe in, to give maoris for the first time an indication of all sorts of things they were not aware of.'

His turangawaewae is Ruatoria on the East Coast, and his iwi are Ngati Porou, Ngati Kahungunu and Rakai Paka. He was raised by his grandparents on the seaward side of the remote Mahia Peninsula at the northern end of Hawkes Bay. Maori — the Mahia dialect of it — is his first language.

He was educated at Ngata Memorial College in Ruatoria, and St Stephen's College in Bombay. One of his teachers at the latter was Education Minister Merv Wellington.

He has spent all his working life in broadcasting, building a pile of experience which has made him one of the best producer-journalists in New Zealand. He was TV2's news and current affairs editor when News At 10 became the only such programme ever to win a Feltex award.

In 1976 he filed a story from London predicting that if the All Blacks toured South Africa, the Black African countries would boycott the Montreal Olympic Games.

'Lo and behold, the All Blacks did, and lo and behold, the Africans did,' he recalls.

He did two out of three planned documentaries after that — one on why the Africans walked out, and one on the Rhodesian war — but he was kicked out of South Africa before he could do the third, on changes in sport there.

He once spent three months living in Japan on a Rotary scholarship, and this year visited China with a cultural exchange tour.

Te Karere was born of a token effort by Television New Zealand to acknowledge Maori Language Week with a daily two-minute translation into maori of the day's news.

Derek Fox was the only maori-speaking journalist in the whole organisation, so he copped the job. But he wasn't content just to translate stories about Lebanon — he wanted to get stories and film about maori people and events.

'I just did it,' he recalls. 'You just had to beg, borrow and bludge facilities. The presentation facilities down at the channel were appalling. It used to be a bit of a circus.' But somehow they blundered through.

But if the TV bosses thought they had done their bit for maoridom by the end of the week, they were proved wrong. They had whetted maori viewers' appetites for more. They had a tiger by the tail, and the tiger hasn't stopped snarling since.

'After that the pressure for maori news on TV just grew and grew and grew until two-thirds of the way through the year it started getting a groundswell,' Mr Fox recalls.

'It was the first time, I think, that I saw positive proof of this resurgence of maori pride. People were saying: "Hey, we're part of this system, but we're not getting a dividend."

'It's not anti-pakeha, it's pro-maori. People are saying it's not so bad being maori, in fact I am quite proud of it. I think people are saying: "Look, we have certain values which we hold dear, and we want to foster them."

'Look at the success of the so-called maori schools — they are bursting at the seams. People want their children to go to these schools, not because they

will be academically better off, but because they give time to maori values and because they do not want their children getting into trouble in the cities. You would think they would not do well in a recession, but they have never done better.'

The end result of the pressure was Te Karere, which means the messenger. The first programme screened on 21 February last year.

'It's politically unstoppable now,' Mr Fox claims. 'I don't think there is any doubt that you cannot retract maori news on TV now.

'There is no doubt in my mind of the acceptance of the programme by the target audience. There is no doubt in the minds of the TV executives, because if anything ever goes wrong, they certainly get to hear about it.

'Whereas in the past these things have usually been a sop, it has not been allowed to happen. We continue to press for things and shoulder our way in for our share of the action.

'It's a growing thing. There will be 20,000 bilingual kids in the schools (from kohanga reo) in five years, and that's our new audience.'

He thinks 15 minutes would be enough for a credible maori news programme, but he knows he faces a long,

hard battle to win more time, more staff and more facilities.

To make the programme any longer than its present five minutes would mean shortening the 5.30 news, but he doesn't think anyone would shed any tears over that.

But Derek Fox's vision of the future is much bigger and brighter than 15 minutes of maori news. He has a vision of an Aotearoa broadcasting corporation, financed by 12 per cent of the state broadcasting budget — because maori people make up 12 per cent of the population, 12 per cent of the licence fee payers, and 12 per cent of the advertisers' target audience. He takes his figures from the last census.

'If you look at Television New Zealand's budget in those terms, we are owed about $20 million, and you can do a hell of a lot of recruiting and training with $20 million.'

'Even if we had to pay for time and facilities (out of that $20 million), we would still get a hell of a lot more than we are getting now.'

Despite the contribution of maori people to broadcasting, Derek Fox points out that in return less than 0.2 per cent of the material on television is maori material.

'Television New Zealand has displayed that it is not angled or geared to recruit or train maori journalists.

'They could only find one maori-speaking journalist in the whole of Television New Zealand to do Te Karere.' He admits that's probably more than 99 per cent of the newspapers in the country have, but points out that TVNZ is a publicly owned enterprise, and therefore has a duty to meet the needs of all sections of the public. Newspapers are privately owned and are entitled to please themselves, he says.

He finds his position as television's resident maori expert tough going. 'It's all a bit much for a country boy from Ruatoria to be counsel, judge and jury of everything maori in Television New Zealand.

Mr Fox says Te Karere has done a number of things for the maori people. It has made them aware of events affecting them which they might not otherwise have heard about without travelling long distances to be there. And it has made them aware of news and current affairs in a way they weren't before, and that in turn has made them critical of existing news service. They are demanding a better deal from all news media as a result, Mr Fox claims.

'It's a tremendous psychological boost to those learning maori,' he claims. During its first few weeks, maori language classes wrote in asking the reporters to speak more slowly. They did not ask for sub-titles, Mr Fox points out. Te Karere has been criticised by some pakeha for not using english sub-titles.

Mr Fox is opposed to them. The easy answer to such critics, he says, is that inserting sub-titles is a major technical exercise that he does not have the time, people or equipment to do. He disputes claims that sub-titles would be an aid to learning the language.

'It's a lazy man's approach. You will never learn a language through sub-titles,' he says.

And he claims that if sub-titles were used, they might change too fast for people to read, so there would then be demands for a voice translation, and the whole purpose of Te Karere would be eroded out of existence.

Besides, he argues, it's not really very inconvenient to have to 'endure' 25 minutes a week of maori language. He compares it with Wales, where the 20 per cent of the population who speak Welsh get 22 hours a week of Welsh-language television.

Te Karere has come about at a time when the news media are 'discovering' maori news and employing reporters who specialise in maori topics. At the same time, maori people are generating news in a way and on a scale they never have before.

April's education hui at Huntly's Waahi marae was a case in point, he says. The radical resolutions emerging from that would not have happened five years ago, but they were coming from conservative people who were fed up with being fobbed off by the system.

Te Karere has proved itself an embarrassingly able competitor in the race to get the news first. It was the first, by two days, to break the Motunui effluent outfall story which became a major talking point all around the country. It became front-page lead material, whereas Derek Fox believes in the past it would have gone unnoticed for months.

It was also the first to alert the world to the fact that one of maoridom's most conservative organisations, the Maori Council of Churches, had declared the Treaty of Waitangi a fraud. The significance was not lost on the likes of Derek Fox. No longer could the pakeha in power dismiss maori protesters as a radical fringe minority — now ordinary, middle-of-the-road maori citizens were beginning to grumble.

He is critical of the way a lot of maori news is handled by the media in general, and the way reporters who try to cover maori news sensitively are branded as 'biased towards maoris'.

He says the came very close to lodging a formal complaint against his own employers for some aspects of their reporting of the hikoi to Waitangi early this year.

While giving Maori International three out of 10 for public relations, Mr Fox is angry about the way its affairs have been reported. He says it's all been shallow, one-sided, 'spot' reporting which has created an image in the public mind of 'a bunch of ratbags trying to take over the Maori Arts and Crafts Institute'.

'That's not true,' he says. The company's side of the story has never been properly presented in the media, he believes, (although conceding the company itself is partly to blame), and its true significance has been missed.

That significance, he says, is that Maori International is going to manage huge areas of land and forests in maori ownership, and a lot of pakeha people who have done well out of the maori dollar are going to be hurt.

He claims that in Gisborne alone — administrative centre for thousands of hectares of maori land — pakeha accounting firms stand to lose $1 million a year in fees to Maori International.

He was furious with Brian Edwards' Fair Go programme for the way it conducted a 'poll' of viewers' most hated programmes. Te Karere came second.

When Mr Fox inquired into how the poll results were obtained, he says he was appalled by the programme's sloppy methods and lack of care to gain fair and accurate results. He complained to Dr Edwards, who dismissed the whole exercise as a bit of harmless fun. But Mr Fox said he did not think his maori viewers would find it very funny, and he pointed out that such a 'poll' could easily tighten the television purse-strings when Te Karere asked for more money and facilities.

He feels that as time goes by, maori affairs reporters are more and more going to need to be bilingual as the maori language is increasingly dusted off and used at news-making events. Translations are second-hand news and make for second-rate reporting, he believes.

He spoke at length to a recent training course for maori affairs reporters on the need to distinguish between bias and perspective. Te Karere, he says, provides a maori perspective on the news, and there is no reason why other media cannot do the same.

On long car journeys he and fellow broadcasters Purewa Biddle and Whai Ngata used to hold "kupu sessions" when they discussed regional variations in the language. As well as being fun — 'I would have words they had never heard before' — it helped him work out which maori words were most widely understood and therefore most appropriate to the people whose affairs are being reported — Ngapuhi words for a story about Ngapuhi people, for example.

Mr Fox doesn't know how much longer he will stick it out. The constant struggling for what he sees as the maori people's entitlement, on top of his long hours of work, have clearly taken the shine off the job for him.

But if he does opt for something less draining at some stage, he can be assured of considerable mana for his part in carrying the message of maoritanga.

tKR heading in the right direction

Ross Teppett

Wellington High School Principal Turoa Royal likes a definition of racism that he learnt in London: 'Any action, attitude or institutional structure which subordinates a person or group because of their race'.

"If there is a reason why maori students are not getting through, then the definition would say the education system is racist because it subordinates a group based on race," says Turoa.

Arriving back in New Zealand after a three month overseas study of bilingualism he was greeted by the 'greeting scandal' at Auckland Tolls. 'The Kia Ora fiasco in Auckland was really a racist attitude by Mr Talbot.'

On his trip, funded by the Maori Education Foundation, he visited Singapore, Europe and the UK. 'I wanted to look at biculturalism in order to set a theoretical framework around bilingualism, and to view all this from an administrators angle.'

Turoa's first stop was Singapore where there are four offical languages; english, malay, chinese manderin and tamil.

A child is introduced to a second language at primary school. A third is learnt at secondary school. He says 'their' multicultural approach in education is through languages.

"Language studies in schools is called 'moral education'. I find that fascinating. How I am morally obliged to know my fellow human beings," he says.

In Bavaria, Germany, the amount of technical equipment and resources available to the teacher impressed him. During his visit to schools in southern Germany he observed programmes of second language teaching.

Turoa says the use of 'native speakers' was an effective way to teach language. Exchange teacher assistant schemes are used in Germany between countries whose language is being taught.

He spent three weeks in London where he was involved in discussions with the local community, local bodies, race relation offices and the Institute of Education attached to the University of London. His experiences in London have made him more aware of the deficiences in our own education system. "If you look at our core cirriculum it has a framework, but in terms of multicultural education we lack definition. We are still hesistant about taha maori since the 'review' does not stipulate any hours or teaching".

Turoa says London's "changing face" has given rise to a high number of organisations combating racism. The high immigrant population is "there for what western society can give them".

"London is exciting in terms of attacking racism and its multicultural approach to education," he says.

In Ireland there are three models of bilingual education. One type uses a medium of english to teach with irish gaelic taught as a second language. The second type is bilingual where both languages are used to teach the cirriculum. The third uses gaelic as the primary medium of teaching and english is taught as a second language.

Language study begins at pre-school and Turoa was impressed by their approach. 'We underestimate the ability of small children to learn two languages.'

He sees a lot of significance in Ireland's Board of Gaeilge — a statutory body set up by an act to promote the Irish language.

In Wales there is an act to say that welsh is an official language. A system of 'signalisation' exists in Wales. 'That's a word I want to put in this place,' says Turoa. 'It means all public notices have to be in two languages.'

The three bilingual models operating in schools are similar to schools in Ireland, with welsh being a primary or secondary medium of instruction depending on the type of school.

Te Kohanga Reo type programmes have been in existence for many decades and in the main involve 'total immersion' in the language. Recognition of the language has gone so far as to create a chair in bilingual education at the university in Aberystwyth.

The Welsh Youth Headquarters, the URDD, is responsible for developing cultural awareness and language in youth.

Turoa says teacher training in Wales is designed for teachers to gain fluency in welsh. In training colleges there are many students who have welsh as their first language.

'In Wales there is a real commitment to the language. They are saying "It will live!", and saying it in welsh, not english. Only a few of us are saying "maori will live"!'

Wales has a Welsh TV channel which he sees as stressing the importance of the language.

One of the biggest problems seems to be 'In-migrants' who speak only English and 'they have to be served'.

An advantage of being bilingual comes with employment as bilingual students will get job preference.

In Scotland Turoa visited the Isle of Lewis in the Western Isles. While there a local radio station interviewed him. 'They told me to give all my answers in maori, so I did.'

Again in Scotland, as in Wales and

Turoa Royal

Ireland, there is an extensive educational network to promote bilingualism, in scottish gaelic and english.

Turoa wants to see the implementation of many of his overseas experiences.

He says the development of bilingualism in New Zealand would be assisted by an official act of government. For the immediate future a Royal Commission (not his own) is needed 'to halt the decline and promote the language into the next century'. An academy for the modernisation of the language is required. 'We've got to find more words for everyday use.'

He wants more support for teachers in developing their fluency in the form of resource centres, advisory networks and 'time-out' periods. 'Many teachers would be thankful for block courses of three to six months long to develop fluency in maori.'

'A major effort is needed to assist primary school teachers in dealing with Te Kohanga Reo pupils. Initially we should concentrate on one school and encourage Te Kohanga Reo pupils to be enrolled in that designated school,' says Turoa.

He wants Maori private schools to have bilingual programmes along the same lines as the one envisaged at Hato Petera in Auckland. He says state schools should follow the example of his own school — 'to create an alternative stream within each school to cater for bilingual Te Kohanga Reo students when they come through the primary system.'

Turoa says commitment and will is needed to achieve such changes. 'I talk about the prerequistes for a lot of things that must happen.'

He appreciates the value of 'resource people'. 'In Japan they talk about walking treasures — the old folk. We lack the value that they are so valuable. What do they do? They're on the chain just gutting a piece of meat and things like that. We're not using them in the right way.'

He says we talk a lot about the theory of multicultural education 'but we haven't as yet got into the process of it'.

He calls our society 'multicultural' in composition but 'monocultural' in our way of life. 'The only ones who are being culturally enriched are the minority groups into the majority culture, we don't seem to be able to get it much around the other way.'

Turoa would like to see this school address itself to the bicultural imperative first. Maori and pakeha, perhaps to the extent of having 'schools within schools'. He will stand up to the people who say 'that's separatism!' 'You're separating us already. We have no power to do what we want to do.'

He says 'alternative' schools are already in existence — church, deaf and blind etc, and the problem is really with a prevalent British colonial attitude of 'We know what's best for the maori's'.

Turoa says the existing school curriculum favours the pakeha and forms a hierarchy. 'The biggest thrust that the maori can come to is to set up an alternative. Let the maori fail their kids if failing has to be done. With all the aroha in my heart don't tell me what is good for me and my people, you've said that for too long!'

Kohanga Reo meets Primary School

At three years old, Henare spoke english. Then the Waiwhetu maori language nursery kohanga reo opened in Wellington.

At five he was bilingual, conversing easily in both languages. Then he went to school.

Now he speaks english all day and is losing his maori.

His mother is heartbroken.

The school is sympathetic and supportive. It says it is doing all it can with the resources available.

Maori parents say that is not enough. They want a minimum of one to three hours oral maori a day. If they do not get it they will keep their children out of school and teach them themselves.

The Education Department has consistently maintained that primary schools can cater for kohanga reo graduates.

But primary teachers and maori leaders say they cannot.

With about 3000 bilingual babies in kohanga reo throughout NZ the debate is only just beginning.

Juliet Ashton went to Waiwhetu kohanga reo to find out how its parents and the local school are facing the future.

Principal sympathises with parents' views

Waiwhetu school principal Ian Grenfell is sympathetic to the views of the kohanga reo parents.

But he says his school is already doing all it can with the resources available to cater for the kohanga reo graduates. About one-fifth of the school's more than 200 pupils are maori.

Mr Grenfell says the Education Board gave special consideration to an application for an itinerant teacher of maori who now visits the school each Wednesday morning.

'The demand for her is very great,' he said. 'We're privileged to have her. The board has been very supportive.'

Mr Grenfell said one of his senior teachers had been developing maori programmes for pupils on her own time as well as attending the six-week maori language intensive course at Wellington Polytechnic.

She was selected for the national conference on incorporating language nursery children into schools.

Full consideration had been given to the possibility raised by maori education director Willie Kaa, of using the teacher aid scheme to bring fluent maori speakers into schools to work with kohanga reo graduates.

But allocations of teacher aid hours changed each year.

Mr Grenfell said his school was entitled to 7½ hours, but next year it could be none.

The aid employed this year was used to fill in gaps in other programmes where a need was seen.

TE KOHANGA REO

He would welcome extra teacher aid hours and maori language would be a high priority.

Mr Kaa suggested the teacher aid system, used extensively for reading recovery and language development programmes, could be used to bolster maori language in schools.

Aids do not have to be trained teachers.

He said it was already used for extra help in bilingual schools on the East Coast.

But only a certain number of discretionary hours could be applied for through the district senior inspector, and large schools could have other priorities apart from maori language.

Mr Kaa said there was nothing in law to stop schools spending several hours a day using maori language as the medium of instruction.

"That is education department policy," he said.

The primary system had a lot of flexibility and many things were negotiable at the classroom level.

Language champs

The infants at Waiwhetu kohanga reo can run conversational rings around university first-year maori language students according to linguist Lee Smith.

He has just completed an evaluation of their maori language skills.

Not only could the children reply to his questions in maori but they asked their own.

'When they start initiating conversation you know they're good,' he said.

'Conversationally they can ask you anything they want.

'But if that knowledge isn't developed I'm sure they'll lose it.'

The three star infants, all four years old, had an estimated maori vocabulary of 1000 words according to the results of the maori picture vocabulary test which measures oral comprehension and ability to discriminate between visual images.

All three had been speaking maori for less than two years.

Report

Mr Smith, a Wellington Polytechnic maori language tutor with a masters degree in oceanic linguistics, was called in by Waiwhetu parents curious to know the amount of maori being learned at the two-year-old centre, and to get an opinion about the resources and techniques used.

Lee Smith

He spent two full days and two half days observing, testing, doing oral interviews and recording the 20 preschoolers with their supervisors (kaitaiaki), parents and community people.

He said it was difficult to make comparisons with academic qualifications because the language nursery aimed at conversation not grammar, but the children's speech was well ahead of students at School Certificate and Universary Entrance, and first-year university level.

His report says the supervisor used an 'immersion' or 'audio-lingual' approach to learning maori, seeing themselves not as teachers but as creators of an environment in which everyday language skills would be naturally and rapidly picked up.

The three, all experienced mothers, constantly invented interesting language activities including visits to the bush, the swimming pool, nights spent outdoors camping and regular physical education.

Routine, repetitive activities like road-crossing and meal preparation were used to consolidate language learning and the children had one formal learning session a day.

Unit

The report says the best test of the children's language skills was spontaneous conversations.

The children spoke only maori when playing hide-and-seek, block building or sandpit games, encouraging each other and telling tales if english was spoken by one of the group.

In conclusion Mr Smith said any hesitation on the part of local schools to accommodate and build on the foundations being laid in language nurseries would be seen by maori people as a disguised form of the 'unofficial suppression' of New Zealand indigenous language which exsisted within the state education system up to the 1950s.

While a bilingual — maori/english — unit within Whaiwhetu Primary School was an obvious extension of the kohanga reo next year, by that time the precedent of an alternative maori school might already be established.

Kohanga environment lacking

Henare Reriti, 5, was one of the star students at his Waiwhetu kohanga reo.

When he left to go to school at the beginning of the year he had a maori vocabulary estimated at 1000 words and could converse easily in maori and english.

His mother, Parekohai, a fluent speaker and supervisor at the language nursery, had seen him absorb the language — which her generation was punished for speaking — in less than two years.

Now she says, he is beginning to lose it.

'I regret sending him to school,' Parekohai said.

'He says he won't speak maori at school. The other kids tease him.'

She brings Henare back to the language nursery after school and speaks maori to him at home. But she says it is not enough.

She agrees with the other language nursery supervisors Makere and Wikitoria Ratu that the school is trying to help.

But she says the level of maori of the teachers, at best, is only at the 'kia ora' and 'tena koe' stage which the language nursery graduates have long since passed.

The children are used to talking maori to their 'nannies' and each other for at least 40 hours a week.

The parents stress that they do not want the school to provide maori lessons from books — they want some of their children's classes to be taken in maori — a vitally important distinction.

In departmental jargon they want maori language to be the medium of instruction for one to three hours every day.

They want the school to employ a fluent maori speaker who would use that language to take all the bilingual children — and any others — for suitable scheduled activities like morning talks, nature study or physical education.

And they say that all the 'kohanga kids' must be kept together — another eight are due to go to school by the end of the year — as they will feel confident enough to converse in maori in the classroom and playground.

KOHANGA REO

Winner of te Kohanga Reo logo competition

Te Purapura Pai Kohanga Reo, Birkdale College, Auckland has won the 'design a logo for the Te Kohanga Reo competition,' worth $150.

The Kohanga is based at the whare wananga and shares with students, weaving and carving work skills development trainees and cultural and community groups.

In 1983 a young trainee created the Kohanga design. The carving supervisor carved the design, now displayed in the wharenui.

Judging of the many design entries was done by the Te Kohanga Reo executive committee and the logo will be used nationwide.

Some of the design entries are shown in the following feature.

Kohanga Reo

IN the following paragraphs you will meet nine fictitious characters. Let them introduce themselves, then use your own imagination to write the play which might follow.

Lorraine Tarrant

Kuini

'My mokopuna, they go to te kohanga reo. It warms my heart to hear them korero. My own kids, no, when they were little it wasn't right for them to speak maori. Koro and me wanted them to make good in this pakeha world, and in their pakeha school. And they did, most of them, Our Rose, she got School Cert., she's got a job at the Post Office now. We're proud of our Rose. She works hard, and she's a good mother to our moko. When I went to school the teacher growled us if we spoke maori, so we learned english pretty quick. But at home it was always maori. Ah yes, music to these old ears to hear my mokopuna run to their nanny with their singing voices.'

Rose

I read a lot of things in the papers these days. We want things better in schools for our children. They say there are going to be bilingual schools, that they're going to train people and get more maori teachers. That'll be good. My two youngest are at the kohanga reo. It's great. They've got something precious that I missed out on. I only wish I could speak maori too — but they talk english to me. When they talk to mum, she makes them speak maori, and they understand what she's saying. Terangi went to kohanga reo too, but he's gone to school now. His teacher's pakeha.

Sonny and mum get cross at how Terangi pronounces his maori words sometimes, because his teacher does it wrong. But for me, secretly, I feel ashamed. I know she's going to night classes to learn maori. She says it's hard, and asked me if I'd help her. I was too whakama to tell her I don't know much myself. I should be doing what she's doing. But what with four kids and a full time job, I don't have the time. Anyway I'd feel really stink, going to classes where there's a whole lot of pakehas, and me being maori, and not knowing my own language.'

Sonny

'I speak a bit of maori. I wouldn't speak on the marae, but I know enough to get by. My kids are going to speak it better than me. Boy... you should hear those little ones. Rose's mum says it's like music to her ears... and she's right. Trouble is, Terangi comes home with these words all wrong. That pakeha teacher of his... boy she's got a bloody cheek. I told Rose to go and give her a good telling off, but you know what women are.... It's our language, and our people are the only ones who have the right to teach it. The schools should get maori teachers or leave it alone.'

Terangi

'I'm five, I'm big now. When I was only little, I went to te kohanga reo. It was neat there; lots of singing, and playing, and all the nannies. I'm big now. I go to school. I've got a flash school-bag and a red lunch-box. My teacher, she's nice to us. She keeps asking me how to say things. Sometimes I don't know what she's talking about. I learnt another way to say hello, it's Tena Kway. There's a song about it too. I thought it was neat, but Day got real cross when I sang it. Maybe it's just a school song.'

Aroha

'I'm seven. I'm in room 4 and Mrs Smith is my teacher. We do lots of stuff at school — pictures that go all over the walls, and speriments, and plays and lots of games, and I'm in the Rainbow

Trout reading group. Sometimes Mrs Smith gets a queer look on her face. My brother Terangi has just started school, so I look after him. It's nice to have someone to look after. But he makes me feel shy sometimes when he calls me "Aroha" — my school name is "Arrahar".'

Joan Smith

'I don't see any point in having maori in the schools. It's not going to do anyone any good. This koh-hangar rio business is just a flash in the pan — they're trying to make us feel guilty about things that are over and done with... history is history. The education system has enough to grapple with as it is without throwing this at us too. I work very hard to give these children a vital, exciting learning experience, to equip them for what lies ahead. What am I supposed to give up to put maori in? Reading? Maths?

Sarah Jones

'I teach new entrants. I've been teaching for four years now, and I like it most of the time, though it's hard work and some days I get disheartened. About six months ago I went to a meeting about maori in schools and listened to some wonderful maori people talking. I went away thinking "How did I get to this age and not know there was this whole other culture in my country?" Well, I knew it was there, but I'm so ignorant about it all.'

So I made some enqiries and have gradually been finding out more about it. I find it amazing that we pakehas are so egotistical that many of us just totally ignore a whole chunk of what our society is about.

Anyway I've been to two hui's, and I've loved it — though I felt very ignorant and inadequate. Now I'm going to night classes to learn the language. It's hard work. I've never learnt another language before, but I believe it's so important, I've got lost time to make up for. It's really difficult to get my tongue around some of those vowel sounds, and I find myself practising over and over again, A.E.I.O.U., even in the bath or driving to school. Sometimes I don't trust my own ears — I hear my tutor say one thing, then I listen to a tape, or watch Te Karere, or hear someone else say the same sound — only it isn't the same sound. I suppose it's the same in english, when you think of the wide range of vowel sounds that New Zealanders use in everyday speech. Yes, it's very hard work, but my tutor keeps on saying "Don't be afraid to practise what you know. It will come more easily to you... the more you use it the better you'll get." She's very encouraging and gives me good ideas of things to do with my class. I know I've got to use what I know or I'll give up. If I wait to be a fluent speaker before I'm brave enough to speak to the children, I'll be waiting till the day I reach the grave. No, I've got to keep at it.'

Principal

'There's a lot of pressure coming from the department. We've just got to get some sort of maori programme going. The syllabus will eventually come out, and teachers are going to have to come to grips with it. Then there are the children entering school from the kohanga reo.... What do we do about them? With no inservice time available and very few opportunities for teachers to learn maori, the young ones are not even leaving training college with enough background, I feel we are in an unenviable position. I have ten on the staff here. A couple of teachers have got a maori club going at lunch-time. The children enjoy that.

We try to make sure that a certain number of legends are in the social studies and language programmes each year at each level, but I know the teachers shy away from pronouncing the maori names. Young Sarah in the new entrants classroom is going to classes at night, and I know she's enthusiastic about it and uses the language in her classroom. I wanted her to have time in the other rooms where they're not getting any, but she says she's not ready yet and needs to gain confidence with her own children first. For example, I'd like to get her into Joan's room.

Joan is an excellent teacher in most areas. Her children do all sorts of exciting things in drama, art, outings, language, science, etc., but she's just not interested in maori. What can I do? If I force her to do anything, she'll do more harm than good with the attitude she has.'

Rangimarie

'I think I've got what the pakeha calls Burn Out. My tane says we're going back home, to give me a break. And then he worries that I'll work just as much back there. There are so many people thirsting for te reo. Hungry to learn, needing to learn. I look at our young people, and how they feel they've missed out. And others, those who used to call themselves part maori, discovering their taha maori. Then there are our pakeha cousins.... Look at them. It's incredible to see them. Government workers, lawyers, welfare officers, people from all walks of life. Clumsy and pink-faced, struggling with it. I say to them "Be humble, tread softly, nurture what is inside you, what is inside all of us, and we'll work together to make our country better than it has been."

So many people trying and doing their best. And so many misunderstandings too. That makes me sad. Scared of each other for so many reasons. The young maori parents uneasy about the school. The pakeha teachers feeling very shy about how to make contact with our maori families. Our kohanga reo people apprehensive about what will happen to our mokopuna who have to face the pakeha system. Even

the poor principals (I never thought I'd hear myself say that), caught up in a big system that doesn't know where it's going or how it's going to get there. Teachers and parents see the principal as the boss, but really he or she is just a little cog in the great big education wheel. For me, the important thing is to stop blaming and get closer to real people. We can help each other so much. Everyone has something to give.

It's exciting, when we gather together and look at all the things that are happening... all the dedicated, committed people, giving of themselves in so many ways. But then there are days when we get knockbacks and we wonder how we're going to overcome all the obstacles.

I have many friends in this city. But I know the call from the old people back home is too strong for me to stay here forever. 'Come and help us here,' they say. 'You understand what our young ones need to help them live in both worlds.'

Sir James Henare

Sir James Herare has walked and talked with those great maori statesmen and knights of the past, Maui Pomare, James Carroll, Te Rangi Hiroa, Apirana Ngata and Eruera Tirikatene. "They were the heroes I worshipped as a young man. The mere fact that I am a knight does not prevent me paying them and all my seniors my respect even to this day."

It is this link with time past that gives Sir James an aura that envelopes a lifetime of service to the maori people both in war and peace. As he puts it, "I was brought up in an age when our tupuna and elders demanded instant obedience and respect for authority. Whakaiti, or humility, ethics and good manners were part also of our training. For example, out of respect for visitors in the homes and on the marae, the tangata whenua and certainly the children were not permitted to eat until the visitors had eaten. As children and later as young people we were not allowed to speak in front of our elders in a hui. Indeed we were to be seen, and not heard and to use our listening powers. I was taught that service to one's fellow man was the greatest reward in life."

Sir James says he was probably old before his time, for generally speaking, he did not play much with other children. He preferred listening to the elders. "My love of my culture was instilled in me at an early age, cultivated in my attending the last whare wananga of my subtribe Ngatihine. All my cultural background and tuition was eagerly sought by me and freely given by my tutors."

As a boy he lived with Sir Maui and Lady Pomare at their home at Melling and with Sir James and Lady Carroll in Hill Street, handy to the Catholic Basilica.

"Nothing gave me greater pleasure than listening to my father, who was Member of Parliament for Taitokerau and Sir Apirana Ngata, Sir Maui Pomare, Sir Peter Buck and Sir James Carroll discussing matters of great importance to the maori people."

So it was quite natural to move into the role of service to his people.

"Those of us who were literate in European terms became mouthpieces and channels of communication between our people and the pakeha."

His own grandparents, and later his father on his death bed, exhorted him never to leave his people and the marae. "I went back to the marae, doing all the usual chores, such as working at the back, looking after toilets and later taking my place on the paepae. Some of my brothers who were not very interested in these things and thought I was mad dubbed me the tohunga and the bishop, because of my deep interest in church matters as well. My grandfather, who was an Anglican minister, once said to me, no man can be a balanced person without a spiritual and religious background. With experience I concur wholeheartedly."

It was his loyalty to his elders and people that prevented Sir James from accepting overseas appointments. He remembered Sir Apirana saying "only a shag flys off leaving behind his droppings".

It was this same loyalty and obedience that saw the young Jim Henare being told by his father and grand uncle it was time he was married and his future wife had already been selected.

"My wife and I were betrothed (Puhi) to each other when we were both round about three years of age. Two weeks after I was informed, that it was time to get married, we were wed."

Sir James spoke highly of his wife and the lifetime of service and support she has given him. She was the one that kept the home fire burning, enabling him to give of himself to the maori people.

The mantle of leadership bestowed upon him by his elders and the people, rests naturally on his shoulders, taking over from where his heroes of the past left off.

And he has definite ideas where the future lies for the maori people.

"We have got to meet the modern world and its technology head on. The only way to do it is by way of the secondary and technical schools, the univer-

sity, the factory floor, the farm, the skilled hands and habits of economy. This is the only road, no matter how winding, stony or pot holey. By it we rise or fall, fail or succeed.

"No longer can the maori people afford to waste its substance for the superficial. We must learn to stand on our own two feet, rather than depend on others, by developing both material and human resources, to better enable us to survive in a predominantly European monetised socio-economic system.

"We must believe and appreciate that among the many qualities indispensable to the progress and success of our people are self knowledge, mastery over our follies and passions, a keen sense of duty and moral obligation. Foremost in the greatness of a person as for a race, is its character.

"Our ability to endure, to perservere, and to be patient, is being tested by the difficult times we are experiencing. With traditional courage, determination and fortitude we shall win through."

Unemployment, economic and cultural deprivation and social disorientation have created insecurity, confusion, and lack of achievement especially in our young people, said Sir James.

"The emergence of a maori renaissance or nationalism is bringing with it

Sir James and Lady Rose Henare

Wherever Sir James Henare goes nowadays, he is surrounded by talk that he is destined to become New Zealand's first maori Governor-General. He admits that it embarrasses him, but acknowledges that he is stuck with it since Maori Affairs Minister Ben Couch first hinted at the possibility last year. Sir James says he would rather not talk about it publicly, except to say that having lived a life of service to his country and the maori people, he would not shirk any task he felt was his duty.

quarrelling and fragmentation of effort. We sometimes become very vocal about our rights but sotto voce about our obligations and responsibilities to ourselves, our families and the wider community.

"Let us not dwell for long in bigotry, not temporary political gain, nor in abuse of another section or race.

"For in the full tide of life, there is no time for self pity and vain regrets. There is time only for striving, high endeavour and achieving.

"Already more positive, things are happening in our society, but we hear very little about them. There are more of our people in top positions of responsibility and decision making."

To recent suggestions made that he could be the next Governor-General, Sir James says he cannot comment, it would be improper for him to speculate as it is entirely a matter for Government and the Queen.

"Before we can truly become multicultural we must learn to be bi-cultural."

Speaking to young maori trainee journalists recently, Sir James spoke of the heavy responsibility that is there in seeking the truth and presenting a balanced view and the aspirations of the people.

"It is important to present the truth. But equally important is the seeking of it. You are going to experience difficulties over divided loyalties to your own people and your employers. But in the end truth must prevail. Knowledge of your maori language is desirable if you are to penetrate the innermost thoughts of a maori."

Those fluent in the language have a distinct advantage over non-speakers he said.

Sir James is a example of a truly bicultural New Zealander, which becomes obvious when listening to him addressing a gathering of people in either maori or English or both.

His knowledge of taha maori sits easily besides his taha pakeha. Sir James is one of the last links with the past and its rich history.

Because of his leadership and intimate connection with the kaumatua wananga, kohanga reo and whakatauira wananga, he and Dame Te Ata-i-rangikaahu are joint patrons of Kohanga Reo.

"I sometimes tell stories to my grandchildren and young people about how we lived and played on the marae. As children we were not permitted in the meeting house during a hui.

"When the cooking was over in the evening, we children would gather around the open fire, spread-out empty kumara sacks, rake the warm ashes on our feet and huddled together for warmth, go to sleep. When the cooks arrive to make breakfast, we have to get up and down to the creek for a wash. If breakfast is late, off to school without it. So breakfast and lunch consisted sometimes of taraire, nikau and titoki berries in season. At meal times three or four children would eat out of a fairly large flax dish. The only cutlery was mussel or toheroa shells. What scruffy urchins we were.

"I suspect my grandchildren believe my stories with a grain of salt.

"There are times when I long for those carefree days when we lived together as a community, sharing together our joys and sorrows, with a spirit of broad humanity, kindness, aroha and acceptance of responsibility one for each and all for one.

"As the hastening years unfold, let us preserve the good that is old and add to it the good that is new, in our march towards an even brighter and more glorious testing. Kia ora ra koutou i raro i te maru o Te Runga Rawa."

Dun Mihaka on Maori protests

Rear ends and other odds

by Jenny Ruth

His bared bottom received worldwide coverage during last year's royal visit. It gained exposure again this year at the New Zealand Party conference.

Unashamedly unemployed, Te Ringa Mangu (Dun) Mihaka, 43, is a maori activist, a political agitator, a writer, a lecturer; a man of many parts.

A few of these were covered when he came to talk to our maori studies class — he wore shorts and singlet and a pair of workman's boots. Large and solid, a square-shaped presence with a touch of a boxer's grace, there is nothing wishy-washy about Dun Mihaka.

At school until 14½, he says his real education came from the police, in court and in prison.

He has in excess of 80 convictions and is still counting.

"If there's any area where I've had any influence at all, it's in the courts. I've used the law as a platform."

Some judges admire him, "a highly intelligent man"; some policemen think, "He's just a pub brawler."

Turning his experience to advantage, he also gives legal advice to others.

"The advice I can give won't get them off, but it will help them to understand what's happening, why the court is set up the way it is and whose values it represents."

He objects strongly to lawyers — why give an income to a parasite, he says.

"Lots of judges have asked me why I didn't become a lawyer so I could help my people more. But I think a person's best lawyer is himself."

Still a card-carrying member of the New Zealand Party, he explains, "All parties have some policies I'd agree with — even the Nazis."

Abolition of the maori seats attracted him to the conference. No section of the community should have special privileges, he agrees.

But, "The remit was aimed at the prejudices of those who were there... one woman said she supported the remit because there are no full-blooded maoris left."

Although Dun is himself 100 per cent maori, this is irrelevant to the issue, he said. "You show me a full-blooded pakeha and I'll show you a full-blooded mongrel."

This prejudice and the party's hypocritical treatment of him inspired the famous gesture of contempt.

"As soon as I appeared at the door they were all over me, wanting me to join." Enthusiasm was even greater later when they tried to repay his membership fee.

"Ten dollar notes were coming from everywhere — I thought it was a reward for my contribution to the party conference."

But that was just an ordinary downtrou, he said. He keeps the real thing for royalty.

"Muldoon's always saying maoris use pakeha methods of protest. I've often thought that one of these days I'd show him a true-blue maori protest." That side of maori culture should get as much airing as anything else, he said.

"I'm sure Princess Di quite enjoyed it, but I'm not bragging."

Dun Mihaka's relationship with other maori activists is an uneasy one.

He finds much to criticse in other maori protests, particularly the 1975 Land March and this year's hikoi, although he approves of marching.

The Land March was an effective protest but not a great historical event, he said.

"The whole community was involved — the police, traffic officers, the media."

Dame Whina Cooper — "She's as tough as old boots" — was the main problem, he thinks. Everything went well until they reached Parliament.

"Then the old lady took off and left us in the lurch. All the way down she had been saying we would stay until we got a guarantee that no more land would be taken.

"The thinking behind the so-called hikoi was dim-witted — gaping holes you could drive a truck through."

Of hikoi leader Eva Rickard, "There's a stickability about her — she sticks like glue.... She talks on the one hand about bloodshed and fighting and on the other hand about peace and love."

Maoridom supports things like the hikoi because their emotions are aroused, not because they necessarily understand what it is about, he said.

No one likes the media and Dun Mihaka is no exception.

"The first priority of the media is to advertise the values of the ruling class. Most journalists are common people like you and me, but I know that when the journalist has finished writing it has to go through the editorial process — by the time it's gone through that it's unrecognisable."

But he says of the hikoi's coverage: "If they had reported it was peace and harmony then I'd have cause to worry."

Dun Mikaka

He admits supplying derogatory information about hikoi walker Titewhai Harawira to the *New Zealand Times:* journalist Kate Coughlan wrote that she "seems to see herself as some sort of macho fairy-godmother."

Other maori actions don't get off lightly either.

Maori International is doomed to failure. "They're saying, 'let us rip you off for a change'." But it will be an invaluable experience, he thinks.

"People vote for the Mana-Motuhake Party, not because they understand their policies, but because they're fed up."

But doesn't he think maori people get enough criticism without him adding to it?

"I'm not criticising the person, but the ideas. . . I want people to have a more balanced view of the world. . . I don't want to be remembered as someone who was only concerned with my own skin."

Mereana Pitman — On the road to find out

Maori people need to be revolutionaries, to do as women have done, take the information and make it work for them. That's how women's lib worked says Mereana Pitman, a Maori woman working for a slightly different cause.

Mereana sees herself as a communicator in a world taken up with things rather than people. She sees the Maori people as not having access to all the information by which the system we live in, functions. "The information stops at a certain level and only those in the know get the message."

She speaks from experience about getting access to information. A group she belongs to. The Womens Web Collective wanted to make an album of acoustic music. Problem was that all the normal channels such as recording companies, music groups and others wouldn't loan any money to the women. It was left to them to raise the sixty thousand dollars needed. Mereana puts it down to the belief that a group of women musicians weren't seen as a sound investment.

"In the recording industry women are treated like shit, they're seen as slinky bodies or backing vocals. Us women were able to gain strength from each other and from the women's movement around the country. We did the album and arranged our own distribution ourselves, and now a year later we've broken even with a bit to spare.

"The point is that to do all of this we had to do things we'd never done before, and that took finding information and breaking it down into simple language."

Mereana goes for the simple language and doesn't mince words about the ideas close to her heart, maori women and music. "Maori women have it doubly bad, in that they're at the bottom of the picking order, they're put down by both maori and pakeha men.

"I think maori men are under more pressure to perform either in competition with the pakeha man or else to maori ideals they're not too sure of. Either way they can't let it out and so they suppress their frustration. For some young maori men the right to whai korero is nothing more than an ego thing and it's used to put women down. I'm not talking here about women speaking on the marae because where I come from in Ngati Porou, women have always spoken. I mean about maori women always being consulted in decision-making, they have complimentary roles with men in caring and nuturing. Maori women have great strength and foresight "I remember hearing my kuia, Whai McClutchie doing a whai korero when I was nine years old. I thought she was amazing. I guess I grew up accepting that role.

"But then Tuini Ngawai some years ago had to go knocking door to door to get her songs published, and now thirty or so years later there's hardly a Maori club in the land that doesn't have one of her songs in their repertoire. It's hard to imagine Inia Te Waiata having the same sort of problem. You see it's alright to have women weavers but not carvers or musicians.

"For real change in treatment of maori women there first has to be a realisation by Maori men of the complimentary nature of maori women. "I think its because of this existing blind spot that a maori woman writer like Patricia Grace doesn't get the recognition she deserves as New Zealand's finest short story writer.

"In this talk about the role maori women should be playing I'm not talking about who does the dishes, I'm talking about survival of a race."

Mereana also believes young maori people are verbally oppressed and angry and need to express that feeling, and a marae is the best place for that. However she says a lot of maoris can't get access to their own marae because they can't afford to hire them.

"Back home in Wairoa, we can't use our local marae because it's always booked out to pakeha groups having socials. I think the Hoani Waititi marae in Henderson, Auckland is an example of a marae being run by people not into acquiring power or prestige. It's there for the people.

"I reckon on the road to competing with the pakeha, some of the maori people have forgotten about taking care of the spiritual side. The economic side of things has gained too much importance. We've got to redress the balance."

Maori Womens Welfare League President, Georgina Kirby being presented with her chain of office from Lady Lorna Ngata.

The presentation took place on the Taihoa marae, Wairoa. Mrs Kirby comes from the Wairoa area but lives in Auckland.

She also received a carved wooden vessel for holding the chain of office and feather cloak.

Doing time hits home

Maxine is a maori woman who has done time. She's agreed to write about her time inside and out in the hope that other maori people can understand and learn from her experience. For reasons of anonymity, Maxine's real name is not used.

Maxine worked with the writer prior to being released. She was determined that her past was to be forgotten, although freely admitting that her period of imprisonment was a deserved punishment for the crime that she had committed.

She states that sentences imposed on those charged with theft of money are incompatible with those imposed for acts of violence. Money value seems to influence the period of imprisonment served, which is a degree of gross injustice in many cases.

Maxine has almost completed her two-year term of imprisonment. She holds no bitter grudges. She has had to come to terms with the changes imposed on her life and on her home, her husband, her family and close friends, and the changed attitudes of the small-town community where she lives.

There is no need to dwell on her crime other than to say that it was a "white-collar" offence spanning five years in a position of trust and responsibility and involving a substantial amount of money. Maxine admits that if audits by her employers had been carried out correctly she would have been apprehended a long time ago. Because they were not carried out she continued and the amount grew. She does not use this oversight as an excuse.

There is no beach house, speed boat, cars or anything to show for her indulgence. In fact she cannot itemise exactly where the ill-gotten gains went to.

Maxine had never been before the court previously. She was married, with no children, living in her own home in a small farming town. She had been brought up in the town and her family was well known in that community.

She had strong family support which developed even more as time in prison passed. Without this support her confinement would have been unbearable. It was of the greatest help and comfort at the initial break away from her normal life, although the move to an institution many miles away from her home town ensured that visits by them were impossible. Throughout the time she was away family support both spiritually and financially was a major factor that helped her to remain emotionally balanced. She was not always so placid, as she recalls the first month when she was locked up at 5pm every day in her cell.

Being a person who enjoyed company of others she found solitary confinement almost soul-destroying. She knows now that this one-month rigid ritual of regular solitary confinement was specifically designed to emphasise the reality of prison. Perhaps it needed to be enforced upon a person who was there for the first time.

Dealing with those in authority led to many depressing as well as angry moments. Many requests led to blank refusals and unsympathetic responses. Inquiries as to insignificant matters were left unanswered. Officers and administrators didn't seem to care. Time turned small matters into major problems.

Some administrators were prepared to deal with requests but the majority didn't really want to know. Perhaps this was another ingredient of prison life; the personal need one takes for granted is ignored.

There was a variety of officers both male and female: some good, some bad, some indifferent. Prison officers attempt to impress upon the prisoner at all times their relative stations. If the prisoner is aware of it, it can be ignored, and in some cases used to advantage.

Through her previous employment responsibilities Maxine had had the opportunity to assess people in different situations, socially, and at work, whether as an employee, or as a superior. She was fully aware of how people in varying situations reacted to good comments, to bad remarks and to a mixture of both. The ways in which individual officers interpreted discipline was at first frustrating but through time and patience she became accustomed to this inconsistency — and you can use such inconsistencies to your advantage. Many persons less familiar with that situation would find it very distressing.

As time progressed the authorities realised that Maxine was intent on 'swimming with the current' and not against it and that she was able to announce her own intentions in keeping with the system. She decided to seek her own job once she became eligible rather than be placed by one of the prison agencies. As a result she was able to work in an environment which made outside work both educational and satisfying. Many who did not know what steps were available to them once they became eligible could find outside employment embarrassing, demanding and of very little value.

Maxine fully realises that her biggest task will be her return to her own community life. There will be moments when she knows she may be abused and even ignored by so-called friends. Maxine is prepared for this. She is aware that this reaction is part of her punishment. She also acknowledges that some may still want their 'pound of flesh' but she is prepared for this.

Her time away is probably something everyone can do without. It does not add to one's experiences of life. It's a period where one's ability to survive, physically, morally and spiritually is tested. Maxine admits that her habits have changed. Her outlook on life has altered, and she challenges anyone who has spent a considerable time in prison not to be affected in some way by that environment. Small insignificant issues are major exercises. Many tasks which are mundane to the average person can become demanding and an important factor to her future attitude. She has learnt to be tolerant to those whom she has contact with, and she hopes people can be tolerant towards her. If a term in prison can be of any benefit to anyone (and Maxine has reservations about that) then it has aided her to exercise tolerance and perhaps charity, both for those inside and outside the prison.

Because of her support from home Maxine has not been troubled with matters that have a profound effect on other residents: financial commitments, family troubles, and marriage insecurity plague others. Maxine was able to use her spare time on other pursuits whilst her companions fretted and worried.

Maxine was able to identify subtle racial discrimination. Because of the predominance of maori residents racial matters were never openly apparent but nevertheless existed. Visits by maori groups were well received but were regarded with criticism by non-maori people because there was no other group representing other cultures. Maxine's whanau or family support was an important and valued example of her own cultural benefits.

By the time this article appears Maxine will have returned home, her sentence with remission completed. She knows that her troubles are not over. She knows that perhaps they will never be really over. She has hopes of obtaining a job in her home town. She hopes that she has paid her debt to society, and she hopes that society agrees.

Maewa is Canada bound

Janey Wilson

For 16 year old Maewa Kaihau of Otaki, 1984 has brought change and challenges that she is looking forward to meeting.

Maewa of Ngati Rauakawa and Waikato descent is a sixth form student of Otaki and one of four New Zealand students to receive a 1984 United World Scholarship.

The scholarship runs for two years and she will be attending the Lester B. Pearson World College in Vancouver Island Canada. With the colleges academic year beginning in September Maewa will have already completed nearly a full years study in New Zealand, and since hearing the news of successful application she is 'finding it a bit hard to get into school work.'

UWC Scholarships are granted to students with above average academic ability, they are also chosen by their service and involvement in the community.

Maewa's initial application for UWS Scholarship was forwarded by her school, from there two interviews were held, one with the regional committee and finally with the National Selection Committee in Wellington.

The Lester B. Pearson College has a role of 200 students from 50 different countries and the aim of the college is to 'produce involved, active educated citizens whose attitudes of understanding will be a force against bigotry and hatred in the world.'

Maewa Kaihau

The Lester B. is one of the six colleges around the world promoting the aims of International Education.

For Maewa the main benefit will be learning about and understanding people from different cultures.

'It will be hard work but very interesting in the community schemes I will be involved with, the learning of new languages and mixing with other UWC students.'

On passing examinations United World College students are awarded The International Baccalureate diploma, which is the equivalent to New Zealand's University Entrance exam and an /A Bursary pass, so the academic programme is a very demanding one. The students are also encouraged to get involved in all aspects of the college life.

Maewa has definite plans to go onto university after the completion of her scholarship, and would like to study chemistry which is her favourite subject. She would eventually like to use her knowledge in helping developing pacific countries.

Maewa is the 2nd daughter that Ropata and Tungia Kaihau are losing to overseas study this year. Their oldest daughter, Hinetu travelled to America in July on the AFS programme. Both of the girls agree that their success is due to their parents encouragement and support to succeed in the education system.

'The girls departure will leave a definite gap in our family, but under the circumstances we're quite happy with them leaving. And with one more child to see through school, the adjustment will be a lot easier' said Tungia.

A visit to the Level One Maori Language course in Wellington earlier in May proved fruitful for both girls. They were given Te Rakau language tapes to take to their adopted countries. Maewa would like to take up maori studies on her return home to varsity, she is also looking forward to meeting the other maori student Tama Vercoe who is currently at the Lester B. Pearson College. With his grandmother from Otaki they have more than one thing in common.

Robyn shooting for the top

Claudette Hauiti

Determination, confidence and a supportive family have gone into the making of 16-year-old Robyn Manuel, the youngest member of the Auckland netball team chosen recently.

Robyn sees her selection for the national tournament in Timaru as an ideal opportunity to develop as a player.

'I am young,' she says, 'and have so much to learn.

'This is a good opportunity for me to watch and learn from more experienced players, like fellow Aucklander Te Aroha Clarke and Wellington's Margaret Matenga.'

Training for the tall Aorere College sixth-former consists of early morning runs, club sessions and practising her shooting at a net fixed to the garage at her home in Mangere East.

'I shoot until I feel good,' says Robyn, 'until I know I will get the goals in on Saturdays.'

Suggestions come from sister Emily, with whom she shares the shooting with in her Panmure side, and also from her mother, Trudy, a former Auckland representative herself.

Emily, an up-and-coming softball player, is described by her sister as brilliant.

'She helps me a lot with different moves and with training,' says Robyn.

And what of the future for this 16-year-old?

At school she is an above-average pupil with six good passes in school certificate. This ability is reflected in her maturity on the court.

Auckland coach Yvonne Willering says the Panmure goal-attack was chosen because of her skills as an individual player and her ability to work in a combination with others.

Panmure coach Marlene Flavell says: 'Robyn is an intelligent and mature person for her age and she plays a very hard and determined game.

'I'm sure she has the ability to grab any opportunties that come her way and use them to her advantage.'

For Robyn the ultimate goal is the New Zealand team.

But for the moment she is thrilled to have taken the first major step along the way.

Changes to Maori Radio News times

Because of the clash with television's maori news programme at 5.55pm changes have been made in the placement of the *National Programme Maori News.*

The maori news bulletins at 5.55pm and 7pm on week days have been discontinued. In their place the network broadcasts maori news at approximately 6.38am after the 6.30pm national news and weather with local news following the maori news.

A further bulletin of maori news is broadcast at approximately 5.05pm after the 5pm National News and, on Fridays only, following the mountain areas weather forecast. "Roundabout" will then begin at 5.10pm.

Additional minor changes have been made to Saturday and Sunday programmes. A maori news bulletin in English at 10.30am on Saturday precedes 'Te Puna Wai Korero'. The maori language programmes on Sunday afternoon are now broadcast in reverse order with maori news at 5.30pm followed by 'Te Reo O Te Pipiwharauroa' at 5.42pm.

Looking to our resources

Former stockman Nick Pirikahu leans back in his chair and surveys his new workplace. No more cattleyards and dusty, bellowing beasts. Today he's co-ordinator of the Rangitawhi Marae Enterprise Trust, spokesperson for a workforce of 100. His office in the former Patea Courthouse is decorated with all the accoutrements of big business — wall charts, productivity graphs and personal secretary.

By Yvonne Dasler

The trust was formed when the closure of the Patea freezing works put 800 people out of work in August 1982. Its members and workers come from seven marae stretching north from Kai Iwi to Manutahi on the lands of the Ngati Ruanui and Nga Rauru.

"The closing of the works forced us to look to our own resources," says Mr Pirikahu. "We've always had them, only before we didn't have the time or necessity to utilise them properly."

The resources of land and talent had lain fallow for generations. With the people previously engaged in high income occupations, there had been no need to develop marae enterprises and occupational training schemes. Till the works closed.

"When we looked at the options it was obvious we should use the land around the maraes," says Mr Pirikahu. But that didn't mean willy-nilly plantings. Before a single sod was turned, the prospective farmers toured the North Island, seeking horticultural know-how from rural marae who had earlier faced problems of youth unemployment and industrial redundancy.

By the end of the first year of operation the trust has nine blocks — ranging in size from two to eight hectares — in market gardens. The sandy loams around Whenuakura have long been famed for the high quality kumara they produce, and other vegetables grow well in the coastal Taranaki soils.

Looking to the future, the trust plans to plant orchards of nectarines and kiwifruit and has its eye on the export market with a 2ha experimental block of Japanese squash. Feasibility studies are also being done into forestry and rabbit farming and some members are urging a move into hydroponics.

The trust is administered by a committee comprised of two representatives from each marae who meet monthly to discuss progress, plan for the future and thrash out issues of community concern. Patea's kohanga reo owed its existence in no small part to the enthusiastic backing of the Rangitawhi Marae Enterprise Trust.

"While I was as shocked and upset as everybody else when the works closed, now I can see it's not so bad," says Nick Pirikahu. "It's opened up our thinking and enabled people to discover talents they never knew they had. When the works was going only a few people made the decisions. Now everyone has a say and we share the thinking and the practical work alike."

It hasn't been easy to make the change from one lifestyle to another. People have found it difficult to go from the cocconed world of regular paypackets, assigned tasks and paid holidays to the insecurities and challenges of self-employment, uncertain cash returns, and the vagaries of weather and the markets. It's been hard too, to switch from a timeclock mentality to the rhythm of the seasons. Tonnes of cabbages were left to rot in the ground because they ripened at a time when trust workers were not receiving PEP payments.

But there have been unexpected bonuses. "The support of the pakeha farming community has been fantastic," says Mr Pirikahu. "They're our best allies. Our situation has really brought their heart out and they're a big help when it comes to giving advice and loaning implements."

The best return of all has been in improved relationships. Maraes with a history of distrust and disagreement are now uniting in a solid front to meet a common challenge, formerly shy women are taking prominent community roles, and, says Mr Pirikahu, family life has been enhanced. "It's a good thing the works closed. With all that money and an easy life people forgot their priorities. Now they're spending more time with their families and less time and money in the pub. Patea's a better place all round."

Advanced leadership training

Anania Tamati Randall of Wainuiomata is among the nearly sixty participants attending the Haggai Institute for Advanced Leadership Training convening in Singapore.

Participants come from some twenty-three different countries. These include nations of Africa, Asia, South America and New Zealand. Courses of study include inter-cultural relationships, management and communications.

The Institute Dean is Dr George Samuel, a specialist in nuclear medicine under appointment by the United Nations. Dr Samuel, an outstanding Christian leader from South India, gives a large share of his time to this programme.

Dr W.A. Haggai is the father of the Institute founder John Haggai and also one of the staff lecturers.

Anania T. Randall (left) of Wainuiomata Baptist, New Zealand confers with Dr W.A. Haggai on the campus of Haggai Institute, Singapore.

Nga mahi a te rehia

Two men with fighting tops

What were the games the maori played in pre-pakeha days? *Tu Tangata* takes a look into its archives and reprints the following article and photographs, from *Te Ao Hou* No.1, 1952.

Ka kawea tatou e te rehia '(We are allured by the arts of pleasure.') Such a term was not uncommon in maori speech when the pakeha first came to New Zealand, and began to study and record the maori, their attainments and their industry, in the arts of war and peace.

Raukatauri and Raukatamea, mythical personages belonging to the traditional dawn of maori legend were, according to Elsdon Best, widely considered to be the founders of all amusements and arts of pleasure, but some tribes had other personages to whom they attributed the origin of amusements.

Thus among the Tuhoe tribe Takatakaputea and Marere-o-tonga are said to be the authors of nga mahi a te rehia, the arts of pleasure. Ngati Porou allude to all amusements as nga mahi a Ruhanui (the arts of Ruhanui).

The period in which the arts of pleasure were mostly indulged in was just after the crops were gathered and stored and Ropata Wahawaha, when he addressed assembled members of Ngati Porou at the opening of a new house at Waiapu in 1872, remarked: 'In former times when Whanui rose, the crops were gathered and stored after which the arts of Ruhanui were practiced.'*

In pre-pakeha days, the maori people indulged in amusements and pastimes, many of which are very much akin to those indulged in the pakeha world:

The advent of europeans and their customs had a startling and permanent effect on maori life, one effect of this contact being the abandonment of many old maori ways of life, which included indulgence in sports and pastimes.

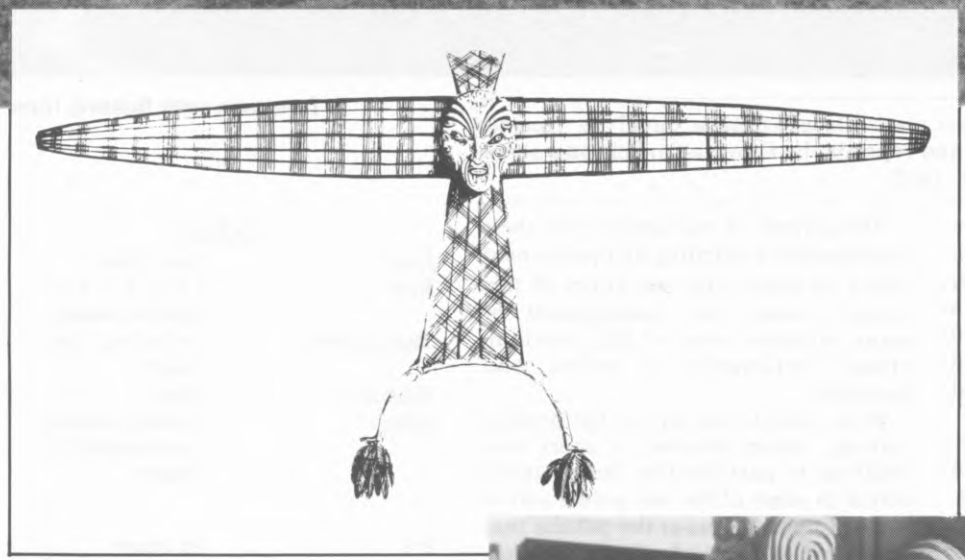
From 1840 to the turn of the present century, maori interest in sport was confined to participation among themselves in some of the old games and in some of those sports of the pakeha that appealed to them, football, running, tug-o-war, and chopping.

Since 1900 there has been an increased interest among maoris in all kinds of sports, and during the last five years it can clearly be seen that not only are maoris participating in sport in close competition with pakehas to a greater extent, but the inter-tribal, inter-canoe and inter-district competitions are increasing to such a proportion that they have become a dominant feature of maori life today.

*The heliacal rising of Whanui, the star Vega, was the sign generally accepted as denoting the time for the lifting of the main crop of kumara. The first person of a village community to observe this star in the early morn, at once roused the pa with the old and well-known cry — 'Ko Whanui... E Ko Whanui', and so the community set to gathering the crops after which came 'nga mahi a Ruanui'. These details are taken from Elsdon Best, *Games and Pastimes of the Maori.*

GAMES	
Maui	Cats cradle
Ruru	Jackstones (knuckle-bones)
Tumi (tarere)	Swinging (on trees)
Pakaukau	Kites
Haka	Posture dancing accompanied by chants
Poi	As above
Whakahoro taratahi	Kite flying
Potaka	Spinning tops
Poteteke	Acrobatics — standing on head, somersaults
Taupiupiu	Footrace in couples
Mu terere	A game resembling draughts
Moari	Giant strides
Whatotoa	Wrestling
Whawhai mekemeke	Boxing
Takaro omaoma	Running
Takaro tupeke	Jumping
Para whawhai	School of arms
Kau whakataetae	Swimming
Whakaheke-ngaru	Surfing
Moari	Waterside swing
Waka hoehoe	Canoe racing
Pou toti	Stilt walking
Piu	Skipping
Pirori	Hoops

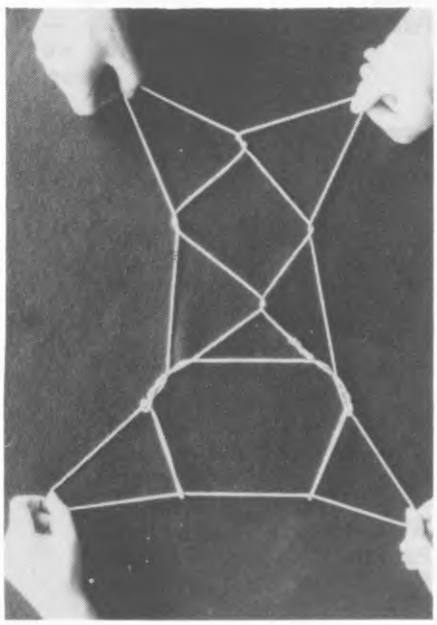
▲ Kites made of toi toi and kakaho at the Whakatane War Memorial Domai



◀ Maori kite

▲ String game

Whakaropiropi (hand games) ▼



◀ Stick games

Potaka (spinning tops) ▶

Ruru (knucklebones) ▼

▲
Stilts

Whakaropiropi (hand games) ▶
▼

NZ Maori Council Notes

by Tata Parata

Maori Affairs legislation is being re-written. The new bill is based on the kaupapa prepared by the New Zealand Maori Council and debated on many occasions throughout the country.

A revision of the existing act is long overdue and there is urgency in passing the bill this year, or at least getting it well on the way. This means that there is not much time for further public discussion.

The Parliamentary Select Committee went around the country so that people had opportunities to make submissions without having to go to Wellington. However, because it is a short parliamentary session this year and because the twelve members of the committee cannot easily get leave from Parliament, there was a strict limit to the number of meetings.

5 & 6 July	Tumatauenga, Otiria
12 & 13 July	Paku o te Rangi, Putiki, Wanganui
24 July	Rangimarie, Christchurch
25 & 26 July	Tama te Kapua, Rotorua
2 & 3 August	Poho o Rawiri, Gisborne.

The Minister of Maori Affairs, Mr Ben Couch, said recently that legislation dealing with vital questions of ownership and use of Maori land has been referred to Parliament's Maori Affairs Select Committee.

It is the second stage of the Maori Affairs Bill. The first stage of the Bill was introduced to Parliament in December last year and is already before the select committee.

The first stage of the bill dealt mainly with the Maori Land Courts and the general principles which apply to interpreting and applying the legislation.

The second stage of the bill is considered to be the heart of the new legislation because it deals with the questions of ownership and use of maori land. It continues the revision of the Maori Affairs Act 1953, the Maori Housing Act 1935 and their various amendments. In 1978 the government intended to consolidate these acts, but at the request of the maori people it decided not to proceed.

Instead, the New Zealand Maori Council was asked to consider the existing legislation and make recommendations to the government.

Council kaupapa

In February last year the Council submitted a kaupapa and most of its proposals were accepted in principle by the government.

'The proposals in the Bill are bound by two common threads. The first is the principle that Maori land interests should be recognised as being held in trust for future generations. The second in the principle that the law should provide for the retention of Maori land in the undisturbed possession of its owners,' Mr Couch said.

The second stage also deals with the alienation of and succession to maori land, administration and distribution of estates, special provisions for leasing maori land, trusts and maori incorporations.

Who may land go to

The Bill sets out to govern the disposition of land by relating alienations and succession to a class of people who are able to acquire interests in Maori land. In broad terms, that class is the kin group associated with the land, including the descendants of former owners.

Again, where disposal of the land is through a will, a testator may dispose of the land only to a member of one or more of the specified classes. Those primarily entitled are lineal descendants of the testator. Special mention is made of the whangai of the testator who will be able to succeed to interests in maori land under the will.

A spouse is not entitled to the capital of the land, but a testator can leave a spouse an interest for life, or for a shorter term if specified in the will.

Trusts

Because of the important part that trusts have played in the administration of maori land, the bill recognises five different types of trust.

'Of all the English concepts of law, the trust is the one that most approximates to the maori concept of rangatiratanga, that is, wise administration of all the assets possessed by a group for the group's benefit,' Mr Couch said.

Putea and whanau trusts will allow a family to retain its identity links to the land and also provide the means to distribute any income from the interests for the benefit of the family.

Ahu whenua, whenua-a-iwi, and kai tiaki trusts are also provided for in the bill. Ahu whenua trusts broadly equate to the present section 438 trusts while whenua-a-iwi trusts are broadly referred to as tribal trusts. Kai tiaki trusts formalise provisions relating to people who are under a disability.

Incorporations

The Maori Affairs Amendment Act 1967 equated maori incorporations more with companies, so that the owners became shareholders rather than landowners.

Under the bill the concept of a share is retained, but it is made clear that the share is a beneficial interest in maori freehold land. Maori incorporations, therefore, will be closer to incorporated bodies of trusts than to companies.

'This Bill therefore gives effect to the proposals in the Kaupapa relating to these areas. There are many more examples in the Bill which demonstrates that both the spirit and the intent of the New Zealand Maori Council's recommendations have been captured,' Mr Couch said.

The second stage of the bill will be widely circulated by the Maori Affairs Department and the select committee travelled to marae throughout the country in July to hear submissions on it.

MAORI EDUCATION — ONE STEP IN THE RIGHT DIRECTION

One of the topics for consideration by the Maori Council at its last meeting was a report to the Education Development Conference held at Turangawaewae in March. Major discussion centered on the effects of scaling School Certificate marks so that pupils taking maori and practical subjects were less likely to pass than those taking Latin and other foreign languages.

It was good news to hear a few days after the meeting, that the Department of Education has seen the error of its ways and is going to allow anyone who does well in any subject to get the benefit of those good marks.

Other recommendations

There were three other resolutions passed by the conference that are being referred back to district councils for their views.

1. That maori people have the right to 25% of the education vote ($500,000,000) to develop their own programmes.

The original motion made a claim for 10% of the education vote but was changed to 25% on the grounds that of

the 49,000 children born each year 7,100 have two maori parents, and 4,000 have one maori parent. Thus 11,000 children are born each year who can be classed as maori.

Considering the part that maoris play in general education the conference felt justified in claiming that 25% of education money should be directed towards maori needs as maori people see them. What does your district council think?

2. That in accordance with the United Nations Declaration on Human Rights all maori communities have the right to have their children taught in their mother tongue.
3. The conference declares that the existing system of education is failing maori people and modifications have not helped the situation, nor will they. Therefore we urge maori withdrawal and the establishment of alternative schooling modelled on the principles underlying kohanga reo. Me tuku tenei kaupapa ma te iwi whanui e tautoko e whakamana. Ma te tiamana o te hui e mau tenei kaupapa ki nga hui o te iwi whanui.

MONEY — FAIR SHARES FOR ALL?

The N.Z. Maori Council has been giving a lot of thought to money and how much of it is, or should be, available to help maori needs.

Of the total population some 10% is maori; therefore some 10% of what the government spends on public services should be going to meet those needs. Of the children born today, 24% are maori; therefore we should be seeing 24% of the budget set aside for services to young children being spent in ways that will be of the greatest help to our tamariki.

If 10% of the total population is maori, out of every $100 the government spends, $10 should be for the maori. However, the Department of Maori affairs gets only 50c out of each $100 of government expenditure. That means that the other $9.50 is being spent by other Departments. The Council is looking at the performance of these other Departments in terms of how successfully they are meeting maori needs.

Self-determination is the demand of our people and it is the demand that is being voiced by the Maori Council of Aotearoa.

PROPOSAL FOR A BANK TO FUND MAORI DEVELOPMENT

Whatarangi Winiata, who is Professor of Finance at Victoria University and a Raukawa representative on the New Zealand Maori Council, has written a paper pointing out the need for finance to be made available for Maori developments. This would be in addition to what Maori International might be able to do.

Four reasons are given for setting up a maori development bank:

1. It would increase substantially the amount of financing available for diverse development including hapu, iwi or runanga-led progress;
2. It would increase the number of bicultural people who can specialise in working with maori organisations and could assist with the preparation and evaluation of feasibility studies;
3. It would create a place for maoridom in the financial markets — a domain in which they have no influence at present;
4. It would earn profits which could be used for re-investment and/or for cultural or social enrichment.

Proposals

The following three proposals, in descending order of preference, are presented for consideration:

1. That the government place $20 million with the Maori Trustee. The Maori Trustee Act should be amended but without jeopardising his special position. He should be given the power to use his resources to expand his activities in a manner comparable to the major financial institutions.
2. That the government promote a maori development bank using new legislation similar to the Development Finance Corporation Act and that it appropriate $20 million for the issued capital of the proposed bank.
3. The same as 1. but without the $20 million appropriation.

A substantial injection of funding and energy into maori development is necessary to have an impact on the gap between maori development and commercial advancement in the community at large. The Development Finance Corporation, although not intentionally so, is a pakeha-initiated, pakeha-led and pakeha-managed institution for pakeha people and it has been successful. A maori version is proposed.

Professor Winiata's paper scans alternative sources of financing maori development and it offers proposals for the establishment of a financial institution which would attract funds from the community at large.

For two of the three alternatives the government would be asked to provide $20 million. If it is not prepared to do so, the third proposal is viable and is worthy of serious consideration. With capital of $7 million from the Maori Trustee it could attract substantial amounts of good money into maori development.

DISTRICT COUNCILS: Would you support the proposal?

MAORI AFFAIRS — CHANGES AT THE TOP

For some time now there has been talk of changes in the top organisation of the Department of Maori Affairs. The Maori Council itself has been aware of what has been happening and has been pushing for further maori representation in the senior positions.

From our point of view it is essential to have someone in the decision-making spot who is not only conscious of maori ambitions but who shares them and who is responsive to maori feelings. We acknowledge that there are and have been non-maori staff with a keen sense of dedication to what the department has been trying to do but no one can understand the situation better than a person with first-hand knowledge.

Neville Baker the people's choice

In selecting a second deputy to Dr Tamati Reedy, the Secretary, many different groups, district councils and the New Zealand Council itself, had put forward the name of Neville Baker. At this time his appointment is not definite but there seems to be no other likely candidate.

The broad area of responsibility for this new appointee will be community development. This will cover social policies and programmes such as matua whangai and kohanga reo. It will probably also include housing where new policies are being introduced.

The first deputy secretary will deal with matters such as land development that are associated with the economic wellbeing of the maori people. His responsibility is also likely to include administration and management of the Department's many activities.

NEW HOUSING POLICY

On 10 April 1984 the Minister of Maori Affairs issued a statement confirming that the Department of Maori Affairs would continue to administer a housing programme rather than handing it over to the Housing Corporation.

A review of the housing has brought about some changes:

In future the Housing Corporation will be regarded as the primary source of government finance for all intending home owners, and the department will concentrate on those maori families which the Housing Corporation is unable to assist.

The department will provide an advisory and brokerage service for all maori people regardless of which organisation shall actually provide the house or finance that is necessary.

The main thrust of the activities of the Department of Maori Affairs will be to concentrate on areas of special need.

The government will consider introducing any specific measures that may be necessary to meet the needs of the maori people in a review of the situation early in 1985.

Any changes will be expected to result in an improved housing service for the maori people so that they have similar home ownership opportunities as do other New Zealanders.

Better information

More steps are to be taken to acquaint maori families with the department's policies. Publicity material is being prepared and district offices are to form a network with community organisations which will identify needy cases.

Contacts are to be developed with local Maori Women's Welfare League committees, maori committees, community health nurses, health inspectors, local authority building inspectors and other appropriate organisations. It is important that there is close co-operation with these people not only to identify applicants but also to observe the needs of people in substandard conditions.

Different housing needs

The team reviewing maori housing realised that urban and rural needs are quite different and that these must be considered separately in developing policies. It was also recognised that each applicant has a different set of physical and personal needs and that it is difficult to fix a policy which suits every application.

General needs identified by the review were:

A drive to improve the ratio of maori homeowners to other New Zealanders.

Policies must be directed at the problems of the client and should not be tied to Housing Corporation policies.

Development of low-cost housing which can be provided within the limited resources available to clients.

Second mortgage finance to be more readily available.

Assistance to trust boards, trusts, incorporations and local authorities that are interested in providing rental accommodation for maori people.

Servicing of applications for renovation and upgrading of existing homes.

Flexibility in policy to enable assistance to worthy cases unable to match Housing Corporation criteria.

Providing flats on existing family house sites associated with positive measures for younger generations to assume occupation or ownership of family homes (whare awhina).

Continuation of the programme for kaumatua flats.

Rural housing

Recognising cultural implications, changes are needed to:

Make it easier to utilise multiple owned maori land for housing purposes.

Find acceptable solutions on title issues concerning papakainga land.

Establish closer rapport with town and country planning officials.

Urban needs

The most obvious urban needs are to:

Relieve overcrowding.

Commission specific research into urban housing for maori people and develop initiatives to provide solutions.

Pursue a more active policy on the purchase of sections and purchase or lease land for subdivision.

Identify emergency housing facilities and liaise with groups administering emergency housing.

House the young (flats and hostels — matua whangai).

Research into current use of areas set aside in some cities for the specific purpose of accommodating maori people (e.g. land set aside in urban areas last century for maori use).

Planning for maori land and traditional maori uses

'Tell the pakeha how you feel,' Hiwi Tauroa, Race Relations Conciliator, said to the maori of the eastern Bay of Plenty in 1982. 'Stop grumbling to yourselves on the marae.'

Now, two years later, the maori have begun to speak up, and a few pakeha have begun to listen.

The occasion was the hearing of the objections of the review of the Whakatane District Scheme. Maanu Paul, chairman of the Ngati Awa Maori Executive and of the Waiariki District Maori Council, and chief local agitator for maori rights, had asked that the council hearings be adjourned to Wairaka marae. After three hours of deliberations, the councillors agreed.

The decision was greeted with delight by local maori people who feel more at ease expressing themselves on their home ground. It was labelled 'historic' and 'momentous'.

Paul set about gathering the support of local elders and chairmen of local trusts. The district scheme is racist, he told them. If allowed to pass without change its effect would be to break up maori communities and prevent their further development. The growing numbers of unemployed young people returning from the cities will have nowhere to live, no land to work.

Support also came from the Whakatane Association for Racial Understanding, a mainly pakeha group aiming to bridge the gap between maori and pakeha and to prevent the misunderstandings and fear that arise from ignorance.

May 7. The sun shines as the mayor, councillors, planners, and other interested people gather at the entrance to the marae. Behind them flows the Whakatane River, and out to sea Whale Island looks on impassively.

Mayor, Jack Gow sounds very conciliatory in his speech: 'We hope the scheme will be based on traditions worthy of maintaining and changes worthy of incorporating. Change with intelligence is progress. I hope we'll be able to share the wisdom of the years, of maori tradition and incorporate it into the scheme for the benefit of all.' It augurs well.

The formalities over, the mayor asks where the hearing will be held. 'In the wharenui,' comes the reply.

'Oh, I thought it might be held in the dining hall,' says the mayor.

No, this meeting is the maori people's chance to really air their views and speak their minds, and the wharenui is the proper place for this. There they can speak freely — well, almost.

The maori people though have come some way towards pakeha custom. The wharenui is kitted out with tables and chairs. Tricky. Do councillors take off their shoes, as is usual custom in the wharenui, or leave them on? Some do one, some do the other. One councillor compromises by taking his shoes off once he is inside. Most of the elders leave theirs, on as does Paul himself.

A karakia starts the meeting, maori style. Dan Pakorehe Mason, a blind elder, is given the privilege. Symbolic, Paul says later, to show the councillors that even the blind can see.

The wharenui fills up with over fifty locals. A high-powered group, many of them elders and leaders of local trusts and maraes. Today there is complete unity. They're all there to back Paul. No one raps him over the knuckles, as has sometimes been the case when he has responded to issues without consulting the elders. Today there is nothing but praise for his skills and ability. His presentation and organisation are faultless.

Objections 401 get underway. Paul begins by explaining the meanings and significance of the terms marae, papakainga, whenua, turangawaewae and hui. He goes on to talk of 'maori management' — the marae and maori committee structures, and the Ngati Awa Maori Executive, the elected body whose function it is 'to assist other agencies in the provision of housing and improvement of living conditions of the Maori' (Maori Community Development Act 1962).

Paul reads the whole of the relevant part of the act. He hopes the council will begin to use the maori executive more often, as the Ngati Awa maori's duly elected body. Hearing chairperson Forde Mitchell has already said in his opening speech on the marae that council had asked the maori people for their input into the plan two years earlier but had met with no response. Paul later counters this, saying the council should have gone to the Ngati Awa Maori Executive, not to Kokohinau marae and the Waimana Hall. The executive has, for two years now, been offering to act as consultants on such matters.

The terms and his position clarified, Paul pulls no punches. The district scheme review is monocultural. Maori people make up one third of the district's population. It is not possible for non-maoris to think for maoris. The present council, and the Wellington-based town planners who drafted the review, are entirely pakeha. Maori consultants are essential.

The effects of monoculturalism are illustrated over and over again as the specific objections are brought up. Te Mapou Pa, for example, where planners wish to stop further development along the road opposite the marae, since some houses are vacant and some falling into disrepair. This, says Paul, shows an ignorance of the term 'papakainga', and of the concept of 'ahi ka'. The papakainga is not just the marae. It extends to the houses across the road. It just happens that a highways runs through the middle. Former residents have had to go to the cities to look for work, but they did not sell up as the pakehas do. The houses stay, for the intention is always to return. 'Ahi ka', broadly speaking, means 'to keep the home'.

With the increase of unemployment in cities more people are returning. The planners say these people can return to Te Teko itself instead of Te Mapou. Paul says maoris should not be forced to move from their traditional historical and genealogical links a kilometre down the road. This sub-tribe is differ-

ent from the one on the other side of the river.

Allen Kane, a pakeha surveyor, married to a maori, speaks in support of Paul. He elequently explains some of the injustices he sees. 'Those maoris who live in association with their marae are the custodians of their culture and the heritage of New Zealand,' he submits. "Planning ordinances should not prevent maoris living on their ancestral lands. Papakainga and active maraes need to develop freely in accordance with the needs of the maori community." He likens the Te Mapou Pa policy to a scheme whereby the Anglican Church in Domain Road is forced to move in with the Catholic Church in King Street because the planner sees this as more convenient.

Houses on papakainga land should be a predominant, not a conditional use. In Opotiki, Kane tells the councillors, papakainga development is a conditional use, and in five years no building permits have been issued for papakainga land on the Opotiki County. However, maori people have indicated a desire to build and live on such lands.

Clyde Lambourn presents the Whakatane Association for Racial Understanding submissions. He begins with a lengthy whaikorero in maori. The elders are impressed. So, it seems, are the councillors. One of the councillors' friends, sitting in the audience, mutters to another, 'Who is he?' 'Must be a university type from outside the area,' comes the reply.

Lambourn, however, is a local working at the board mills. He says later that he hopes the way he and other pakeha members of WARU have shown an understanding of maori customs and language will demonstrate to councillors that pakeha people can learn these things. Why should only maori people be bicultural? Maoritanga is the heritage of all New Zealanders and the maori people of the Eastern Bay are always ready to share their knowledge and language. Maybe even the mayor, renowned for his mispronunciation of maori names and places, might be inspired.

WARU joins Paul and Kane in objections to the rural community and conditional development status given to Poroporo, Ruatoki, Waiohau and Te Teko, a status which allows councillors to restrict their development. This is constrasted with the urban status given to the larger, predominantly pakeha Waimana 'to remove restrictions that may prevent settlement of persons who could contribute to the welfare of the township'. This shows understanding of the needs of traditional European settlements, says Lambourn, but the same kind of understanding is not forthcoming in regard to maori settlements.

A similar comparison is drawn between provisions for retired farmers, which allows them to buy half a hectare of farmland for their dwellings, as they may not be accustomed to being urban dwellers.

'Commendable sensitivity and understanding,' says Lambourn, adding: 'Nowhere in this scheme can we find the same sort of sensitivity afforded to maori people, whose ancestors may have lived in the area for hundreds of years!'

WARU also supports Paul in emphasising that it is not just the wording of the scheme that matters, but the way it is implemented. If the attitudes of councillors and council staff remain monocultural, nothing will really have changed.

Lambourn gives as an example the recent issue of the Ruatoki water supply which is so highly polluted that it must be boiled before being drunk. Council staff say they considered improving the situation last year. They wrote letters to Ruatoki residents asking if they wanted to co-operate in the establishmernt of a new supply. There had been no real response. 'Maori communities are highly and efficiently organised," says Lambourn, 'but an approach to them must be made in a culturally appropriate way. Writing letters to individuals is not appropriate. Until councillors and council staff are made aware of cultural differences, maori communities will continue to suffer.'

Keith Cameron, chairperson of numerous 438 trusts (boards elected to take care of land on multiple ownership land) is next up.

'We have the land, the expertise, the man and woman power, the interests of the nation at heart. Just give us permission to build houses on our own land and work there,' he asks. He refers to restrictions the scheme imposes on rural housing: shelterbelts must be planted and horticultural development well underway before housing permits are issued.

'I understand this rule is to prevent people just building a house and then selling it at increased value,' says Cameron. Fair enough. Fine for pakeha land, but 438 trusts are different. Trusts are prevented by law from selling their land. No quick bucks here. And how can land be developed unless houses are allowed first? On one of the 438 trust blocks no one owner lives within 50 miles of the land. Two young maori people he knows, both with degrees in horticulture, cannot come home because of this ruling.

The councillors listen to all this silently. Only occasionally is a small point questioned, clarified. Most say nothing at all, some are obviously uneasy in this unfamiliar setting. But this is a council meeting, even if it is in a wharenui. There is no debate on contentious issues, no reaching of consensus in the maori way. Submissions are head in silence. Even Paul's charges of racism are heard impassively.

But then, after the lunch Paul goes a bit too far. 'In essence then, we do not trust the council, nor do we expect to get fair treatment under this legislation,' he says.

The mayor is not one of the councillors hearing submissions as he was not present the day the request came for adjournment to the marae. But he is in the audience and jumps to his feet objecting.

"But this is a long held belief of the maori people — that we are not getting a fair deal from the council. We express it in the hope the council becomes aware of maori feeling,' replies Paul.

'The council does not set about deliberately to discriminate against maori people," says the mayor.

At this point a maori person in the audience indicates he wishes to speak in support of Paul. In spite of his acceptance of the mayor's comments, hearing chairperson Forde Mitchell rules that out of order. He suggests a ten minute adjournment, time for things to cool down.

It works. Later Paul offers to retract the offending sentence in the interests of ensuring the hearings continue. He speaks rapidly in maori to his supporter, who agrees, then translates for the councillors' benefit. 'Then let the sentence be struck from the record,' says Mitchell and the hearing continues.

The rest of the detailed objections are quickly covered. No questions are asked. Everyone is tired and hoping the submissions will be finished that day.

Just before the end, the paramount chief of Ngati Awa, Dr Eruera Manuera, whose silent presence has been a great support to Paul, is helped out the side door. He mutters to his daughter, jokingly: 'If we stay a bit longer they might even sell us some of our land back.'

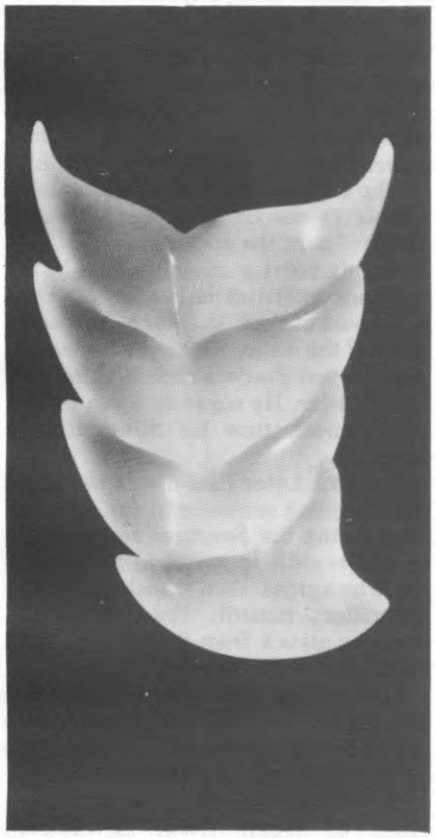
More seriously though, most maori people present are pleased that at last their voices are being heard. Michael White, one of their pakeha supporters says, 'Even though many of the councillors are friends of mine, I must say they are one-eyed. Maybe today their other eyes have been opened, just a little. It's a beginning, just a beginning.'

Paul is thrilled with the proceedings. Never mind having to retract a sentence. The phrases objected to were minor ones, he says. If the councillors had understood the rest, they would have realised that.

One of the stenographers, Margaret Biddle, has a final word the following day. 'I am amazed, truly amazed. At the end Forde Mitchell said he and the other councillors had learnt some new things on the marae. But they've lived here all their lives. Didn't they know these things before?'

Finally, this May, the pakeha began to listen. Whether they understood remains to be seen. **Ruth Gerzon**

Kahurangi displayed at Olympics



Beautifully worked treasures made by five māori craftspeople are on exhibit in the United States, as part of a New Zealand collection.

The objects are part of an exhibition called Kahurangi: Treasures of New Zealand.

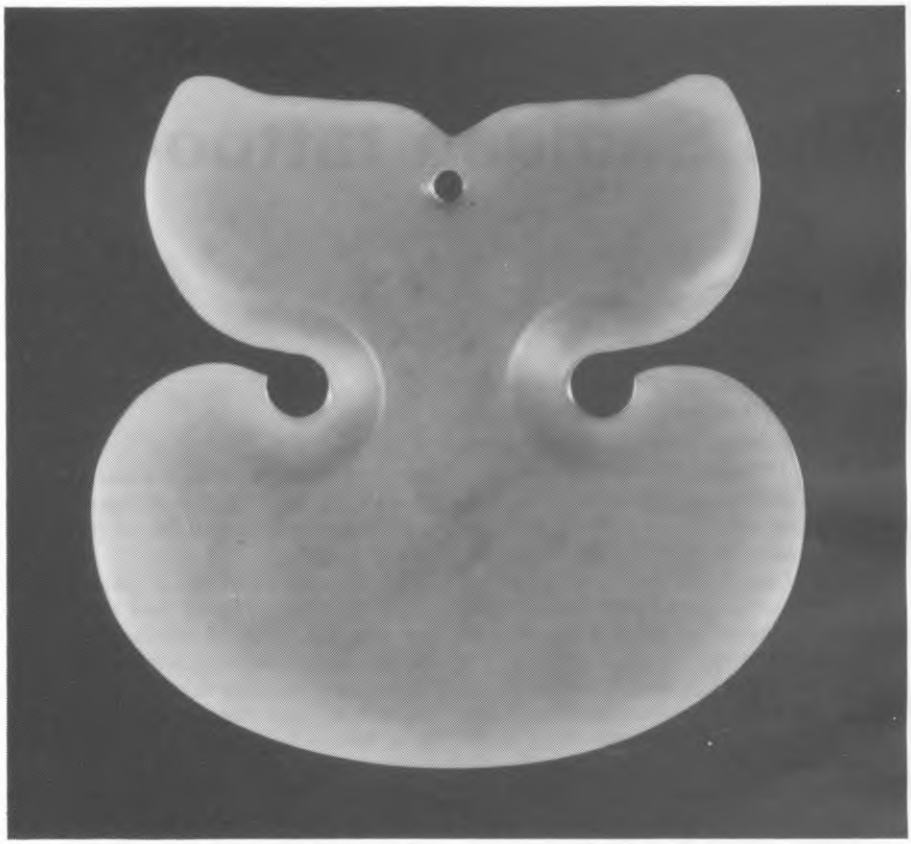
Kahurangi is mounted at the Pacific Asia Museum, Pasadena, California.

It displays some of the best contemporary work made by 22 craftspeople in New Zealand, according to the panel which selected the pieces.

The objects are made from native materials such as bone, kahikatea wood, paua and greenstone, kiwi feathers, muka (flax fibre) and gourds.

Kahurangi opened in June and carries on through the Olympic games till December.

Top left: Whales tails by Stephen Myhre (Beefbone)
Bottom left: Manaia by Neil Hanna (Whale ivory, nephrite jade and silver)
Left: Kahurangi Kiwi by Hepi Maxwell (Nephrite jade)
Top right: Murihiku by Russell Beck (Nephrite jade)
Bottom right: Nguru by Ron Williams (Matai and paua shell)



The pieces have been specially commissioned to mark New Zealand's participation in the Los Angeles Olympic Cultural Festival which coincides with the games.

Jade carver, Hepi Maxwell, weaver, Erenora Puketapu-Hetet, carver and sculptor, Ron Williams, weavers Emily Schuester and Donna Waiariki are the five maori craftspeople with works in Kahurangi. Maxwell of Rotorua has a piece in the exhibition called Kahurangi Kiwi. It is a beautifully made piece symbolising the kiwi in its natural habitat amongst ponga ferns. He also has other greenstone pieces in the display and is one of the artists demonstrating their skills at the exhibit.

As part of an education programme included in the exhibition, four New Zealand craftspeople have been asked to show their skills at the museum. The first one to participate was Erenora Puketapu-Hetet from Wellington. Her korowai of pheasant feathers and muka is on display in Kahurangi. When the exhibition opened she and her husband Rangi were at the ceremony.

They were in Pasadena for a week demonstrating wood carving and weaving. Erenora took a korowai made from muka and kiwi feathers to demonstrate on.

The other craftsman to be asked to the museum was Stephen Mhyre of Pukerua Bay, Wellington. He specialises in bone carving and works with wood and driftwood. His carved hook depicting a spider web is a hei matau in the exhibition.

Rotorua weavers Emily Schuester and Donna Waiariki are weavers who made piupiu along with the guides at Whakarewarewa.

Some of the beautiful contemporary craftwork to be exhibited are works made by wood carver Ron Williams of Lyttleton. His carvings of nguru, wakahuia and a tokotoko adorn the exhibition and the nguru he has made has an aria figure which symbolises a spirit within. The God of the Wind is represented by the swirls.

The exhibition finishes in December but is expected to tour for at least a year.

Also on display in another gallery of the museum is a collection of traditional maori artefacts assembled from private collections in the USA as well as from New Zealand sources.

The Samoan tattoo

by Mabel Barry

The Samoan tattoo (tatau or pe'a) is a traditional art which has been kept popular down through the ages to the present day despite european influence.

The male tattoo signifies the attaining of manhood and is regarded as a prestigious custom by the Samoans as well as being an art form of beauty and cultural identity.

The men are tattooed from the waist down to the knees, while the women are tattooed from the top of the thigh to the knee and sometimes on their hands. The female tattoo is called "malu".

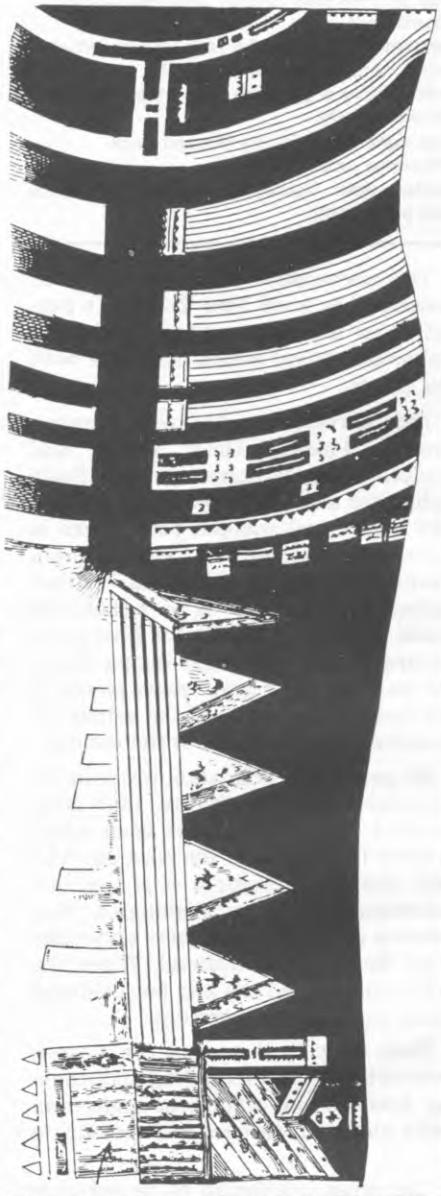
The tattooist uses an adze-shaped tattooing comb to beat the pigment into the skin. A few helpers may assist the tattooist by wiping away excess pigment and blood.

Soot is used for the pigment by burning candle-nut kernels. The design used is basically the same in every case. The motifs represent age-old symbols of the sea which feature a boat prow or stern and fishing spear points. The women's tattoo motifs are of dainty flowers, waves or birds, the work usually done with sharp lemon thorns as tools. Up to the 1900s the women's tattoo was still very popular. Young ladies were known to go in groups to be tattooed. They would never, however, show their tattoo in public.

In the olden days a young man wishing to be tattooed had to confess his sins openly to all his family before he was given permission to be tattooed. Nowadays a young man must be considered of good character and "mana" also, before he can own the tatau as a special privilege.

Because it involves many hours of pain the young man must be brave and courageous for once the tattooing sessions have begun the tattoo must be completed or the young Samoan will bring shame on his family as well as himself.

The missionaries in the late 1800s tried to discourage the Samoans from the tradition of tattooing and were successful to a great degree, but a great number of Samoans have carried on the custom in defiance. As a result the tattoo has remained a living art in Samoa and New Zealand amongst young Samoan males.



Koha poser for marae

Operating a marae in a pakeha world poses its share of problems for students and staff at Auckland Teachers' College.

The Department of Maori Studies welcomes school and community groups into the Tutahi Tonu marae in the college grounds.

The marae and whare whakairo, built last year, are the focus of the Maori studies undertaken by all students at the college.

Three or four groups use the marae each week and the department may be faced with costs of over $100 depending on the length of stay and needs of the many groups.

Department head George Parekowhai says the koha (the traditional gift of a guest to defray the expenses of a visit) is not offered if city guests are not aware of its importance.

Since the college administration is under no obligation to fund the marae, the department is left to fund the visits — or ask visitors for a donation.

Mr Parekowhai says the question of a contribution to defray costs may be raised by the department even though such a request contravenes strict maori etiquette.

'Since we are seeking to develop an understanding of maoritanga we see it as our role to explain the concept of koha to visitors,' he says.

The importance of a guest on a marae paying a koha achieved national prominance recently when Foreign Affairs Minister Warren Cooper left without paying a koha after a visit to Waahi marae.

The ministry later claimed that it had always intended to send a cheque at a later date and made good the omission.

Mr Parekowhai says that because the college marae does not have the traditional support base of a rural marae the question of spreading costs is more important.

Guests are often asked to make a donation because they are city dwellers and may not understand the practical, as well as cultural importance of the koha.

The charge is not only for the use of facilities, as hosts, the students and staff like to prepare and serve the first meal of a guest's visit because that is a tradition. Once the ceremony is over the students will usually return home and the guests will remain for their visit.

While the need for the koha may be pointed out to guests, staff stress that there is no compulsion attached to it and no bill will be sent.

'Sometimes we are left to foot the bill ourselves,' says tutor Rua Pipi. 'We don't mind that. If the koha is only a song from their hearts we would be quite happy.'

Mr Pipi says that some groups pay more than their due and 'it probably evens out in the end. But giving a guesstimate' to the guests avoids embarrassment for both us and them, as it gives them a guideline to work by.'

Colouring the news

Tapu Misa

At a rap session at Te Reo Aotearoa's base in Papatoetoe, Radio New Zealand's Tino Pereira is exploring myths.

The reality of being a pacific island journalist in a pakeha news organisation is, for Tino, coming close to being fired because of an accent which is too samoan sounding, while his competence as a journalist is never questioned.

It's not the most encouraging story to tell a group of pacific islanders. Especially ones you're trying to entice into journalism, but as Tino reasoned, they may as well know the bad news.

Anyway, we'd already given them the good news.

For the first few days of this introductory course into journalism, we'd fed our 17 budding (we hoped) young journalists on the basics of the profession.

Gary Wilson, of the NZ Journalists Training Board, Mike Field, news editor of Sunday News, and Fraser Folster of Radio NZ, gave them a brief, tantalising taste of writing, of the thrill of chasing a story, of hearing their own voices on tape recorders, of being given an excuse to be nosey in interview sessions.

This was the first such course for pacific islanders since the journalists training board and Maori Affairs first started running them late in 1980.

They've aimed ambitiously at starting to redress the imbalance built in to a news media which in this country is overwhelmingly mono-cultural. They have aimed first to woo bi-cultural people to the media, and secondly to try to sell the idea of the bicultural (multicultural even) journalist to the people who run the country's papers and radio stations.

Success (and the justification for the board and the department's investment in time and money) is in the 20 or so maori and pacific island journalists now working in the media.

The first course in 1980 boasts graduates in major news organisations around the country, not to mention the only maori reporter in the South Island, Lois Turei at the Press.

Up to now the courses have been decidedly maori oriented, and rightly so, but lately the growing interest shown by the samoans, the tongans, the cook islanders and niueans have highlighted the need for this separate course.

Tutored mainly by the handful of us pacific island journalists already working (there with the blessings of our increasingly more aware bosses), the course was this time dominated by the samoans — and women at that.

The week at the Pacific Islanders Educational Resource Centre saw "students" ranging in age from a bright, frighteningly talented 16-and-17 year olds to a rather more seasoned tongan of 73.

That they had the talent — whether writing or speaking — to make it as journalists was obvious. One of the tutors, Mike Field, was surprised to find just how "together" they were. And after a brief radio session, RNZ's only samoan news reporters, Fraser Folster and Tino Pereira, had to admit (jokingly) that these great new voices they'd discovered had suddenly put their jobs at risk.

Triumphs during the week came with a spot for one of the students on RNZ's competitive Morning Report programme, and published stories in Sunday News, and Auckland's community newspapers.

While all this up and coming talent made us rather proud of our lot, we had to temper this by preparing them for the less glamorous, less exciting and more frustrating truths of journalism.

Without scaring The Prospects off they needed to know that they would not always be understood as journalists — not just by their employers but also by their own people. To know that the media couldn't be changed overnight. That they may end up working for a big pakeha news organisation which cares nothing for its maori and pacific island readers or listeners. That on the other hand they could expect to be used by those news organisations who did realise their marketing value.

By the same token they needed to be told that it wasn't good enough for them to aim at being mono-cultural journalists either, reporting, for instance, only samoan things.

We needn't have worried. A few were so keen they could not have been put off by anything, while the others accepted it philosophically.

And a few, like our only maori student, an Auckland primary school teacher, had already had a taste of what it could be like to be a maori journalist. Or a journalist who is maori.

In a brief stint at Auckland's Inner City News during the course, she came up with a list of stories that put to shame the city's big dailies, radio and television.

But at the same time, she discovered that it's not always possible to write "nice" stories about your own people. Setting out to do a story that began as a possible case of pakeha-administration insensitivity to maori people, she was less than happy when the facts pointed instead to conflict between maori people.

The course was only a week long, but the real work to get those who want to become journalists into journalism courses in Auckland, Wellington and Christchurch now begins.

Some of the students would need nurturing — whatever talents they had. This means hassling them, writing to them, calling them up if necessary — anything to keep the interest they've shown from dying for want of encouragement.

It sometimes even means coaching them on what to expect from journalism courses which really aren't geared to bi-cultural students.

There have been enough courses — where the talent just fades back into the woodwork — to know how crucial this is. As Gary Wilson has found (having done it almost singlehandedly for the past four years) it can sometimes take two to three years for some students to finally break into this media stronghold.

Of course, the cheeky ones — already expert in the pakeha/palagi ways — will sail through with very little help.

And some others, having used the week to take a long, hard look at this thing called journalism, have decided they have better things to do.

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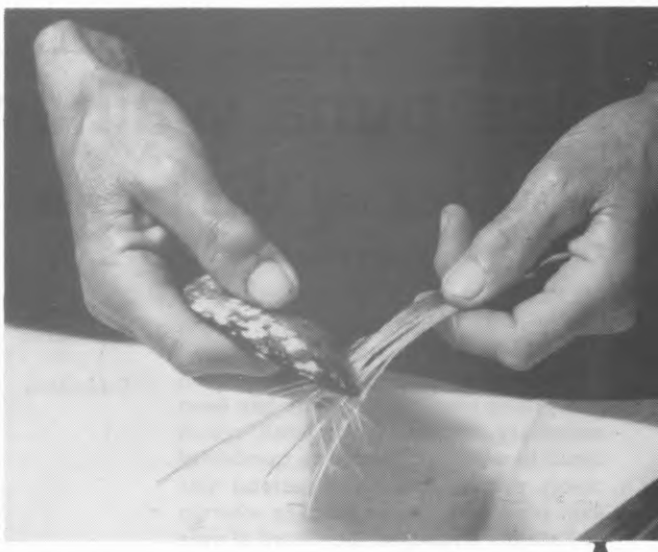
Basket

Because of the large number of *Tu Tangata* readers who replied to our questionaire asking for articles about maori craftwork, we've reprinted an aritcle about basket weaving, from *Te Ao Hou* No. 3, 1953.

It is based on advice given by three kuia and partly on the account in Te Rangi Hiroa's *The Coming of the Maori.*

1. When cutting flax for weaving never cut the complete bush. Leave at least the two inner leaves of each bush standing. Not only are these less suitable for the general run of jobs, but leaving them promotes growth.
2. The leaves are split in halves. Notice the water drops on the picture. Flax should never be wetter than this when cut for weaving. It may split the hands if picked just after rain. Intense sun is no better; it dries the flax too much. Frost makes it too brittle. The weather should be just right.
3. Stripping is done with the thumb-nail. For this basket, the strips are used as they are now. The finer and more ornamental type of basket goes through the processes of boiling and dressing. By dressing is meant the scraping of each boiled strip with a shell to make it pliable and prevent curling.
4. The end of each strip is scraped with a paua shell to clear a tuft of fibre.
5. The tufts are braided into a three-ply braid called whiri by means of strips added alternately on each side.
6. The braid is secured by an overhand knot at the end.

3

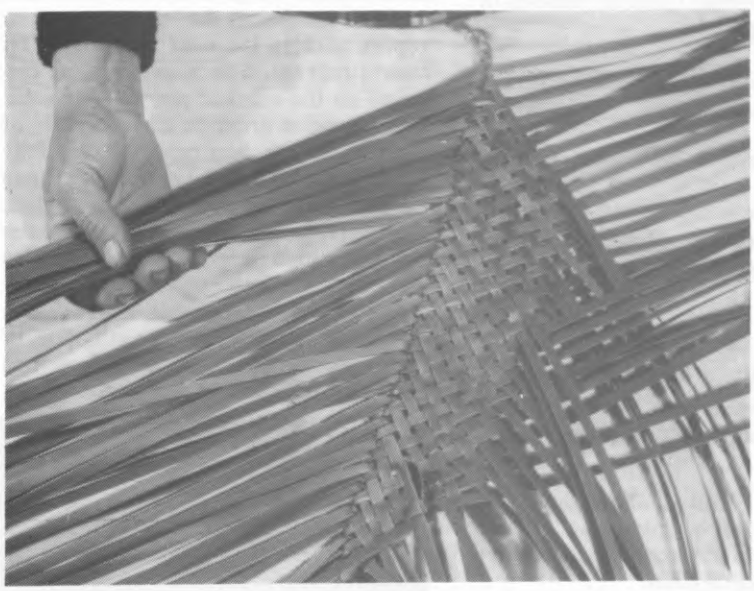


4

weaving

8

7. Work begins in earnest. Looking ahead to picture 9 we see the strips run in two directions. Sir Peter Buck called those pointing towards the right 'dextals' and those pointing towards the left 'sinistrals'. For lack of a simple recognised term we shall have to use these complicated words in what follows. The 'dextrals' are separated into two sets. Every second strip is lifted up and the other kept down. The 'sinistral' is picked up by the right hand and placed between the top and bottom set of dextrals.
8. The sinistral is covered over by the top set of dextrals and the bottom set is raised by the left hand. This secures the sinistral and we are now ready for the next one.
9. One side is finished. As you see, just after the beginning a loop has been made to hold the work together. When both sides are like this, they are brought together and the free strips plaited together to close the gaps at each end to an even depth with the sides.
10. The free ends are plaited in a three-ply braid to form a finished rim.



9

Note the well-shaped base with a sharp edge at each end (koutu). These sharp edges are attended to just after starting to close the gap at each end. Beginning from the end of the whiri an equal number of strips are counted on each side and one strip on each side bent upwards at right angles. That is all. It is simple, once you know it.

10

Nga puna waihanga 1984

(New Zealand Maori Artists and Writers

Te Paki Hone Te Aho Cherrington.

This year the annual conference was held at Ratana Pa, Wanganui (1 June-4 June). As the membership has grown over the years it has been necessary to select a venue which could handle the increasing number of maori people wishing to attend this ever-popular hui. The tangata whenua of Ratana Pa handled the crowd of over 500 with ease and aroha.

Dame Te Atairangikaahu, Dame Whina Cooper, Mrs Whetu Tirikatene-Sullivan M.P., Mr Mike Moore M.P., Mr Koro Wetere M.P., and Dr Bruce Gregory M.P., were some of the dignataries present over the weekend. Mrs Whetu Tirikatene-Sullivan officially opened the conference.

The hui began with members of the Design Council being introduced to the conference. These members spoke of their art field and commented on the society. The Design Council consists of the following people:

Mac Whakamoe	Whaikorero
Digger Te Kanawa	Weaving
Selwyn Muru	Painting
Arnold Wilson	Sculpture
Witi Ihimaera	Writing
Patricia Grace	Writing
Syd Melbourne	Music/Composing
Hone Tuwhare	Poetry
Don Selwyn	Drama
Sonny Keepa	Nga Moteatea
Paki Harrison	Carving
Kara Puketapu	Maori Internatonal

The conference divided into remit discussion groups facilitated by the following people.

1. John Ford, Fred Graham, and Ros Hemera — art education.
2. Ivan Ehau and Jacob Scott — art industry/employment.
3. Sonny Keepa and Witi Ihimaera — art and youth.
4. Georgina Kirby and Katarina Mataira — regional development.
5. Donna Hall and Brian Kirby — the role of the society.
6. Tungia Baker — conservation.

Remits from these groups were presented to the annual general meeting. There was too little time to discuss many of the huge numbers of remits. Those will probably have to be disseminated to the regions via the national executive.

The A.G.M. elected the following as national executive for 1984/85:

President	Para Matchitt, re-elected, unopposed
Secretary	to be chosen
Treasurer	Ross Hemera, re-elected, unopposed
Executive	Tungia Baker, re-elected
	Ivan Ehau, re-elected
	George Waretini, re-elected
	Sonny Keepa, re-elected
	Donna McLeod, newly elected
	Syd Melbourne, newly elected

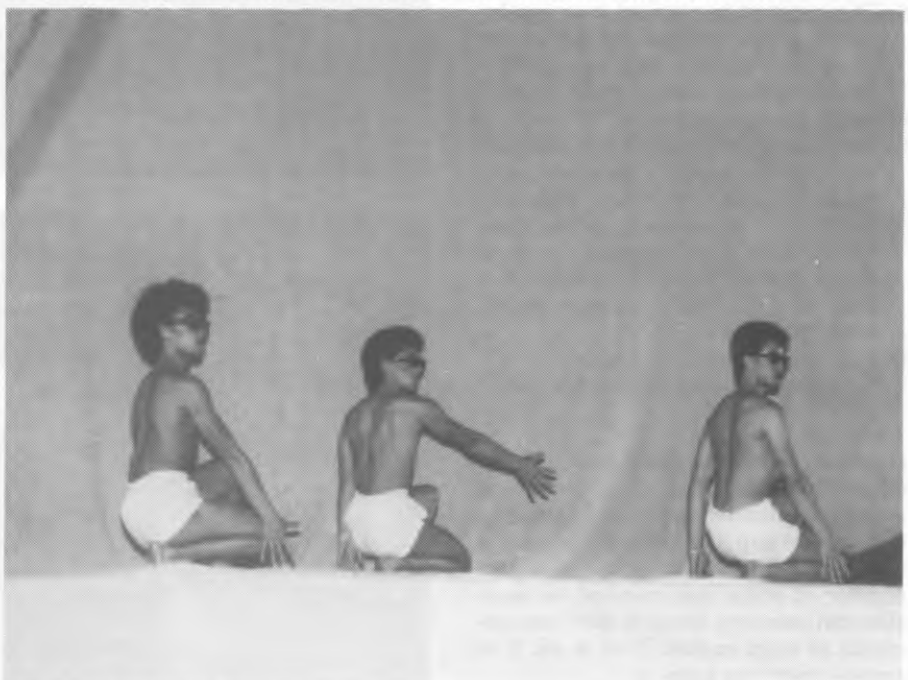
Whilst many matters were discussed at the A.G.M. to my mind the most important were:

1. The change of name to Nga Puna Waihanga (New Zealand Maori Artists and Writers Society).

2. The spirited plea by Miria Simpson for conservation. She exhorted each member to go home and plant and nuture six harakeke plants and to report back to the next conference on their progress. She suggested an embargo on the current pingao plants for four years, in order to make certain of their re-growth. She reported only four areas left which had a supply of pingao — Tai Tokerau, Castlecliffe, Raglan, and Foxton. She also reported on the state of kiekie supplies which are also dwindling. Space precludes further detail but all maori people must become aware of the danger of extinction of these plants. They like ourselves, are 'endangered species' and we must act now for the preservation of ourselves and these rapidly dwindling plants.

A high light of the conference was the visit to the Seargeant Art Gallery, Wanganui, where an exhibition of maori art was mounted to coincide with our hui. Many of our members were exhibiting. They included Selwyn Muru, John Ford, Ross Hemera, Fred Graham, Danny Nicholas, Matt Pine, Mark Klarisich, Baye Riddell, John Hovell, Robyn Kahukiwa, Ralph Hotere, W. Heteraka, Pari Te Whata, Para Matchitt, Jacob Scott, and many others including weavers and carvers from all areas. Some had not exhibited with us before. Their inclusion is welcomed.

A further highlight was the theatre performances of three groups — Te Whai Ao from Waiatarau, Auckland, Te Ohu Whakaari from Wellington, and the quartet from the New Zealand School of Dance, Wellington. Te Whai Ao presented a costumed performance of native forest birds in song, dance, and dialogue. Their style was reminiscent of Maranga Mai and Te Whanau but with a further development. Te Whai Ao generally presented a more contemporary view — there were hints of 'bop' and "street kids" in their performance. That this group could, in twelve or so weeks from the formation of the arts-related work skills course under the auspices of the N.Z. Maori Artists and Writers, starting from complete inexperience in the performing arts, present such a performance is nothing short of miraculous.



NZ School of Dance

Special happenings need special people. Tribute here is given to Don Selwyn, Whatanui Skipworth, and Kuini Wano, as supervisors of the group. The group has performed three times in Auckland and has toured the mid-region of the North Island. Their tour ended with their last performance at the Municipal Theatre, Wanganui, on Saturday 2 June. The whole conference attended.

Similarly Te Ohu Whakaari from Wellington, who used unemployed young people. Their performance included aspects of maori myth in dance, song, and dialogue and included two startingly effective 'ant' people. Their performance too developed further the style of Te Whanau and Maranga Mai but in their own distinctive way. The special people involved here were Darcy Nicholas, Rangimoana Taylor, and Gaylene Sciascia.

Both performances made our young people walk tall. They showed skill and pride in being maori.

The third group was a quartet of three dancers and a drummer. They were from the N.Z. School of Dance, Wellington. Tai Royal and Warren Pakipaki, both maori, and Willie Thompson, a Rarotongan, and Kincho, a black South African, presented three exciting numbers including an electrifying dance based on haka movements. This dance was for me one of the most interesting items of the conference. It showed a 1984 interpretation yet retained the essence of our tupuna.

Again the four-hour concert was a highlight. Personalities emerged and this year the satire was provided by Te Arawa in the form of 'M.I.5' by Ngati Rarururaru. They interviewed Mr Kara-Not-So-Tapu looking for his Respect-Us. The concert was organised by Batman and Ribbon (Paki Cherrington and Keri Kaa) and opened by Mac Whakamoe.

The evening of fun, food and laughter was closed 'in unison' by Batman and Ribbon. Batman would like to inform everyone that his wings were found before he left Ratana.

Dun Mihaka was present and his voice was heard. However we were somewhat preturbed that a clean-shaven gentleman said to be calling himself 'Burt Reynolds' was handing out political pamphlets whilst masquerading as 'Dun Mihaka'.

Once again a very energising annual conference, one which will give us vitality for another 12 months. To me the art exhibition and the N.Z. School of Dance, both showing a high level of expertise, and poet Whiti Taurerewa, epitomise what is best in our society: the former two for the high level of expertise they demonstrated and Whiti for having the courage as a beginning writer to stand up and share her work with us. Kia Kaha, e hine.

Twins star in Waituhi

Huia Wilson

Wellington State Opera House will resound with maori waiata from September 8-15. Witi Ihimaera's opera will be staged there with a cast of well over 50 maori singers.

The opera is called Waituhi — The life of the village.

With a stronghold of maori talent in the chorus and a libretto of both traditional and modern maori songs the opera promises a unique New Zealand experience. The cast includes 22 single roles with a predominantly maori cast.

Auditions were held in May at the Te Herenga Waka Marae, Victoria University, Wellington. Witi said the auditions were so amazing the chorus was boosted so that 60 people will be on stage.

The story is based on Ihimaera's novel Whanau and is set in the village.

Twin ten year old brothers will share one of the major roles. Nathan and Tane Gray of Wellington will play Pene, a 12 year old boy who is learning his whakapapa from his great grandfather.

Most of the roles are for members of the village, Waituhi. George Karepa returns from the city for his wedding at the village marae. His character is played by Richard Haeata from Auckland.

Mattie Jones is the heroine in the story who is in love with George. Her role is played by Lesley Graham from Wellington. Sam Baker is another man in love with Mattie and he is played by Morris Solomon from Gisborne.

Rongo Mahana is a farmer who is very concerned about the whanau. This character is performed by Turi Hollis of Wellington.

Annie Jackson is the granddaughter of the kaumatua, Paora. She is portrayed by Matira Taikato of Tauranga.

Miro Mananui is the village matriarch who is fighting to keep ownership of the land for the whanau. She is portrayed by one of New Zealand's leading vocal coaches, Flora Edwards. Hana and Janey are two of the village girls longing to get away from the village to Wellington. They are portrayed by Lisa Tamariki and April Dawn Maxwell, both of Wellington.

The kaumatua of the village is Paora. He is endeavouring to teach his mokopuna the whakapapa of the whanau. Against the background of this teaching the other characters are seen. Paora is played by Pou Temara.

The supporting roles in the opera include a father and son team who play father and son roles. Abe and John Hurihanganui are from Wellington and director of the opera, Mr Adrian Kiernander describes John as a job discovery for operatic theatre. John is 14 years old.

A Maori sea captain is a pastor in the opera. Te Waari (Ward) Whaitiri, at 72 is the oldest member in the cast. He retired nine years ago after 51 years at sea but still likes to keep busy. He is a member of 14 active organisations.

Other supporting roles are: Heather Couch, Pauline Murphy, Matauranga Te Maipi, Dovey Taiaroa, Harata Solomon, Marjorie Roes, Hayley Rangi, Erin Ketel, and Maori Chorale singer, Mark Metekingi.

Waituhi is the largest theatrical production to be undertaken in New Zealand for many years with a cast of about 60. If the opera is successful it may be staged elsewhere in New Zealand and possibly overseas.

"We are hoping this will be the first of many musical events that will happen in the next 10 or so years," said Witi.

BROKEN CHANT

Authors: *Rosemary Kohu and Robert de Roo*
Publisher: *Tauranga Moana Press,* $6.95

James K. Baxter spoke of 'five water-worn stones... five spiritual aspects of Maori... life —'

arohanui
manuhiritanga
korero
matewa
mahi

This hard-won first book of poems by two Tauranga poets, privately published, takes up these five stones and chisels with them an often anguished but finally rangimarie record of two ara.

Manuhiritanga

Broken Chant begins with two poems of passage as Rosemary and Robert explain how they came to Aotearoa, 'One with links stretching back to the beginnings of this land; the other, the first born of his line' here.

Takitimu
rings in my ears
as I spew forth from this earth,
Aotearoa
I am born in this land.

says Rosemary in the opening poem. Robert remembers

Dutch sailors' blood and bones
enwombed in the tide's lap

and a "Nazi bombed Holland". In poems of whakapapa which follow they sing of

— sunken, dachau cheeks,

My blue-eyed,
ballerina sister
— bag of bones

and of how

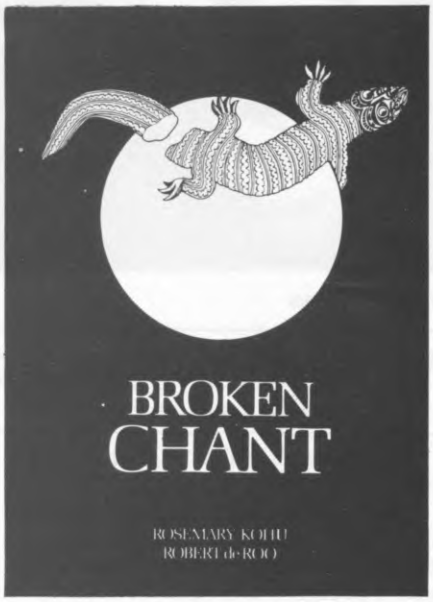
Opa showed us his wedding ring, kept hidden

in bars of soap. there were seventy two in his room — the fat ones died first.

Rosemary tells us

I carried proudly the heritage,
Kahungunu,

I inherited from Rongomaiwahine
a strong spirit.



And then there is whanaketanga:

Memories of chants,
voices gathered together, quite mumbles
of the old people
as they share the open fires.
With kuku shells
they scrape the potatoes clean.

and from a different perspective:

We Pakeha children, emboldened by adventure,
walked across the estuary to Motuopae,
never quite daring to test the tapu
and walk amongst the headstones of dead chiefs.

But there was much pain also, in this bicultural world. How many maori readers will sympathise with this memory of Roberts?

Dutch sailing ships rode triumphant
over oceans on my walls. My father and Opa
looked through my history books, railing
at the English orientation of everything.

And how many survivors of the German or Japanese occupations will empathise with the experiences of a young maori girl documented in the poem 'Taken'?

Ripped away from the fireside of my parents
Thrown into the cold hardness
of... Bethlehem Native School.

a long poem in which Rosemary remembers

seeing no familiar face.
Fear filled my lonely, tiny soul.
Taken from the language of my kuia, koro,
to hear alien voices.

... to have 'kutu inspection'.
Then the de-licing...

to have white medicine forced
into my small body...

only to hear sung:
'Into straight lines — morning inspection'

dresses up for clean panties — stripped of all dignity.

to be taught to become an individual — destroying whanaungatanga

These scraps from 'Taken' only begin to suggest the power of Rosemary's childhood memories — but worse was to follow, for *Broken Chant* then moves towards late adolescence and

Matewa

which Baxter saw as 'the night life of the soul'.

Agonies, rape — cries on the wind
Body beaten, battered, hangs limp.
Shame covers like mist.

From one of five bruised poems about being raped from a section introduced as 'the hardest path'. For Robert who went through Asia and Europe for seven years

I cracked my head through drunken nights,
buying the chaos of my pleasures cheap

and finally finds himself in a Dutch winter

on my knees in the light snow
at a dark end.

Both seem to have come ultimately to face the darkness of insanity which one calls the 'concentration camp of the mind' where the other found 'electrodes rape again'.

Arohanui/korero/mahi

In the final section of their journey we come at last, through the love of others, to the 'speech that begets peace' and 'work undertaken from communal love' (Baxter's phrase — their beautiful book) to 'the human spirit indomitable'. For Rosemary it is a

return to her maoritanga — for Robert a more universal affiliation — for both any recovery must be based on aroha.

You are not Maori, you are New Zealander
— that surely is your aim.
If I should become so,
what Gods will guide me?
I can no longer lie in the arms of Papa.
No, I will not lose my Maoritanga,
for to be a New Zealander,
I will no longer be Maori.

Robert seems to understand this when he says to her

..... You sing
and the land seems to respond
as you tie all the threads into a reason
for being here.

For Robert, the path asks equally hard questions:

What do you mean to me, Aotearoa?
— a santorium in the south seas
away from all the sores
of Europe?

But scratch the surface, here, and your own sores are exposed.

I'll not be bordered by a single tribe,
a single race, a single mental structure;
let me mix
with all the people,
all the poets, artists, and mystics of the world:

their peaks are my turangawaewae.

In their brief introduction these two poets warned us that, 'we feel that we now have something to say, and are not afraid to say it directly... we look towards this land and see in it something of unique value. It has taken a long time to come to see insights, and they have been hard-won. This book is a record of some of those insights and the experiences along the way.

We shall continue to need such honest bravery and difficult thoughts as we all follow the path into our common future. No one could doubt that either of these Tauranga writers was other than tangata whenua; for *Broken Chant* has made it clear that this is so.

D.S. Long, who wrote this review, is a teacher of the deaf in Wellington, and a poet.

by D.S. Long

JOURNEY UNDER WARNING

Author: *Elsie Locke*
Published: *Oxford University Press, Auckland $13.95*

It's refreshing to be reminded I'm descended from savages.

Well, that's how I felt when I started reading the 118-page novel. It tells of a young english boy, Gibby, who leaves his Nelson home and poor family to work with a survey party in the Wairau Plains.

It struck me then, when I encountered two of the major characters in the book, Te Rauparaha and his nephew Te Rangihaeata, referred to by many of the settlers as 'The Old Serpent' and 'The Savage'.

They are portrayed as being fearsome and powerful, but it was pleasant reading to have them shown, although very subtly, as sensible and civilised in their decisions.

Their decisions were really made by the rangatira of the New Zealand Company, under the then direction of Captain Arthur Wakefield, when the europeans were trying to take the Wairau Plains against the opposition of the owners. The confrontation which followed was referred to (and is still remembered) as the 'Wairau Massacre'.

This is where the novel differs from most I've read on maori-pakeha wars. Although the book has no real winners, there is a strong maori viewpoint. This is matched by a european view, but at least it doesn't make either group sound better or worse for what happened. There is obviously a lot of understanding, sympathy and pride in the way Elsie Locke has written the book.

Most of it is based on fact, mainly about her great-grandfather, William Morrison. The information has been traced through family records, newspaper reports (which creates some suspicion) and government records. But the situation is looked at through the eyes of 15-year-old Gibby, who is fictitious.

I would recommend the book to young maori people because it will help them understand or at least give them an idea of how the maori people were done out of their land, and almost their identity, by the influences of european religion and civilisation.

Hiria Rakete

1,000 YEARS OF GARDENING IN NEW ZEALAND

Publisher: *Reed-Methuen*
Author: *Helen Leach, Line drawings Nancy Tichborne*

Helen Leach has garnered her material from varied and far ranging areas of the world. Successfully blending the commonplace and the exotic in a comprehensive history of kitchen gardening through the ages. Each of the following seven sections have been carefully and painstakingly researched over a number of years.

1. Why should we study garden history in New Zealand?
2. The gardens of tropical Polynesia.
3. Archaeological remains of pre- European Maori gardening.
4. The course of Maori gardening.
5. The development of the english kitchen-gardening tradition.
6. Kitchen gardens in the nineteenth century.
7. Gardening in the twentieth century.

As well as interesting text and fine drawings the book contains photographs, maps, a glossary of common and botanical names of vegetables and fruits, references, bibliography and index.

To the most casual of gardeners, the perusal of '1,000 years of Gardening in New Zealand' brings, not only a new perspective, but a sense of history of moving forward from the ancient to the modern in fascinating stages.

Each plant, its propagation and cultivation, every tool and implement embodies its own record of development. This book deals with origins and the movement of plant life from Southeast Asia, New Guinea, the Middle East and the Mediterranean to find relocation and growth in New Zealand.

To Maori or European this should not be dismissed as just another gardening book. It is a wonderful living history with beautiful illustrations by Nancy Tichborne. It brings to life all the archaeological magic and extraordinary progress of horticulture as practised in New Zealand for over a thousand years.

The archaeologist, historian, horticulturist or just the man with a small kitchen garden, will find much of interest in this excellent book.

—R.M. Henden

No hea koe

White people need not take offence at being called pakeha, says race relations conciliator Hiwi Tauroa.

Nor should the Samoan "palangi", upset them, he said in one of his office's explantory pamphlets, "Let's Work Together — Kia Mahi Tahi Tatou." Neither word is or ever was, meant to be derogatory.

"Neither was meant to be insulting. Both served as a means of identification. Each, at the time it first came into use, was acceptable to the other. Both terms were honourable, and both, in general use, still are," Mr Tauroa wrote.

Mr Tauroa says his office has been receiving more and more complaints like:

"I know that pakeha means white pig. I would like you to tell me the word for brown or dappled pig. Until the word pakeha is banned, the Maori will be known to us as the Mongrel Mob."

And "keha is a flea, pa is a village. Maori call us pakehas to insult us, calling us fleas."

And "I had it on good authority that it started in the 1800s and was an adaptation of the word most used by early whalers and sealers — the word being bastard."

"The three statements given seem to have been accepted merely to add fuel to hate justification...," Mr Tauroa said.

He said there were more plausible explanations for the word pakeha.

One was that it was derived from an ancient Pacific word, pakehakeha, describing a white object seeming to rise from the sea. So it could very logically be used to describe fair-skinned people on a white sailing ship coming over the horizon.

Mr Tauroa said that to arrive at the word pakeha from the Maori word for pig, poaka, "would require a complex linguistic ballet".

If it was derived from keha (flea), Mr Tauroa said a possible explanation was that to the Maori, pakeha appeared to pour off their ships like a myriad of fleas.

"They crowded churches and schools, seemed to crowd inside stockades and fences rather than holding meetings in the open marae space, as the Maori people did." In other words, they sought warm, enclosed places, just like fleas.

He pointed out that the Maori did not have a term for themselves as a race, being unaware that there were any other races on Earth before the white man came. As a people, they called themselves tangata, and categorised themselves according to their family, tribal and canoe affiliations.

Captain Cook appears to have been the first white man to use the term Maori to describe the indigenous New Zealanders, spelling it Mayoori, as did early pakeha writers from New Zealand.

One theory Mr Taurao wrote of, is that the term arose from the frequent use of and request for fresh water — wai maori — by the early pakeha arrivals.

● Footnote — as the previous paragraph suggests, the word maori in pre-European times appears to have the meaning, ordinary or common. Accordingly some scholars believe that when used of people, such as in tangata maori, it referred to commoners in Maori society, as opposed to Rangatira, ariki, tohunga or tumau and taurekareka (slaves). If so, it is easy to see how the first white men here found it the most appropriate word to represent the whole race.

Artifacts packed

Carol O'Biso, registrar for the American Federation of Arts, packs one of the maori artifacts recently flown to the United States for the Te Maori exhibition opening at New York's Metropolitan Museum of Art in September.

Looking on is Air New Zealand's cargo co-ordinator Alan Tate (second left) who worked closely with a team of packers including Squirrel Wright (left) and Mervyn Hutchinson, both of Auckland, to ensure speedy, secure transportation of the priceless exhibits.

Each item was swathed in foam packaging and then placed in wooden crates built by Mr Wright.

The Federation of Arts has organised the exhibition which will see the artifacts displayed firstly at the Metropolitan, followed by the St Louis Art Museum and then the de Young Memorial Museum of Fine Arts in San Francisco.

Exhibits, on loan from museums and collections throughout New Zealand, will be returned home in 18 months' time.

Regional speech finals at Turakina

This year the Taranaki/-Wanganui/Manawatu regional maori speech finals were at Turakina College, Marton.

Winners were Mathais Robinson in the Pei Te Hurunui Jones Whaikorero, Kim Hamilton in the Sir Turi Carroll Junior Korimako; Margaret Edwards in the Korimako Senior; and Kuia Abraham in the Te Rawhiti Ihaka Junior Whaikorero.

Mathais is from Hawera High School, Kim from Turakina Maori Girls College, Margaret from Hawera High School and Kuia from Wanganui High School.

Tu Tangata magazine was especially honoured this year when the editor Philip Whaanga was asked to help judge the Korimako speeches. Along with fellow judges, Rangi Nicholson and Jenny Cracknell, Philip found the task very enjoyable.

He korero noa iho

Ka mate te tāne a tēnei kuia. Na, ka haere atu ia ki te niupepa, ki te hoatu i te pānui ki te tangata nāna te niupepa. Ka mea atu ia ki te tangata, 'E tā, he aha te utu mo te pānui i roto i tōu niupepa?' Ka whakahoki mai te tangata, 'Kotahi taara mo te henimeta.' Ka aue te kuia, ka mea, 'E tā, nui rawa te utu, no te mea he tangata tino teitei taku tāne.'

★ ★ ★ ★ ★ ★ ★ ★ ★

Ka tangi te pere o te kura, ka timata nga tamariki ki te haere ki roto. Katahi ka kitea te whaea o tētahi o nga tamariki, e oma mai ana, he hama kei tōna ringa. Ka pātai ia ki nga tamariki kura, 'Kei hea te rūma o Miss Erueti?' Ka oma nga tamariki ki te rūma o Miss Erueti, me te karanga anō ki a ia, 'E Miss, kia horo, e oma, kua tae mai te whaea o Wiri Potae ki te kōhuri i a koe!' Ka oma ētahi ki te rūma o te tumuaki. Na, ka tae te wāhine nei ki te rūma o Miss Erueti, ka tae mai hoki te tumuaki. Ka tohe ia kia haere rāua ki tana rūma kōrero ai. Kāhore te wāhine nei i pai. Ka mea ia, 'Ekore ahau e haere i kōnei, kia hamangia rā anō te nēra i pakaru ai te tarau o taku tamaiti!'

Kei hea ra Mama! Kei hea ra Papa!

Housie seems to figure large in fund-raising efforts by maori communities. While it brings in the money it is also a source of anxiety when Mum and Dad spend too much time playing housie and not enough playing home. However there's no denying the special attraction housie has for maori people. Penny Tangaroa explains some of the ins and outs of housie.

You don't have to be a gun to play housie. All you need is a good ear and swift fingers. Nothing to it.

A 'caller' picks numbers from a box and calls them out. Numbers are from one to ninety. There are fifteen numbers on each card, (which costs from $2 to $2.60), and the player's aim is to try to beat every other player to cover all the numbers on a card.

When that happens, the big brave winner, who usually wears a grin from ear to ear, or is having a hard time controlling nerves and can't stop shaking, yells out loud and clear to let everyone else know his or her card is the lucky one this time. So the card is checked and if the numbers have all been called out the prize is awarded. Prizes are sometimes quite good. They range from $20 to $500.

There are fifty games and these are the main feature when you turn up at housie. There are plenty of other time-killers to keep you amused as well. There's the Lucky Starter, with a sheet of paper with groups of fifteen numbers printed on it and played at the start of housie. How about the Lucky Ender? Same thing but played at the end of the game. Kids' stuff! Specials are another type of ender played after half time, which is usually after game thirty.

This is the best time of all where you can shout your mates a pie and drink at the shop if you won anything before the break, or you can have a quick 'moe', or even go outside and beat your head against the wall if you nearly won something.

After the short break the raffles are drawn and you could be a lucky winner so don't take too long at the shop or you might miss out on something good.

It's loads of fun and if you fancy getting away from home, boredom and overbearing kids and you just want to relax or claim your nerves, why don't you try your luck? A good dose of housie could be just what the doctor ordered.

Na te iti wairua

Te hui mo nga rangatahi maori mo nga rā, wā ranei i heke mai.

'Enga iwi, e nga mana, e nga reo korero o te motu, Titiro atu, Whakarongo atu, ki tō wairua, ki tō atua, ki ō Tipuna o neherō. Hoki atu ki te wāhi tapu, ki te marae-a-tea hei ako koutou ngā taonga, ngā mea pai o ā tatou Tipuna.' Ko tenei te matauranga o nga tangata o 'Te Rangaimarie Trust.' Ko nga tangata o tenei poari, ko Hemi Fox, ratou ko Tamati Tuhiwai, ko Moana Dansey.

I te wiki tuarua o nga hararei o Mei, ka haere au ki te wa kainga o Ngai Tuwharetoa, ki Taupo-nui-a-tia. Ko te take o toku haerenga, ki te aro ki tetahi Hui i whakaturia a te Poari, i te Marae o Te Rangi-ito.

Tekau ma rima nga tangata ki te hui ko nga tangata o Kawakawa, o Rotorua, O Wairoa, o Turanga, o Taupo, o Muriwhenua. Ko nga ahuatanga o te Hui. Ko Hemi Dodds, ko ia tetahi 'Toast Master', ka ako ia ki a matou te reo o te tinana i nga rā o a matou oranga. Ko Tamati Tuhiwai, tetahi Ririhi o te Hahi Mihinare ka ako ia i nga ahuatana o te Wairua ki a matou, a, ko Hemi Fox, te Tumuaki, ka ako ia ki a matou, mo te Wairua, a, nga mahi ki te whai me pupuri nga whakamatautau, me nga Mahi.

Ko aku whakaare o te Hui, ko tino nunui, tino papai ki a au. Tino koa u taku ngakau. Ka whakamohio au mo te mana o a tatou wairua me te mahi e whai ana au, ko te Hekeretari o te Paremata o te Kotahitanga o nga iwi o te ao. Anei te Whakatauki

'Tama tu, Tama ora
Tama noho, Tama mate'
'The Quick and the Dead'

Towards evening

Tonight Maui
you are embroidering the sky
till I cannot see the yellow
of my wishes

Ice rink beach —
skating waves
perform figures of 8
with drowsy sand

Pa-site cottages —
burning bright Tiger eyes
gleam at the
charcoal Kapiti

Darkness
breathes
on the finished garment.

Mainly possums

Today Kahu is postman
handling with care
those possums awaiting R.D. collection
those tight still bundles
with the night & all their life
shuddered out of them.

I have seen the possum
approach death
with eyes hysterical red
facing the challenge of the headlight
the wheel
then later
as an air-mail parcel of Kahu's.

Kerrin P. Sharpe

Te Po o te Horoi

E nga tamariki o Ngai Tahu,
Kei roto koutou i taku kohua,
Puta kē na te toto pakeha.
Nga kanohi pouri ka matakitaki,
Ka inoi, whakarauwhero tonu,
I te puke, te one.

O children of Ngai Tahu,
Now you are in my cooking pot,
Turned white by pakeha blood,
Bronze eyes look out and beseech,
To bronze again on hill and beach.

Geoff Pryor

New magazine launched

A new Maori magazine has been launched to cater specifically for sport. *Te Hau Ora* is published quarterly by the New Zealand Maori Sports Federation and is aimed at promoting maori participation in sports and enhancing cultural identity through the enjoyment of sport.

It is available on subscription or through selected book and sports shops.

Send your Cheque/Money Order or Postal Note to:
The Secretary,
New Zealand Maori Sports Federation Inc
PO Box 68-382
Newton,
Auckland
NEW ZEALAND

Post Paid Annual Subscriptions:
New Zealand ..... $NZ8.00 p.a.
Australia and the Pacific ..... $NZ11.50 p.a.

Wellington Polytechnic, Kura a reo.

VACANCY 84/149, School of Languages (two positions) T1/T2

Tuatahi

Kaiako i te reo maori — kua wātea tēnei tūranga mo tētahi kaiako e mātau ana ki ēnei āhuatanga:
1. Ki te kōrero tūturu i te reo Maori.
2. Ki te ako i tēnei reo hei reo tuarua.
3. Ki te kawe tūturu i nga karanga, me nga tikanga a o tātou kuia, kaumaatua.
4. Ki te āwhina i ngā kaihautū o tēnei kura, ā, ki te hāpai hoki i ngā tikanga o tēnei marae.

Pito korero — I taia tēnei pānui ki te kāhiti o Oketopa 1984, no reira, koutou i tuku mai i a koutou tono i tērā tau, kia kauā e tuku mai ano mo tēnei, kei konei tonu a koutou tono hei whiriwhiringa.

Tuarua

Kaiako i te reo Maori me tētahi atu reo ke — he tūranga hou tēnei mo tētahi kaiako e mātau ana —
1. Ki te kōrero tūturu me te ako i te reo Māori hei reo tuarua.
2. Ki te kōrero tūturu me te ako i tētahi atu reo kē, arā i te reo Paniora, i te reo Tiapani, i te reo Wīrī rānei.
3. Ki te hōhunutanga o nga āhuatanga e pā ana ki te whakaako reo, a, kua eke hoki ki ngā taumata wananga, katahi ka tino pai rawa atu. Tukuna mai a koutou tono ki te kairehita, Wellington Polytechnic, Private Bag, Wellington.

Have you considered teaching as a career?

- Teaching offers an opportunity to help young people develop the skills and knowledge to take their place in the world.
- A knowledge and understanding of Maori language and culture is an advantage if you are considering teacher training.
- Although the demand for teachers in some courses and subjects is less than in previous years there is still a wide range of career opportunities for people interested in teaching.
- Opportunities are particularly good for teachers with qualifications in mathematics, physics and chemistry.

Applications will be accepted until 20 August for Kindergarten, primary and secondary teacher training courses.

Train to teach

- Further information may be obtained from your nearest Education Board or Department of Education office.