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Issue 23 April/May 1985 \$2.00

Tū Tangata

Maori News
Magazine

The eyes of the future

Maori Culture Clubs

Australia

Te Rangatahi Maori Club (Inc)

Contact: Wairangi Paki, 47 Hilarion Road, Duncraig, Perth, Western Australia 6023. Tel: 09 448-7252. Founded by Wairangi and Marie Paki in 1981. Members: 14 to 20 all age groups. Once a month the club performs at a local Maori Restaurant "The Haere Mai". They average about three bookings a month entertaining in the Perth metropolitan area. The club also does a few charity shows, some such as Telethon and Appealathon. They also recently performed their first cabaret which proved to be very successful. At present the club is fundraising to enable them to visit New Zealand in about August-September this year on an educational as well as a social trip.

Whirinkai Branch (Perth) of the MWWL (NZ) Inc.

Contact: Mrs Shalima Hinemoa Fryda, 1/1327 Hay Street, West Perth, W. Australia 6005. Telephone: 321-2947 Bus. 367-1498 Res. Members: 39 financial members. Ages range between 22 to 55 years — plus children and infants at family events. Founded by Mrs S.H. Fryda in 1979.

Activities:

- As per Aims and Objects of the MWWL.
- Regular production and distribution of a detailed newsletter within Perth and WA, and to Adelaide, Melbourne, Gladstone (Queensland) and New Zealand.
- Co-producing Radio 6NR Maori Programme (30 mins. each Monday evening).
- Fostering and understanding of Maori values, providing learning situations regarding traditional Maori ceremonies.
- Liaising with Aborigine groups and other ethnic groups.
- Contact for NZ Consulate, Federal & State Govt. Department, etc...

Other Maori groups in Perth provide valuable services as performing groups — both for charities and commercially. Whirinaki was formed due to a perceived need for a group, able to have recourse to the experience and resources of a NZ-based Maori organisation, to foster and encourage an awareness of other possibly more important aspects of Maori identity in a foreign land, and to further extend the MWWL's proven record in matters concerning Aborigine people women's issues and the wider community.



Winners of four out of six individual trophies, namely: entrance, waiata, haka and exit at the 1982 Waitangi Day Cultural Competitions held in Perth.

Back row left to right: Judy Wharekura, Janean Paki, Marie Paki, Odette Ramsay, Noti Paki, Faye Tamati, Wilhelmena Berryman, Christine Stephens, Lorina Manahi. Front row left to right: Brent Berryman, Percy Tamati, Wairangi Paki (tutor), Wayne Thompson, Dennis Pihama, Mike Waaka, Pip Te Aho, (absent Andy Rolton).

Taranaki

Wahapaka Maori Club

Contact: Sally Lim-sun, or Alison Teepa; c/o Wahapaka Trust Rural Development Scheme, PO Box 77, Waitara, New Plymouth.

Performed at St Josephs School, Waitara during Maori Language Week, at Hato Petera Boys High School, at a concert at Manukorihi Marae Waitara and entertained for half an hour during a live-in marae programme.

Ohinemutu Cultural Group

Contact: Leola Hayes (manager) or Mary Murray (Assistant), PO Box 1105, Rotorua. Tel: L Hayes 86-456; M Murray 82-269.

Founded by P Kara in 1973. The group has a membership of 40 ranging between the ages of 12 to 60.

Activities include community service, sports and overseas cultural exchange trips.

The group has been travelling overseas on promotional tours since 1974 and have visited the following places: 1974 Fiji, 1980 Brisbane, Surfers, Sydney, 1975 Rarotonga, 1981 USA (all States), Canada, 1976 Sydney, Perth, Adelaide, 1982 North & South America, Mexico, Bahamas, 1978 Singapore, 1983 UK & Europe, 1979 NZ Tour (both islands), 1984 (October) UK & Europe.

Waiariki

New Zealand Heritage Park Tu Taua Group

Contact: Howard Morrison, Korokai Street, Ohinemutu, Rotorua. Tel: 85-735. Founded by Howard Morrison in 1984. Membership of 40 between the

ages of 17 to 40.

Activities include Maori culture, and crafts, Japanese communication skills, tourist client servicing.

The group has performed throughout the North Island at Auckland, Palmerston North, Hastings, Wairoa, Wanganui, Tauranga, Kawerau, Rotorua and Dannevirke. They also had a two week North Island tour in conjunction with Atlantic & Pacific Travel Agency.

The club personnel are trained in Rotorua between February and November on a Labour Department YPTP Scheme. They will be finally based in Auckland working at the New Zealand Heritage Park in "Culture World" depicting Maori arts and crafts.

Putahi Club, Wellington

Contact: Roy Hoerara, c/o Department of Maori Affairs, ph 720-588.

Founded in 1981 by several ex-pupils of some of the Maori boarding schools around the country. There are 30 members aged between 10 and 50 years.

The club has been continually involved in the Wellington District Cultural Competitions. The most recent success has been its 3rd place over-all in the local cultural competitions behind the likes of Ngati Poneke and Maraeroa in 1984.

The club has performed at many social occasions and also engages itself in sporting activities such as basketball and softball.

Cultural activities include action songs, haka, choral, karanga and whaikorero.



Tu Tangata

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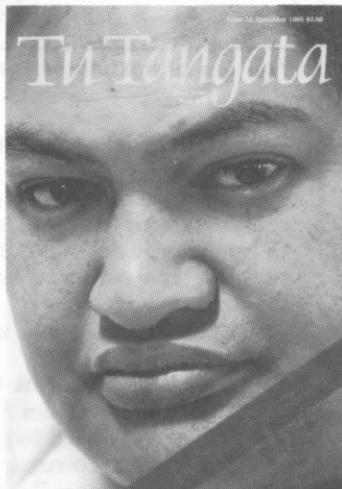
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Front Cover: Bruce Connew

Apology

We apologise for omitting the artist's name with an illustration in our Christmas issue. The illustration was of a stained glass window at Turakina Girls College, Marton and was a nativity scene.

The artist was Martin Roestenburg (NZ) and was done in 1955.

We also thank New Zealand Stained Glass Research for supplying the reproduction.

Maori architect astounds

by Debra Reweti

It's not one of those pie-in-the-sky type visions it's far more realistic than that.

This sensitive architect believes that one day a building will not merely speak for itself. But it will also speak for the personality of the people living in it and for the people that live around it.

Gone will be the days when architects design buildings that cater only for the NEEDS of the people living in it. Gone will be the days when it is sufficient that a house have one toilet, one bathroom, bedrooms, a lounge and a kitchen.

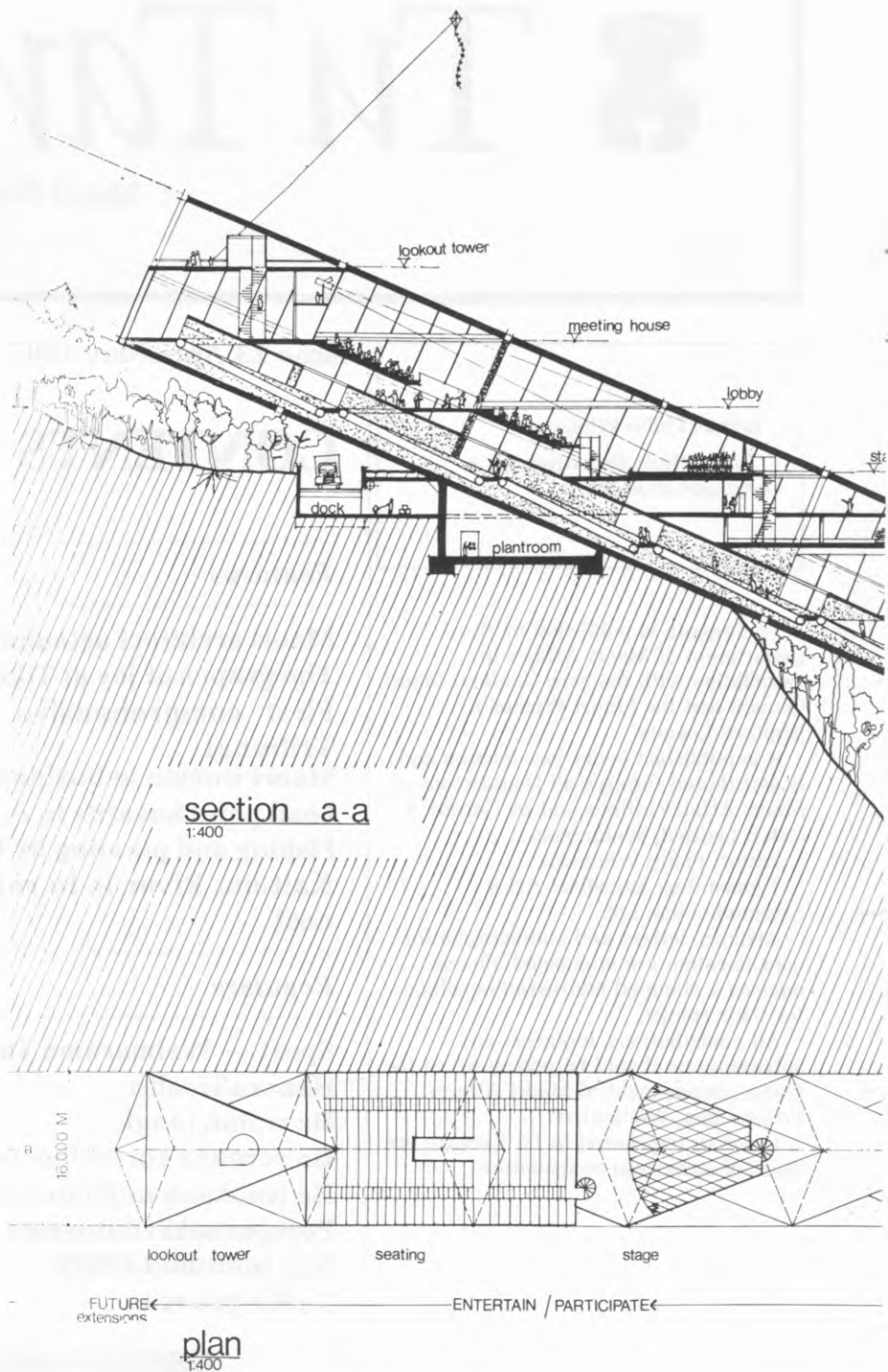
Instead, Rewi Thompson imagines a house that reflects, in its design, the character of the people living in it and the likes of the people who must see it every day.

"For example, if you look at the Maori community. The people express themselves in their feelings of love, warmth and in the philosophical. Transforming that into a building can be daunting but there is no reason, in the future, why it can't be done," he explained.

It is a vision of "humanistic" architecture.

Rewi has already made a move toward expressing that special form of architecture. His most recent prize-winning design was a futuristic state house specifically based on te whanau. Looking something like an angular mushroom, the design allows for two open plan spaces on the bottom level to accommodate community gathering. Upstairs the spaces are more intimate, designed specially for the family. Private from the lower community area but still open so that the people are together in a "sharing, caring" area.

Rewi took the design to show the people who helped inspire it, in the South Auckland suburb of Otara, and their reaction was quick: "They thought it was pretty far out. They didn't really see how it would work but they appreciated the idea."



'An unreal mixture of steel and glass'

And that is the reaction Rewi Thompson expects... for the time being.

Rewi (30), is a late beginner in the so-called glamour world of architecture. Of Ngati Porou and Ngati Raukawa descent, he was born and brought up in Wellington.

His parents were and still are very active in Ngati Poneke.

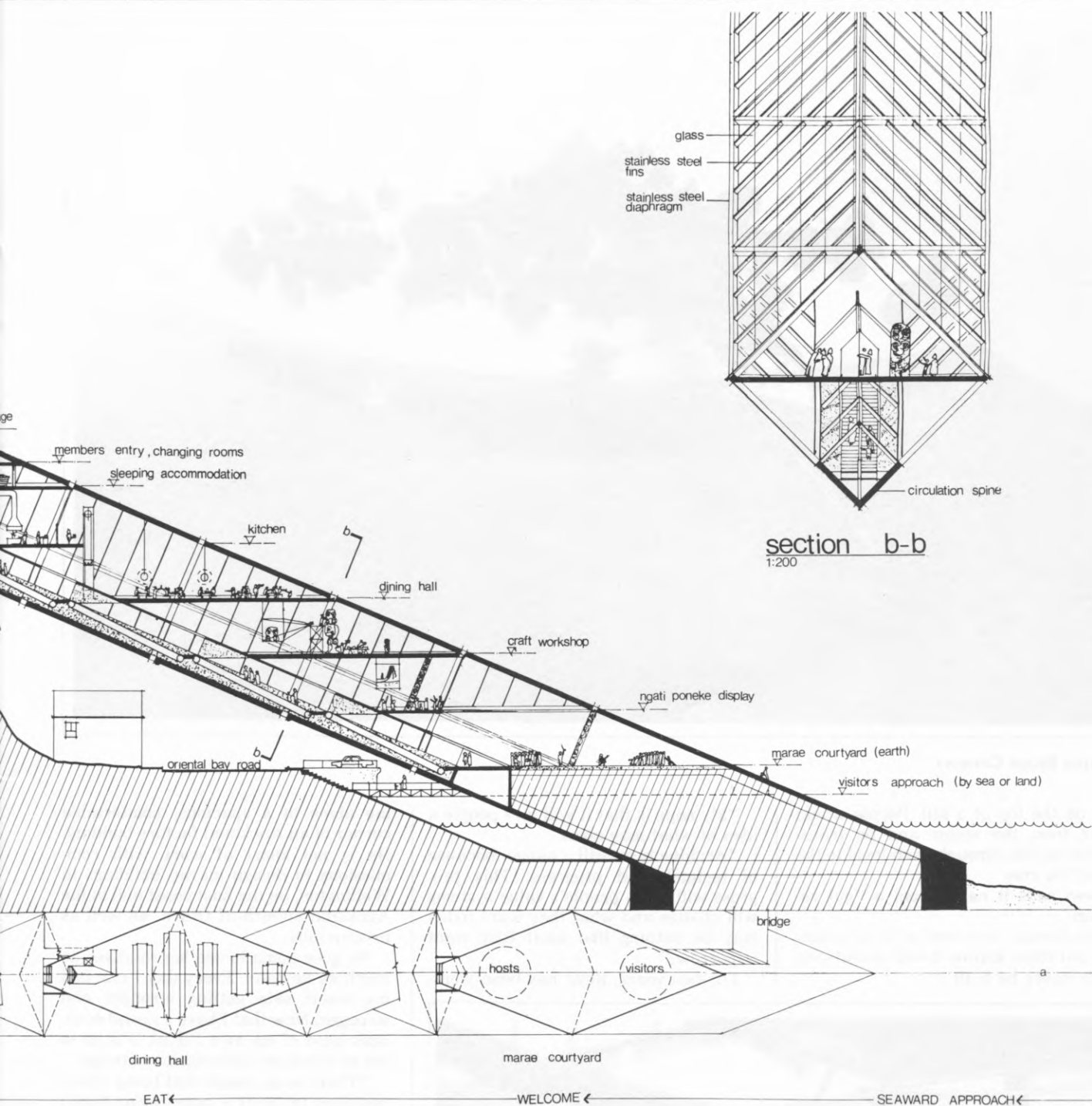
"They never taught us the language but I don't blame them because they were trying very hard to give my sister and I a sound economic base from which we could grow."

Young Rewi was always interested in buildings but was never encouraged to even consider becoming an architect.

"I suppose that one of the problems with the present day system is that it doesn't allow for the individual to express their own ideals.

"I was always in the position where I was led to believe that I couldn't become a designer and that I wasn't material for university."

On the basis of having done woodwork and technical drawing at school and on the recommendation of a



teacher, Rewi and some of his mates went to Wellington Polytechnic to study engineering. Once qualified he joined a city firm of architects and engineers. It was 1972, Rewi stayed at the firm for five years doing engineering draughting.

It was while he was at the firm that his colleagues began noticing just how talented the young draughtsman was.

"They obviously had the sensitivity to see what I was capable of. They encouraged me to apply to go to the Auckland School of Architecture, it was

something I always wanted to do but hadn't dared to think seriously of."

Academically Rewi's marks had been "modest" but he knew he could draw.

"All Maori people have inherent within them certain skills and it's important that we be given an opportunity to express them in a public realm.

"I think generally we are beginning to realise that the system is not made for academics."

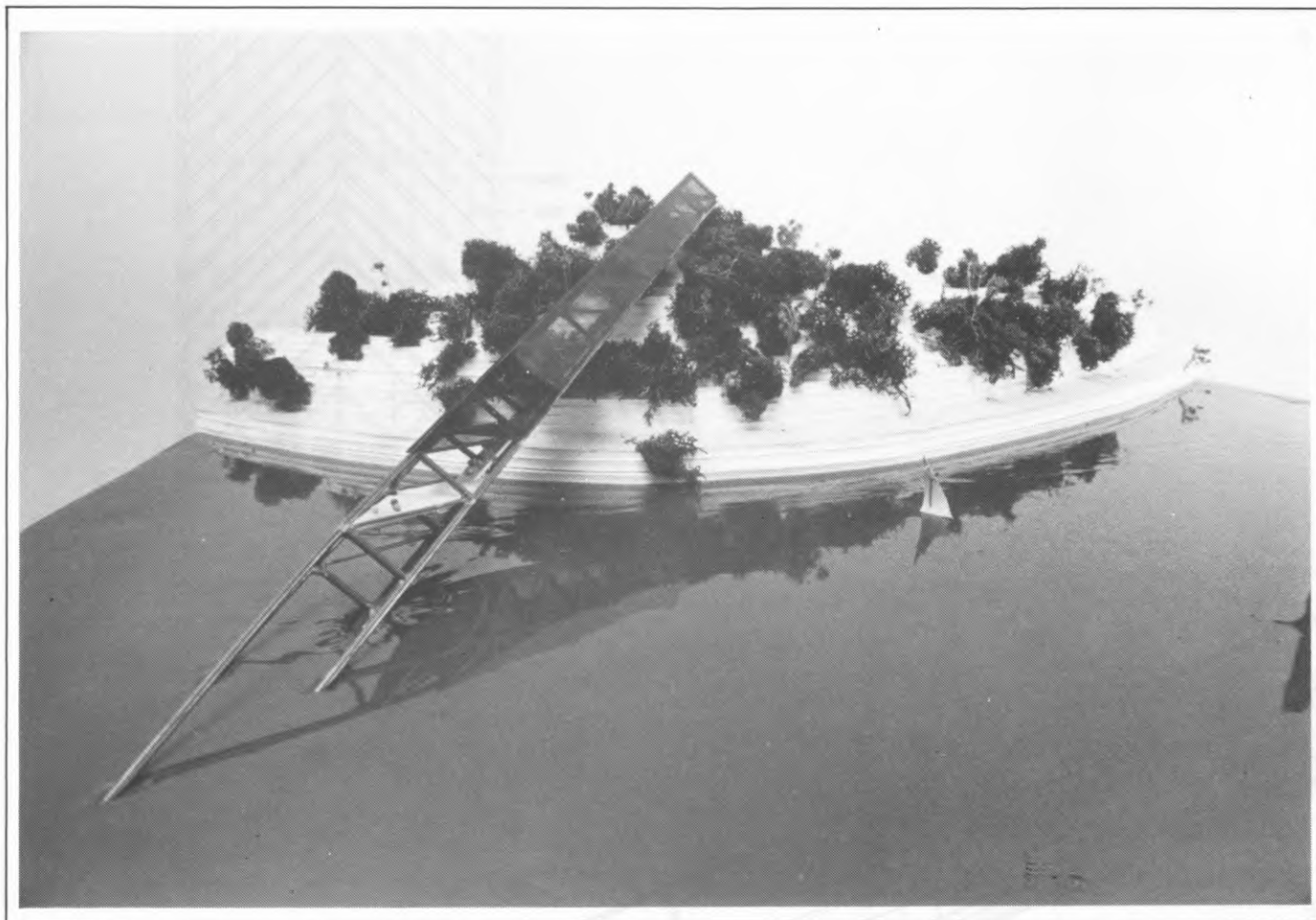
He applied to the School of Architecture and was accepted.

"When I first arrived I went to the

dean and he assured me that I had not been chosen purely on the basis of being Maori. I said to him I must be accepted on the basis of the drawings I had submitted and if it was otherwise it would have been an insult to me personally."

During those student days, Rewi won a Japanese company's competition to design a building for the year 2001.

His design, based on the concept of a canoe or ship's prow, was an unreal mixture of steel and glass. Shooting out of the Wellington harbour its tip would



(Photos Bruce Conew)

rest on the top of a hill. People would enter from the water and be transported on lifts through each level to the top of the rise.

Rewi says it came from a "gut reaction".

The design attracted a lot of attention but Rewi knows it will almost certainly never be built.

"My hope is that it will give people a idea of what may come.

"Architecture will change because of technological progress. This progress will mean people's value systems will change and what they want today may be nothing like what they want tomorrow."

For two years, Rewi has been work-

ing alone in a spacious, comfortable corner of an Auckland factory building. He is not short of work with commissions to design marae buildings in Wellington, on the East coast and in the Auckland suburb of Otara, as well as private jobs.

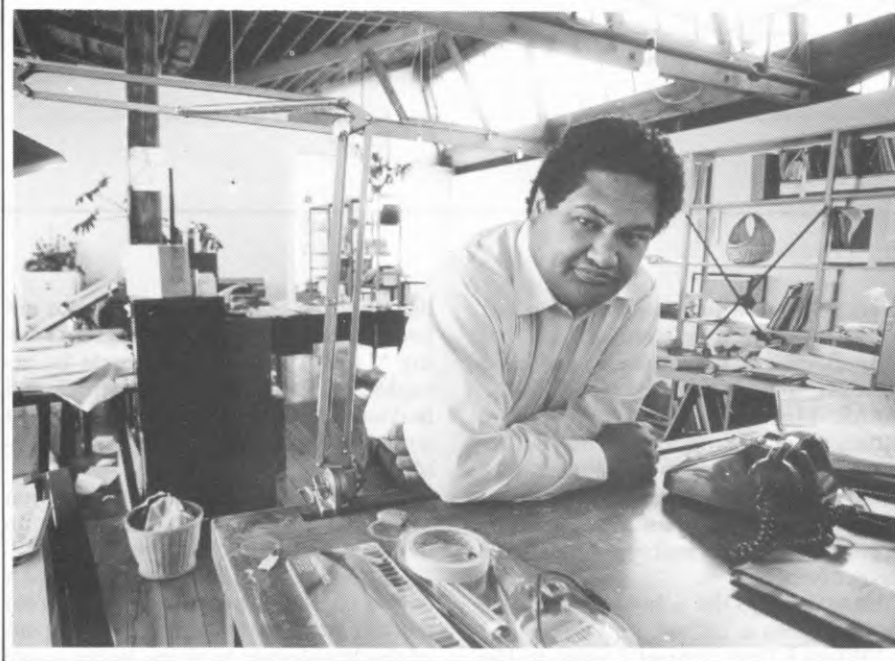
He goes home to see his relatives as much as he can: "Every day I can feel my maori side getting stronger and stronger. Now that I have a sound economic base of my own I think it is up to me to teach my children maoritanga.

"There is no doubt that being Maori has given my work a more human bias. I am very sensitive toward whanau and I think it's important that our heritage of construction, design and technique be maintained in the future."

He praises traditional meeting houses, carving, tukutuku and kowhai-whai.

"I would like to, if possible, provide a building which will take our people through to the next century. The statement should say something not only about where our people are today but also where they want to go."

Toward that end Rewi Thompson spends a lot of time in his studio mulling over his vision: "My mind is full of wild thoughts and I've got heaps of doodles and rough sketches lying around the place... you could say I'm forever looking forward to the future.



The grapes of joy at Tikitiki

by Michael Romanos

Grape harvesting on Maori land as a commercial proposition to benefit the Maori community seems a little like stretching the imagination — but that's exactly what's been done by some members of the Ngati Porou tribe in the East Coast right now.

When people tread the New Zealand wine trail in the near future, they could well be stepping on Maori-owned land and sampling entirely Maori produced and managed wine — stylish, beautifully textured red and whites.

There have been occasions in the past where Maori land has been confiscated or bought for a smile and a song by the pakeha machinery, to be turned profitably into grape harvesting territory.

But tribes like the Ngati Porou are starting to fight back in a strictly commercial sense.

In 1980, an agreement between representatives of several hundred owners of the land around Tikitiki (north of Ruatoria), the Maori Affairs Department and Penfolds Winery Ltd came into existence in order to develop land for viviculture.

Five years on, some grapes are readying for their third harvest, others their initial harvest at the Waiapu Valley Vineyards.

This exciting venture incorporates 263 acres spread over nine blocks of land and it's believed to be the first Maori-owned land to be utilised in such a fashion.

The former Prime Minister, Sir Robert Muldoon, well regarded as an admirer and adherent of the New Zealand wine industry, helped plant the first grape vine on the Tikitiki-Rangitukia land.

Chardon was poured into the hole that Sir Robert had dug but the sparkling white wine bears no resemblance to the Sauvignon (red) now produced by the vine he planted.

Though the land deal has a unique tripartite agreement with the Maori owners appearing to hold the trump cards, there are elements of controversy surrounding the deal.

One non-owner in Ruatoria termed the venture as a "sell-out" by the owners.

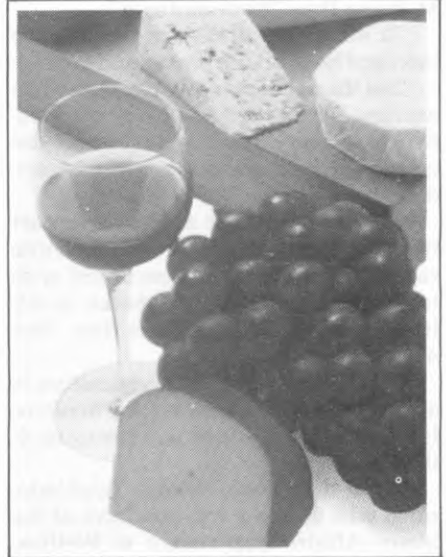
A prominent farmer in the area and East Coast identity, Apirana Mahuika said though the development of the land for grape harvesting is excellent for intensive land useage, he was dismayed the State vis-a-vis the Maori Affairs Department, were actually running the show.

Mahuika said unlike traditional farming (sheep and cattle) which by and large employs two people per 1000-1500 acres, the 263 acres of viviculture around Tikitiki means work for 30-40 local people, mostly Maori and including some of the owners themselves.

"My view is the owners are not getting their dues," said Mahuika.

"They own the land and therefore should have a say in the administration and running of their land — it's as simple as that.

"They should be on the management as of right."



Apirana Mahuika

Mahuika explained that the land is being developed under part two four of the Maori Affairs Act which is concerned with creating viable commercial units.

The viviculture at Tikitiki has been amalgamated from a typical mixture of owners and as per section two four, the authority and power is with the Department of Maori Affairs.

The owners representatives are called Advisory Trustees but according to Mahuika they "have no teeth".

"In effect the State are running the land and have all the power and control.

"But the concept is still considered an exciting proposition — the administrative machinery may be faulty but the concept of land use is a boost to Maori-dom."

Mahuika said there are 14 other part two four schemes in the North Gisborne region but they were concerned with traditional agriculture. Mahuika is actively seeking to have part two four altered.

He said the 263 acres of viviculture is a forerunner to a budding horticulture farming industry which will spring up in the East Coast.

One of the owners, Iritana Tawhiwhirangi who is also a top executive of the Maori Affairs Department in Wellington, was involved in the inaugural negotiations with Penfolds.

Mrs Tawhiwhirangi said the Maori people were naturally suspicious of pakeha enterprises.

"The old people are conservative. East Coast Maoris have most certainly been duped in the past. It took a long time (12 months) of negotiations and meetings before agreement was reached," she said.

"It was a question of amalgamation or owners retaining their own pockets of land.

"What made me decide in favour of viviculture was for every 100 acres, 20 people would be employed and there would be \$1500 to \$2000 per acre profit to the owners as against \$60 per acre from traditional farming.

"As well, the scheme would bring business to the local community like trucking, equipment and local shops. Profits from the enterprise could be used to upgrade the marae, education and the general well-being of the local people.

"Before 1980 the land was used for sheep and cattle grazing, haymaking or just lying idle."

Tawhiwhirangi reacted angrily to anyone saying the arrangements were a sellout.

"It's not a give-away of land but it's a collective community profit-making thing.

"People have to get out of a narrow way of thinking — I believe one has to take some risks and be adventurous in the use of land.

"As an individual, I could have gone into kiwi fruit or something on my 18



Iritana Tawhiwhirangi

acres but it wouldn't have been a benefit for the community."

The unique tripartite agreement and conditions include a lease of the land by Penfolds for 40 years with Penfolds committed to taking each successive harvest. Should Penfolds pull out within that period, the land automatically reverts back to the owners.

The owners took out a substantial undisclosed loan from the Maori Affairs Department to buy equipment and meet the development and operating costs of the Waiapu Valley Vineyards.

Once the loan is repaid, the control of the land falls into the owners' laps who can then dispense with Penfolds or whoever.

According to Mr Tawhiwhirangi the only direct benefit to the Maori Affairs Department is the interest from loan repayments.

The total land value is currently in excess of one million dollars.

Penfold's contribution is to provide the management expertise and meet part of the salary of the project manager.

"We as owners have no regrets in placing the land under the Maori Affairs trust — the only other option was to leave things as they were," said Mrs Tawhiwhirangi.

"We know nothing about viviculture and one of the conditions is to have our people trained to manage.

"It could be 10 to 20 years from now before the debt is paid off and our people experienced in viviculture management so we can take total control of the operation.

"As individual land owners we are not receiving profits but the land is appreciating in value and the debt is being paid off."

Market glut, poor harvest yields and grape quality are all yearly factors which make the wine industry vulnerable. But the rewards can be high.

The first harvest at the Waiapu Valley Vineyards, three years ago, was considered extremely good in quality. This year there are prospects of a 370 tonne yield (a little below budget) with the grapes producing wine of the Cabernet Sauvignon, Gewurztraminer, Shiraz, Pinot Noir and Doctor Hogg variety.

Penfolds' manager of the vineyards, Auckland John Taplin is in his fifth year at Tikitiki, the last nine months as boss.

Taplin said the grapes produced are transported to the Penfolds winery in Gisborne for wine production.

"We produce classical varieties of wine from the Waiapu grapes and we are reaching the stage where we are producing sufficient quantities of grapes in order to have the area designation and vineyard title placed on bottle labels," said Taplin.

Taplin said the land was very suitable as vineyards. Problems that have had to be overcome were wind, land expanse and a river eroding some of the land.

"We've planted rows of trees to protect the grapes from the prevailing southerlies and they are proving a successful counter.

"This venture is economically viable for Penfolds and obviously advantageous for the owners. The six varieties of grapes we are producing at Tikitiki lessen the risk factors of fungus diseases, pests and the consumer market."

Taplin said his employees are mainly women from the local workforce with the men concentrating on tractor work.

"The women are good, hard working employees," he said. Also employed are two teenage cadets — Tauria Takarua and Hunara Tangaere — who have been learning viviculture management for the past 15 months. Taplin said he's pleased with their progress.

Viviculture is not a high wage employment occupation. The average gross weekly wage at the Waiapu Valley Vineyards is \$175 for 40 hours (as at January 1985).

"263 acres is a big holding as far as vineyards go — the average is around 120 acres for company holdings and 30 acres for private ownership — but the nine blocks of land are spread over seven miles which create disadvantages with work distribution and machinery wear and tear."

Taplin said the area is comparable with the best in New Zealand for grape producing and there was every reason for high quality grapes to be produced each year providing the seasonal conditions allowed it.

Taplin said Penfolds won't be taking consideration of any further lease land deals.

"We need to consolidate what we have now."

Maori media personality retires

The next five years will be crucial for the way the Maori will be portrayed in the media but changes will happen because of the Maori frontline people, producers, directors and journalists involved.

That's the opinion of Wiremu Kingi Kerekere, a man who's retired after more than twenty years of working in the media eye.

He should know as he was one of the first Maoris appointed to New Zealand Broadcasting to enhance the image of the Maori on radio.

This he has done through both radio and television with a wealth of Maori programmes which covered everything from welcomes to royalty, to a Maori presence at the Brisbane Commonwealth Games.

But Bill isn't satisfied and thinks it could be better. He says the climate is more supportive now and understanding of Maori culture than when he started in 1964. He's confident that his successor, Pou Temara will do a 'marvellous' job and that the Maori media people such as Derek Fox, Selwyn Muru and Morehu MacDonald will make the changes happen.

People such as Fox and Muru, got their beginnings in the fledgling Maori radio unit that Bill helped set up in Wellington in 1964. Bill says his own experience had come from repertory work in his home town Gisborne where he had been a Maori Affairs officer. He had done the Maori news there and was encouraged to co-ordinate the welcome to Queen Elizabeth by Te Taitokerau. The invitation had come from the north to his club, Waihirere.

This co-ordinating of media coverage was the first experience Bill had of the work that was later to follow with such regularity.

After this he was asked by Charlie Bennett and Turi Carroll, who were on the broadcasting council, to consider working permanently in radio.

Bill remembers Leo Fowler, the radio station manager in Gisborne, who piloted the idea of a separate Maori unit in radio so that Maori people could handle their own programmes. It was this idea which brought Bill to Wellington.

At that time Bill Parker was doing Maori news in Wellington and it was a time of making do with finances. Bill Kerekere says the initial thrust was to improve the Maori image to a largely pakeha audience.

"We had to use a mixture of english and maori at first, as not many would have understood all maori language. We had to pander to the pakeha, but also let



them know that maori would be used more."

In those early days pakeha producers were doing things Maori badly, and Bill's job was to give advice on how to correct this.

Staff in those early days were Ted Nepia, Selwyn Muru, Derek Fox, John Ropata, Bill Parker, Hamuera Mitchell and Whai Ngata.

Bill remembers his first musical recording was 'Songs of our forefathers' done at Waihirere.

Unfortunately says Bill, this early time was also the birth of television in New Zealand and the meagre Maori resources were stretched pretty thin by the many demands for help and advice.

Selwyn Muru joined in 67/68 doing programmes and commentary, he went to Auckland after three or four years, and with Whai Ngata and Hamuera Mitchell now on staff, the Maori unit developed. Te Reo o Aotearoa, Papatoetoe, Auckland opened in 78/79, with Bill now well and truly involved in production with television and radio.

Of those days Bill says, pakeha broadcasting staff were largely ignorant of Maori culture, and it's mainly been through staff hui hosted each year in turn by radio/television and corporate services that understanding has come.

These hui began in 1974.

"I think we've served the initial purpose, to make Maori culture more known to pakeha through radio and tv."

But what of the Maori audience through the years?

"That hasn't been as successful ... Maori people still don't use the media to full advantage or appreciate its power."

Bill says the Maori people need to be educated to use whatever means they can to play their part.

He says there are many more Maori now employed in broadcasting, some 200, but the majority are in non-production areas. Bill says some he has spoken to prefer remaining in the background.

But if the Maori response to broadcasting has been a little disappointing, the pakeha listeners and viewers haven't been slow in coming forward.

Bill remembers something his father told him years ago. It was that one day the pakeha would know more about the Maori than the Maori would himself, because he is keener.

That's borne out in the number of calls Bill got. Nine out of ten calls or letters were from pakehas wanting to know why he used such a dialectical word or other such things.

They're very keen says Bill, and are obviously people who've made the effort to learn maori.

And Maoris, he says, usually respond a month or so later at a hui by asking Bill about such and such an item. Sometimes it's, "kei te he to korero".

Also Bill says Maoris thought he had the ear of everyone associated with broadcasting and would ring him up right after seeing something they felt was culturally offensive. They'd want Bill to tick the person off and when it was explained that a complaint had to be in writing before it could be actioned they'd lose interest.

One of the things the Maori news has offered is a complaints service where people can air their grievances.

On a personal level Bill Kerekere confesses to getting distracted from his Maori programmes by calls for help and advice from other staff.

"Sometimes I can be helping a producer in drama with some Maori input or else a show on the concert programme, when I should be putting my own Maori news together."

There's a danger of becoming a resident Maori expert on all things in any job says Bill, and that's not possible. He says he would direct queries about a maori opinion to the relevant people in

the community rather than speak out of turn. He thinks he was too conservative in his approach but is sure his successor, Pou Temara, will do a great job. Bill says there are also Maori people now within broadcasting who are not slow to speak their mind, and that is a good thing.

Many pakeha may be unaware that Bill Kerekere has been equally known in the Maori world for his action song compositions and choreography.

Bill got into composing whilst at Wae-renga-a-hika College, Te Rau. He says the cultural group ran out of songs so he used someone else's songs and put words to them. From this beginning Bill progressed to working with Tuini Ngawai and Te Kani Te Ua.

In 1953 at a welcome to Queen Elizabeth in Rotorua, the use of pakeha tunes and Maori words came under fire by the world media. For a 1963 welcome to the Queen by Taitokerau, Bill helped select songs that were used at successive royal welcomes in 70 and 74.

Bill says there was a shortage of original compositions then.

However he says now there are many good composers from Sharples, Wehi, Ponika, Katene, George Vernon, Melbourne, Vicky Ward to the late Pewhairangi/Prime with 'Poi-e'.

Bill says that the twenty most noted original composers today are equal in quality to anyone of the past.

"Modern action songs allow for as much creativity, with people like Peter Sharples right up to date. His action song based on space invaders was the best I saw at the last polynesian festival."

In Bill's opinion the higher standard of compositions and performing was epitomised by the group that opened Te Maori in New York, rehearsed by Napi Waaka and Bub Wehi, the group had not one pakeha song.

And it's people overseas who've benefited from Bill Kerekere's natural ability to co-ordinate and choreograph Maori concert groups. The highlight for Bill was the organising of the Maori presence representing New Zealand at the Commonwealth Games in Brisbane a couple of years ago.

Not only did he have little funds but also a scarcity of Maori performers. The funds arrived late, and the performers he recruited from the Maori population in Australia. To make ends meet says Bill, they did a few concerts in the malls. The main event went very successfully, he said.

Looking back over his lengthy time with broadcasting, Bill has a chuckle or two about 'production hitches'. Like keeping track of 30 staff at King Koroki's tangihanga and not spotting the camera man perched up a tree in the pouring rain with his hat on. And the time when the recording crew were told to pack their gear and get off the marae. Fortunately it was a visitor who gave

the order and he was over-ruled by the tangata whenua. Unfortunately all the gear had been dismantled by that time.

Bill aims to use his retirement to write up his experiences, compose songs and poetry, and do the garden.

Bill says his father was known as the 'kumara king' and he'd like to follow on. And he'll continue the Kerekere tradi-

tion by serving on the 120,000 acre Mangatu Incorporation, one of the biggest farming concerns in the country.

Bill says his father gave 34 years of service to it, his father 30 years and his father....

But Bill says because of his time away in broadcasting he'll be starting from scratch.



He Whakatau

Kua tae nei ki te wa e huri aia nga aro o maua me taku rangatira ki te wa kainga, ki Turanganui-A-Kiwa ki te Tairāwhiti, te turangawaewae, me puta aku whakatau whakamihi ki nga iwi ki nga marae ki nga huihuinga tini maha o te motu i tu aia au i roto i aku mahi i nga tau tini maha ka hipa nei ki muri — mai i Te Rerenga Wairua ki te Hiku O Te Ika, ki Te Taihauauru, ki Te Kuku O Te Ika-A-Mauī, huri atu ki Te Tairāwhiti, whiti atu i Te Moana O Raukawa ki nga rohe katoa o Te Waipounamu ki Murihiku ki Rakiuru, oti ra ki Aotearoa whanui. Te na koutou nga kaumatua rangatira, nga poutokomanawa o nga iwi, ki nga kaihautu, nga rangatahi. Te na koutou te na koutou katoa. Ko te whakamutunga ano ko te tangata whenua tuturu o Te Whanganui-A-Tara, Te Atiawa, Ngati Raukawa, Ngati Toa Rangatira, aku whakaruruhau i nga tau tini i okioki aia ki roto i a koutou i Poneke, ara, i Te Upoko-O-Te-Ika. Ki te maha i tuhi reta mai, i tuku taonga koha aroha mai kia maua ko taku hoa rangatira, e mihi ana ra i runga tonu i te aroha nui. Kia ora koutou katoa.

ACKNOWLEDGEMENT

Now that I and my wife return to our tribal home district, sunny Gisborne on the East, I wish to express gratitude to the many tribes of maoridom who over many years have helped, assisted me in every way, on many many marae, at numerous hui gatherings, from the Far North throughout the western and east coasts through the central North Island across Cook Strait, down through the land of the greenstone to Stewart Island. My appreciation and sincere thanks, to the noble elders, the marae homefolk, and the younger generation. Specific thanks to the tangata whenua of Wellington district, where we have lived the past 20 years, Te Atiawa, Ngati Raukawa, Ngati Toa Rangatira, who have cared and looked after us well at "The Head Of The Fish". To the many people Maori and pakeha who have written to us, and for the numerous gifts which have been given to us, please accept our humble and sincere thanks. Sincere thanks for your aroha — greetings and salutations to you all.

Na te pononga na,

Wiremu Kingi-Kerekere
Mihiaata Parata-Kerekere

First comprehensive 'test case' goes to Waitangi Tribunal

Nga Kaiwhakapumau i Te Reo v The Crown

The Labour Government is looking to give teeth and mana to the Waitangi Tribunal, the body set up by the previous Kirk administration to oversee the provisions of the Treaty of Waitangi. The legislative teeth would enable claims based on the Treaty to go back to the signing of the Treaty, and also allow the Tribunal to award compensation. The following claim of Nga Kaiwhakapumau to be heard by the Tribunal in June will be a test for the proposed legislation.

Teena koutou, nga rangatira, e noho mai na i teena taumata whakatauiria tikanga ture, o Te Taraipunara o Waitangi.

Teena hoki koutou i te aahuatanga ki o taatou aitua, kua ngaro nei ki te po. Kua mihia, kua tangihia, kua huri raatou ki tua o te pae. Oti raa, kua oti atu ki te po. Haere koutou, e ai hoki ki nga whakataukitanga koorero:—

"Whatungarongo te hunga mate, toi tuu ko te kaainga ki te hunga ora."

Kaati raa, teena ano taatou katoa.

Ko maatou teenei, ko Nga Kaiwhakapumau I Te Reo (kua kaporeitangia nei), aa, ko nga kaihautuu hoki o te karangatanga komiti e moohiotia whaanuitia ana ko Te Poari aa Reo Maaori, ki te rohe o Te Upoko o Te Ika a Maui.

Kua aapitingia ki teenei reta, he taura o te Tikanga Kaupapa whaka-haere i to maatou komiti.

He whakaatu atu teenei ki a koutou, i to maatou hiahia, kia whakatakotoria ta maatou take ki o koutou aroaro, hei tirohanga, aa, hei whakatikatika mai kia eke atu ki te ara e taea ai te whakawaa i teenei take ki toona tutukinga.

Ko te tino puutake o teenei tono, kei te haangai tonu ki runga ki te aahuatanga ki te reo Maaori, e ngaro haere nei, e heke haere nei, i ia tau, i ia tau, e ai hoki ki nga whiringa koorero a nga tohunga-aa-reo, e tae raanei ki te tau rua mano, kua aata ngaro atu i aa taatou to taatou reo Maaori.

Kei te tino manawapaa maatou ki teenei mauiui, e ngau haere nei i te haa, i te wairua, i te mana o te reo i roto i nga iwi, i nga hapuu, heke iho ki ngaa tamariki mokopuna, o te nuinga o nga rohe o Aotearoa.

Ka kitea raa i konei, kua rite teenei aahua ki te aahua o te reo tuuturu o te iwi Maaori o Hawaii, e kiia raa, kei nga waita, kei nga ingoa anake o taua whenua e rangona ai.

E whakaponu tuuturu ana maatou ki teenei, ko te reo Maaori te puutake, te manawa, te ara e puta ai, aa, e puaawai ai nga whakaaro, nga wawata, me nga tikanga katoa e pupuu ake ana i te

ngaakau Maaori, tae atu hoki ki nga aahuatanga katoa o toona ao.

He taonga i heke mai i o taatou tuupuna, naa raatou nei i taatai, mai te rangi ki te whenua, i roto i nga mano tau kua pahemo. I takea mai i Hawaiki raa anoo, i whitingia mai te Moana-nui-a-Kiwa, tau rawa ki Aotearoa, tae mai ki te hunga tuuturu Maaori e noho nei.

Kaati raa. Ka tirohia i konei, kei te whakaheke te mana o te reo Maaori e te korenga e tika o nga ture, me nga kaupapa whakahaere a te Kaawana-tanga me aana kaihautuu, e rauora ai te reo Maaori.

No reira, kua hoki ki te tiimatanga o te koorero:—

Tuatahi — He reta whakaatu atu teenei ki a koutou, Te Taraipunara o Waitangi, ki te aahuatanga o te kaupapa a Nga Kaiwhakapumau i Te Reo (Inc) mo to taatou Reo Maaori.

Tuarua — He hora ki mua i a koutou, Te Taraipunara o Waitangi, ta maatou kaupapa hei whiringa, hei taataranga, aa, hei whakataunga mai, i te tika o teenei kaupapa.

Tuatoru — Maa koutou, maa Te Taraipunara o Waitangi e whakaatu mai i te tika, i te korenga raanei e tika, o te whakaritenga o teenei kaupapa.

Tuawhaa — Maa koutou, maa Te Tara-

Huirangi Waikerepuru



ipiunara o Waitangi, e whakaatu mai, mehemea he waahanga o teenei kaupapa kaaore i te tino maarama, aa, he koorero raanei e hapa ana, e tika ai te takoto o teenei kaupapa.

Tuarima — Hei ta koutou tautokonga mai i nga whakaritenga koorero o teenei reta, kaatahi ka aata tukuna atu te tuuturutanga tono-aa-kaupapa.

E kii ana te **Treaty of Waitangi Act 1975. s6. (1)**

"Where any Maori claims that he or any group of Maoris of which he is a member, is or is likely to be prejudicially affected...

(a) By any Act, regulations or Order in Council, for the time being in force; or

(b) By any policy or practice adopted by or on behalf of the Crown and for the time being in force or by any policy or practice proposed to be adopted by or on behalf of the Crown; or

(c) By any act which, after the commencement of this Act, is done or omitted, by or on behalf of the Crown, and the Act, regulations or Order in Council, or the policy, practice or act is inconsistent with the principles of the Treaty, he may submit that claim to the Tribunal under this section."

Ki maatou, ki Nga Kaiwhakapumau I Te Reo, kotahi tonu te hiahia, te whakaaro, te wawata —

* Kia rauora tonu te reo Maaori ki nga uri whai muri ake o Aotearoa.

* Kia noho pumau tonu ki teenei whenua o Aotearoa, teenei "taonga", heke mai nei i nga maatua tuupuna, kia eke ai ki te tuuturutanga o te tangata Maaori i whakataukitia —

"Toi te kupu, toi te whenua, toi te mana."

Te Tiriti o Waitangi

1. Kei te tuarua o nga upoko —

"Ko te Kuini o Ingarangi ka whakairite, ka whakaae, ki nga tangata o **Nu Tirani te tino rangatiratanga** o o ratou whenua o o ratou kaainga **me o ratou taonga katoa.**"

Ki maatou, ki Nga Kaiwhakapumau I Te Reo —

(a) Kaore ano te iwi Maaori kia pa ana ki nga aahuatanga katoa o te ao Maaori, araa, ki toona wairua, ki toona oranga tinana, me te katoa o nga tikanga e tautika ai toona noho.

(b) Kau tapu te reo Maaori i raro i teenei whakataunga o te Tiriti o Waitangi, ka moho tonu ai ko te iwi Maaori anoo te rangatira mo te reo Maaori, no reira, kia kauaa e whakaheke taua rangatiratanga, me taua mana i whaka-

puumautia ai, e te Tiriti o Waitangi, e teetehi tangata, kee, aa, e teetehi Ture kee raanei.

(c) Kia kauaa nga Kaawanatanga a muri nei e wareware, aa, e ngoikore ki te whakahau tikanga, aa, ki te awhina i nga whakaaro o te iwi Maori e noho pakari tonu ai te reo Maaori mo nga uri whai muri ake.

2. Kei te tuatoru o nga upoko —

“Ka tiakina e te Kuini o Ingarangi nga tangata Maori katoa on Nu Tirangi, ka tukua ki a ratou nga tikanga katoa, rite tahi ki ana mea, ki nga tangata o Ingarangi.”

Ki maatou, ki Nga Kaiwhakapuumai I Te Reo, —

(a) Kaaoreo anoo te iwi Maaori kia whai mana ki te whakahaere i **ngaa tikanga katoa rite tahi ki ana mea ki nga taangata o Ingarangi.**

(b) Kaaore anoo te reo Maaori kia whiwhi ruruhau e taurite ai te noho mana o teenei reo, peenei me to te reo Paakehaa i Aotearoa nei.

Kaati raa, kua tae mai ki te puutake o to maatou hiahia, araa, he whakatakoto atu ki o koutou aroaro ta maatou Tono aa Kaupapa, hei whiriwhiri ma koutou, araa, i o maatou pooreareatanga ki te kore e tika o nga Ture, me nga mahi whakahaere aa te Kaawanatanga me nga kaihautuu a te Kaawanatanga i roto i nga tuu aahua mahi e raarangi iho nei —

Te tuatahi: Te Whakamananga i te reo Maaori.

Te tuarua: Te Whakapaaoho Reo Irirangi, me Te Whakaata-Irirangi

Te tuatoru: Te Maatauranga

Te tuawhaa: Te Kootinga

TUATAHI: TE WHAKAMANANGA I TE REO MAORI

E kiia ana i roto i te Tiriti o Waitangi, ka mou tonu i te iwi Maori, te ranga-

tiratanga o o raatou taonga katoa. Ki ta maatou titiro, ko te reo te tino taonga o nga taonga.

Maa teenei rawa ka kiia ai taatou he Maaori, aa, e kiia ai taatou he tangata, engari kaaore he mana o te reo Maaori i raro i nga ture o Aotearoa.

He oti anoo, kua whakaritea i roto i te “tekihana 772 o te Ture Take Maaori 1953”.

E kiia ana e teenei ‘Tekihana’, ko te reo Maaori, he reo no te iwi Maaori anake. Kaaore he take, he tikanga raanei i tua atu o teenei.

Naa teenei korenga mana i raro i te ture, i kore ai hoki he mana i roto i nga waahanga katoa o te Kaawanatanga, otiraa, i roto i nga mahi katoa e tuu honohono ai te iwi Maaori me te iwi Paakehaa i roto i Aotearoa.

E ai ki te Tiriti o Waitangi kei te tuarua o nga upoko, ka whakaaetia e te Kuini o Ingarangi “te tino rangatiratanga o o ratou whenua, o o ratou karinga, me o ratou taonga katoa”. Na te korenga o te whakamananga i te reo ka ngaro te rangatiratanga o te reo Maaori i raro i nga Ture o Aotearoa. Ka ngaro i te iwi Maaori, i a maatou hoki Nga Kaiwhakapuumai I Te Reo, aa, i nga hapuu, me nga iwi, e noho ake nei i teenei rohe.

Waihoki ki te upoko tuatoru i whakaae te Kuini ka tukua mai e ia “ki a ratou nga tikanga katoa, rite tahi ki ana mea ki nga tangata o Ingarani”.

I raro i teenei upoko, kaaore i whakamanangia te reo Maaori kia taurite ki too te reo Paakehaa. Ki maatou he hara tino nui teenei.

I tua atu i teenei, i whakaae te Kuini o Ingarangi, maana nga taangata Maaori katoa e tiaki. Ki maatou ki Nga Kaiwhakapuumai, kaaore i tiakina tikangia e nga Kaawanatanga o mua, tae rawa mai te Kaawanatanga o teenei raa, inaa hoki kei te noho kore — mana tonu te reo.

TE TUARUA: TE WHAKAPAAHO REO IRIRANGI ME TE WHAKAATA-IRIRANGI

1. O Nga Ture

* Kore rawa he koorero, aa, he tikanga whakahaere raanei hei awhi i te reo Maaori, i roto i te Ture Whakapaaohotanga o 1976. Koinei ka takahia te tuarua me te tuatoru o nga upoko o te Tiriti o Waitangi. Kei konei hoki kua kore e whai waahi, aa, whaimana hoki te reo Maaori.

* Kore rawa he waahanga o taua Ture e awhi ana i te “tino rangatiratanga” o te taonga nei o te reo Maaori kia whakaurungia atu ki roto ki nga tikanga whakahaere o te Taraipumara Whakapaaohotanga (Broadcasting Tribunal) me Te Kaporeihana Whakapaaohotanga o Niu Tiireni. (Broadcasting Corporation).

2. O nga Mahi me nga Tikanga Whakahaere (policy) o te Kaawanatanga me ana Pononga.

Ki maatou, ki Nga Kaiwhakapuumai I Te Reo, kei te aata whakahaawe tonu a Te Reo irirangi o Niu Tiireni (Radio NZ), me Te Whakaata-irirangi o Niu Tiireni (Television NZ), me Te Kaporeihana Whakapaaohotanga o Niu Tiireni (Broadcasting Corporation NZ) i roto i a raatou whakahaerenga.

* He maramara noa iho te waahanga e kookirihia ana mo te reo Maaori. No konei kua takiwaa te rongo i te reo Maaori kia whakahuatia mai.

* No konei hoki kua takiwaa te rongo i te reo hei whakaoho, aa, hei awhina i te hunga e whakarongo ana, e maatakitaki ana, aa, e ako ana hoki i te reo Maaori.

* Ki ta maatou titiro kei te taami, aa, kei te whakaheke teenei i te mana, i te haa o te reo Maaori i te korenga e tika o nga tikanga whakahaere a te Kaawanatanga me Te Kaporeihana Whakapaaohotanga o Niu Tiireni.

Kaati, e kore e puta ngaawari te reo me nga tikanga Maaori, kia “rite tahi” ki te reo, me nga tikanga Paakehaa, e ai ki te upoko tuatoru o te Tiriti, Otiraa, e ai hoki ki te upoko tuarua kua whakamaaramatia ake nei.

TE TUATORU: TE MAATAURANGA (Education)

1. O nga Ture

Kore rawa he koorero, aa, he tikanga whakahaere raanei hei awhi i te reo Maaori, kia haere tahi ai nga reo e rua, i roto i Te Ture Maatauranga o 1964.

* No konei, kua kore e whai mana te reo Maaori ki roto ki nga kura o te motu, hei whaangai atu i te wairua Maaori ki roto ki nga mahi katoa e haangai ana ki runga ki te aahuatanga o te akoako tamariki, aa, taangata raanei.

* Kei te takahi kinotia te wairua o te koorero i whakahuatia i te upoko tuarua o te Tiriti o Waitangi inaa raa, ka whakaaengia e te Kuini ki te iwi Maaori te “tino rangatiratanga... o o ratou taonga katoa”. Engari kua riro maa te



Minita Maatauranga, aa, maa te Tari Maatauranga e whakaae mai, aa, whakakaahore raanei, te ako i te reo Maaori ki roto ki nga kura.

* Kua riro hoki maa Te Tari o Te Maatauranga e whakatau, aa, e whakarite ki whea tuu ai nga kura e ako ana i nga tamariki i roto i nga reo e rua, araa, nga kura taki reo-rua. (Bilingual Schools). Na kaaore kau he kura taki reo-rua i roto i te Upoko-o-te-Ika nei, hei haerenga atu ma a maatou tamariki, mokopuna.

* No konei kei te kii maatou, kaaore he whakaruruhau mo te reo Maaori i raro i Te Ture maatauranga. E ai ki te tuatoru o nga upoko o te Tiriti o Waitangi: "Ka tukua ki a ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarangi".

2. Nga Tikanga (policy) o te Kaawanatanga

He tikanga nui teenei ki maatou; araa, ko te whakatupu i aa maatou tamariki i roto i nga reo e rua. Na te korenga e whai-mana o te reo Maaori i nga kura, kua kore taatou te iwi Maaori e "rite tahi" ki te iwi Paakehaa. Na te kore o te Kaawanatanga e tauri ki te manaaaki i te reo Maaori ki roto ki nga kura, kia rite tahi ai ki te reo Paakehaa, kua noho takahia maatou, Nga Kaiwhakapuumau I Te Reo, inaa hoki kua heke te mana o te reo Maaori, kia aa matou tamariki.

TUAWHAA: TE KOOTINGA

* Kaaore he mana, aa, he tuuranga raanei o te reo Maaori i roto i nga Kooti me nga whakahaeretanga katoa.

Naa roto i te whakawaatanga o **Mihaka i Nga Porih** (1980) 1 NZLR 453 ka aata kitea teenei aahua.

* E whakapono ana maatou Nga Kaiwhakapuumau I Te Reo, he tikanga teenei i whakaritea mai ki te iwi Maaori i roto i te Tiriti o Waitangi, araa, i raro i te upoko tuatoru:—

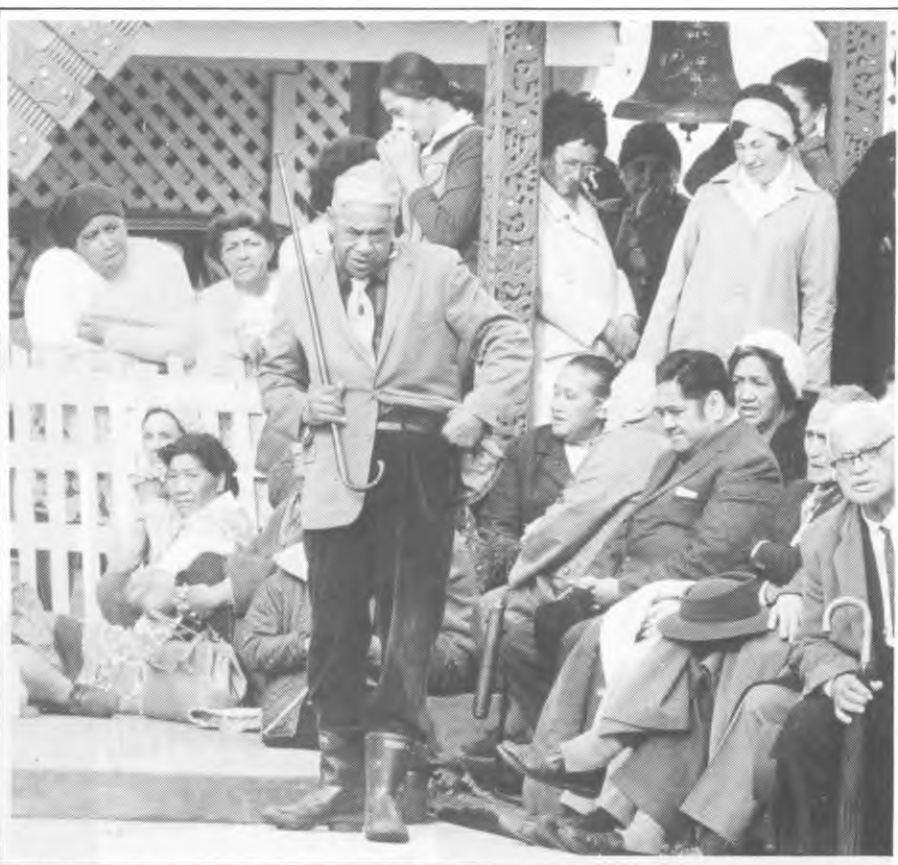
"ka tiakina e te Kuini o Ingarangi nga tangata Maori katoa o Niu Tirani, ka tukua ki a ratou nga tikanga katoa rite tahi ki ana mea ki nga tangata o Ingarangi".

* Kei te whakahee maatou ki teenei ngoikorenga a te Kaawanatanga ki te hanga ture, aa huarahi raanei, mo te reo Maaori i roto i nga Kooti, hei whakawaatanga i te tangata.

Otiraa, e whakapono ana maatou Nga Kaiwhakapuumau I Te Reo kei te takahia kinotia maatou me a maatou tamariki, mokopuna, e eenei Ture, aa, tikanga hoki a te Kaawanatanga me a raatou kaihautuu.

Kaati raa, maa koutou e titiro ki te aahuatanga o teenei tono mo te reo Maaori, e noho maauiui nei i eenei raa, i roto i nga ture me nga mahi aa te Kaawanatanga.

Kua mutu raa i konei, engari ki rongo atu maatou i oo koutou whakaaro mo teenei kaupapa. I muri iho i teenaa, ka tukuna atu taa maatou tino tono ki koutou.



Te Whakamananga i te reo

Mehemea e hiahia ana koutou ki te waea mai, me waea mai ki a Huirangi Waikerepuru, 843-632, a, ki a Hirini Moko Mead, raanei 321-000.

Nga mihi raa ki a koutou, noho mai raa.

Na Huirangi Waikerepuru

Tumuaki o Nga Kaiwhakapuumau I Te Reo (Inc.).

FURTHER PARTICULARS OF CLAIM

1. I Huirangi Waikerepuru of Ngati Ruanui (tribe), teacher of the Maori language, bring this claim for myself and for Nga Kai Whakapuumau i te reo Incorporated Society of which I am Chairman.

2. Nga Kaiwhakapuumau i te reo Incorporated Society is incorporated under the Incorporated Societies Act 1908 as the Board of Maori language for the greater Wellington area to promote the speaking and teaching of the Maori language. Its ordinary membership comprises persons affiliated to any group or tribe which in the Board's discretion will advance and support the objects for which the Society is incorporated.

3. These further particulars of claim are intended to both supplement and refine the statement of 10 April 1984 filed earlier.

4. It is claimed that we, and the Society are or are likely to be prejudiced by the Acts and policies set out below and in the respects there given, and that those Acts and policies are inconsistent with the Treaty of Waitangi in the respects shown below:

(a) Section 77A of the Maori Affairs Act 1953 in that it fails to make the Maori language an official language for all purposes enabling its use in Government Departments and official publications, its use in local government and local bodies, in the dealings with the public and signalisation of the Railways Corporation and Air New Zealand, in the conduct of the business of Parliament; and does not enable the use of the language as of right in the Courts. We are prejudiced in that some of our members can best express their concerns, evidence or pleas in Maori and because the failure to accept the language for official and legal purposes undermines our status, the status of the language and inhabits continuance of the language. We are prejudiced also in that no Government body has any primary responsibility for the well-being, maintenance and survival of our language. The second article in the Treaty guaranteed all Maori taonga and the language is one of our greatest taonga. To give effect to that guarantee the laws must recognise the use of the language for all purposes including official purposes. The Treaty also promised Maoris rights the same as for the people of England. That includes the right to be heard in ones own language.

(b) The Broadcasting Act 1976 is inconsistent with the Treaty in that it fails to require statutory bodies charged with a responsibility in respect of radio and television to give an adequate commitment to our language, and omits to provide services to transmit and pro-



Confrontation

mote our language in respect of publishing and the performing arts, as are currently provided for the non-Maori consumer. The Act also fails to protect our language in its provisions for membership of the Board of the Broadcasting Corporation and the Broadcasting Tribunal. In addition in permitting the continuation of those policies of Radio New Zealand, Television New Zealand and Broadcasting Corporation that give inadequate time to the Maori language, the policies of the Crown are inconsistent with the Treaty. The "guarantee" in the Treaty involves both a duty to recognise the language and a responsibility to protect it by providing fully for its continuance within the resources at the disposal of the Crown. The third article gives to Maoris the same rights that Europeans have in respect of all public resources.

(c) The Education Act 1964 and the policies of the Department of Education fail to provide adequately for the provision of bi-lingual education in Maori and English throughout Aotearoa and this is inconsistent with the guarantee of the language in the Treaty and with the Third article that gives Maori language the same status as the English language. We are prejudiced because the education available to our children is the instrument whereby they are separated from their own language.

(d) The Health Act 1956 and the

Hospitals Act 1957 fail to provide adequately for Maori to be spoken and incorporated in those institutions having responsibility for the care of the sick and the dispensing of Health services, and this is inconsistent with the guarantee of the language in The Treaty and The Third Article that gives Maori language the same status as the English language.

5. We consider those particularly affected by our claim, and therefore those who should get notice of it to be:

— The Secretaries for all Government Departments including State Services Commission insofar as our claim is for the official recognition of the language in all offices of state and its use in official publications in particular.

— The General Managers of New Zealand Railways and Air New Zealand insofar as our claim is for the right to hear and speak Maori in the dealings of these organisations with the public.

— The Secretary for Justice insofar as our claim is also for the right to use the Maori language as of right in all Courts.

— The Secretary for Maori Affairs insofar as we refer to S77A of the Maori Affairs Act 1953.

— The Director-General of Health in so far as our claim is for the right to use the Maori language in the public health system.

— The Department of Education insofar as we claim the right to better policies relating to the teaching of Maori.

— The Chairman of the Broadcasting Corporation and the Broadcasting Tribunal in that our claim is for better representation on these bodies to protect Maori language.

— The Directors of Radio New Zealand, Television New Zealand, the Broadcasting Corporation insofar as we claim for more time and better programmes involving the use of Maori language.

— The Labour Party insofar as its manifesto proposes new policy items and the public generally insofar as we would share this taonga with them in the spirit of the Treaty of Waitangi.



TOI TE KUPU

Those tupuna were not ignorant

Elsie Locke

The signing of the Treaty of Waitangi is sometimes described in terms of a well-laid plot for a British takeover of New Zealand. Reading what people said and wrote at the time leaves no such impression. There were far too many divisions and differences for any one to concoct a plot and carry it through. People of both races were in a confused and confusing situation where they could only choose the course of action that seemed best at the time.

Much has been made of the differences between the English and Maori texts of the Treaty and of the degree of deception involved. It is true that the European concept of sovereignty must have been incomprehensible to Maoris with no experience of its impact — and likewise the Maori concepts of mana and turangawaewae would be incomprehensible to the newcomers. But I don't see these misunderstandings as decisive. Those tupuna who agreed to sign on 6 February 1840 were neither ignorant nor gullible.

Seventy years had passed since the first white sails appeared off the coast. To a seafaring people, these vessels so much larger and swifter than the finest waka were a fascination. The Maori seized every opportunity to learn to sail, and by 1840 hundreds of them had served on sealing, whaling and merchant ships. Hundreds had walked the streets of Sydney and seen how a colony was managed. They knew what a Governor was, a kawana. It was no secret that the Australian blacks had been forced to retreat inland, and that native Tasmanians had been driven into a corner of their island and slaughtered. The good things and bad about this colonial society were soon reflected in the pakehas' own villages at Hokianga and the Bay of Islands.

The Tai Tokerau Maori raised pigs and grew potatoes on a grand scale for trade with visiting ships. The trade in muskets grew equally fast and enabled the Ngapuhi to be first to take advantage of this decisive weapon; other tribes of course hastened to acquire muskets too. But by 1833 they had all had enough. It was not only that the missionaries were preaching peace: the whole race could perish if this murderous style of warfare continued. But how were relationships between the tribes to be managed now? Who could keep the peace?

For the next seven years white men were coming to New Zealand in growing numbers, mainly from New South Wales. They no longer lived in Maori kainga on Maori terms, but formed their own small villages. Generally speaking



Rewi Maniapoto

they had no trouble in buying pieces of land, for they gave the tangata whenua new opportunities for profitable trade. The Maori lifestyle did not change, but was enriched by those European goods found particularly useful, like tools and blankets. The Bay of Islands became a major whaling port, and all round the coast a vigorous trade developed in flax and timber. There was no resistance to these slow and evidently beneficial changes.

But towards the end of that decade, the land sharks of New South Wales became rapacious. A syndicate of five men led by politician W.C. Wentworth induced seven chiefs on a visit to Sydney to "sell" 20 million acres of the South Island for £200 down and a small sum per year. The merchant John Jenkins Peacock aimed to get 348,000 acres in

the north of that island for £50. When British rule had been established all these pre-1840 sales and claims were investigated by appointed commissioners. They dealt with 800 claims representing 33 million acres, or two thirds of all the land in New Zealand.

Two thousand pakehas in New Zealand with no rule of law over them, including many clever swindlers and brutal men; speculators without scruples out for grabs — something had to happen.

Far off in England the opportunities for colonization had been spotted too. The New Zealand Company, which bought land and sent shiploads of immigrants out before Captain Hobson had arrived on behalf of the British government, was a business operation planning to draw its profits from buying land

cheaply and selling it at a good price. Although they were less blatant about it, essentially they were speculators too, making use not only of the Maori land but also of the labour force seeking a better life than they could have in Britain.

So when Captain Hobson arrived in the Bay of Islands and proposed a Treaty by which he could introduce some protection and control, the rangatira of Te Tai Tokerau could see obvious advantages. Indeed, some of them, through the "resident" James Busby who had been a sort of official there for several years, had already asked for a Governor to be sent. And they knew what a Governor was. They would look to him to foster trade, keep the peace, prevent lawless adventurers and greedy speculators from running wild. The disadvantages and doubts were also clear enough, to impart a watchful air to the proceedings.

Sir James Henare said in the *Listener* of 11 August, 1984: "The actual decision to sign the Treaty was made the night before, down on the marae. The later discussion in front of Busby's house, including the token opposition, was pure ritual. Now the sons of those men told me that."

This explanation fits. Some forty rangatira signed on 6 February 1840.

The Treaty was then taken round other places until five hundred and endorsed it. The missionaries and officials who explained it had to face some very sharp questions. Dr John Johnson, who came from Sydney to be "Colonial Surgeon", recorded his impressions in a journal now in the Auckland Public Library.

On 8 April, several chiefs came to "open their hearts" to the Governor because Frenchmen had told them that everywhere the English had exterminated the natives. Hobson himself replied by pointing out that he himself had come without soldiers, but that their duty, when they came, would be protect Maori and pakeha alike from bad men.

On 28 April Dr Johnson was at a gathering of 600 Maori where Willoughby Shortland deputised for the Governor and the missionary Puckey interpreted. Shortland explained:

— that some of the chiefs had asked the Queen to send a Governor and she had at last consented.

— that the object of the Treaty was to introduce the blessings of British laws and institutions and to protect the Maori from lawless men.

— that the Queen would not interfere with Maori laws and customs, but would appoint gentlemen to prevent any cheating in the sale of their lands; purchasing only such land as they did not

need, to be disposed of to respectable settlers.

Similar explanations and assurances were recorded in other diaries and documents. The magistrate Captain W.C. Symonds, who travelled with the explorer Ernst Dieffenbach through the Waikato, Taupo and Matamata regions, was questioned again and again as to the purpose of the Treaty. Were the Maori, bit by bit, to be stripped of their lands? Would they eventually be made slaves? The emphasis Symonds gave was always on the rule of law.

George Clarke, a former missionary who was appointed "Protector of Aborigines" (the term then used for any indigenous people), complained over and over of the big job he had to do without assistance. Hobson however had a tiny budget and could not employ sufficient people to carry out those promises of protection. At the end of his term, Clarke reported:

"The Treaty would never have been signed but for the assurances of her Majesty's representative, that the object ... was to enable her Majesty to protect the rights of the natives, and punish refractory Europeans, of whose conduct they had complained; and that the tendency of the measure would be to suppress disorder, to increase commerce, and to promote the prosperity and happiness of both natives and Europeans. Upon the faith of these promises, the natives signed the Treaty." (*Remarks on the Treaty of Waitangi*, pamphlet, 1846. Alexander Turnbull Library).

The agents of the New Zealand Company meanwhile were running their own show in Wellington, Nelson, Taranaki and Wanganui where the Governor based in Auckland could exercise no real control. Their immigrants soon outnumbered all the other European settlers. They neither approved of nor tried to apply the undertakings of the Treaty.

The first New Zealand constitution, through which Parliamentary government was introduced in 1852, was entirely for the benefit of those pakeha men with sufficient property to qualify for a vote. It excluded the Maoris (whose property rights were not individualised), the working men (who got no vote in England either at that time), and all women of both races. It was a settler constitution which gave no recognition whatever to the Treaty of Waitangi.

In my view, the slogan "Scrap the Treaty" was applied 133 years ago. The Treaty was effectively scuttled then — and has never been fully recognised by any New Zealand Government.

Its pledges and its spirit however have proved indestructible. Otherwise the Treaty would never have stirred the controversies and the passions and the demands that have surrounded it, ever since the day it was signed.

Te Kooti





Te hikoi ki Waitangi

Waitangi Day

Ka tangi atu au ki te moana,
 "Moana, kei hea te iwi?
 Hoea mai ki konei ia au nei"
 Ka huri au ki nga maunga ka pararē atu,
 "Maunga, kei hea te iwi?
 Karangatia, kia wake mai ma raro ki konei ia au nei."
 Ka neke atu au ki te karaka tapu, ka ui atu,
 "Karaka, kei hea nga wairua tapu o mua?
 Tangihia ratou, kia hoki mai ki konei ia au nei".
 E hia tau i titiro ahau ki te moana,
 Ki nga maunga,
 Ki te karaka tapu, hei hoa mōku
 E pāhurehure nei te iwi, e kore e tātata mai
 Kei powhiritia e au.
 I aha ra e te iwi, i peneitia ahau?
 Tenei mahi whakamokemoke ia au,
 Tenei mahi whakakorekore ia au,
 Tenei mahi whakarere ia au,
 Tenei mahi whakamakariri ia au,
 Kua haunga oruoru ke taku tinana tapu
 I te kore tangata hei whakamahana ia au
 Ka nui tenei!
 Tukua mai te iwi ki konei ia au nei,
 Tukua mai o ratou mana, o ratou reo, o ratou whakaaro
 me nga ahua katoa o mua, e taunga
 nei tatou te iwi o Aotearoa
 Tukua mai o ratou roimata kia hono ai ki oku e rere mai nei,
 Tukua mai ... Aue ... Tukua mai ...
 E tau! Whakarongo!
 He aha tenei e rongorongo nei au?
 "Hau, pupuhi mai kia kaha! He aha tāu?"
 Kei te hoki mai te iwi ... e hia mano
 ... ki te noho i runga i te marae ...
 "Maunga, ngunguru mai kia kaha! He aha tāu?"
 Kei te hikoi mai etahi ... ahakoa tawhiti te haerenga mai ...
 "Karaka, ruirui mai kia kaha! He aha tāu?"
 Kei te hoki mai ... nga wairua tapu ...
 "Moana, haruru mai kia kaha! He aha tāu?"
 Kei te tangi nga wai o Waitangi ... i te hari ...
 Aue, Aue, kua tau mai te rau aroha ki runga
 Waitangi me nga iwi katoa o Aotearoa.

When Waitangi calls, the telephones hum,
 The hui draws near, and down they come!
 A very large ope, 200 or more strong,
 Of men women and children, all walking along
 No, not a taua, like some people say,
 Only men would be allowed, if that was the way!
 No fun, no laughter, not even a grin,
 They turn and face Northwards, ignoring the din.
 Walking and talking, not a smile on each face,
 What happened to alter this once-humorous race?
 There are grandpas, great grandpas, and grandmas, great, too,
 There are Mamas and Papas with children coming through
 There are brothers and sisters, uncle and aunt,
 And cousins, many cousins, all walking up front.
 Strangers? Foreigners? Aliens? That's not true,
 They're all our North cousins, from the cities, "our crew",
 We cannot disown then, we cannot say, "Go!"
 Taitokerau's their own turf, their ancestors made it so!
 Those ancestors whose spirits call out to them still,
 Those ancestors whose bones, lie up North, on a hill.
 The Maori doesn't demand much, but he's proud to the core,
 Remove him from his "home" turf, and he's apt to declare war!
 The land may not be his now, but the memories remain,
 He still regards the territory, as his own domain.

They've come from the bright lights, where everything's swell,
 They've come back to tell us, that all is not well!
 They carry their burdens, their feet feel like lead,
 Spurred on by their leaders, they forge on ahead.
 Stirring up the dust of our Tai Tokerau road,
 Intent on the "kaupapa", their heaviest load.
 These intelligent people, so quick to discern,
 These experienced people, so full of concern
 For the youth of today, the leaders of tomorrow,
 Will they lead towards hope, or lead towards sorrow?
 The homeless, the jobless the futureless ones too,
 The hopeless, the useless, to mention just a few!
 And the stage is now set for a day of great woe!
 Let's face it, we hopefuls, and all who expound,
 Waitangi Day's a sad day, each time it comes round,
 At least the ope's honest and admit to this,
 Why celebrate the treaty, when so much is amiss?
 The ope is being sent here, by my observation,
 To test the true spirit, of this now-growing nation
 The time can't be right yet to celebrate what was meant,
 To be a peace between two people, a truly great event!

Mrs Kene Hine Te Uira Martin (nee Kawiti)
 Observer & Tangata whenua of Kawiti Marae, Waiomio, Bay of Islands.

Waimarama Taumaunu

On court from left, Anne Sargeant (Aust) Waimarama Taumaunu and Leigh Geffs at the Australian Games where New Zealand retained world supremacy. (Photos courtesy Dominion)



By Michael Romanos

Those flashing brown eyes of Waimarama Taumaunu help make her the intimidating player she is on the netball court and an imposing school teacher in the classroom.

This 22 year old young woman first represented the powerful Canterbury senior netball team as a 15 year old. Since then Taumaunu has become a first choice player for New Zealand.

Last October she shifted to Wellington to be near her family, have a change of environment and take up job opportunities.

Waimarama was born in Waipawa. Her father, Hone is of the Ngati Porou tribe with his marae at Whangara (17 miles outside Gisborne).

Wai's mother, Maire is of the South Island Kai Tahu tribe and has a little bit of Scottish blood trickling in her veins.

Wai said she visits Whangara at least once a year and considers the locality her true "home" because, "that's where my roots lie. My grandparents also lived there."

Hone who had taught at Te Aute College, moved to Christchurch with his wife, eight year old Wai and three younger sons to take up a post at Teachers Training College, lecturing in Maori Studies.

Wai played netball at Avonhead Primary School and represented Christchurch Primaries as an 11 year old

goal-keep.

In her first two years at Riccarton High School, she represented Canterbury in the third grade and under 17 sides at goal defence. The next year, Wai was swept into the provinces senior side and helped them win the national A-grade championship.

With Wai in the team, Canterbury took out the top netball title a further five times from six attempts to 1984.

Wai said she prefers playing goal defence but selectors have seen fit to play her as goal keep, "because of my size, I suppose."

She stands six feet tall and proportionally weighs around eleven stone.

Of her entry into the New Zealand team in 1981, Wai in her usual modest appraisal said it was probably an advantage playing for a winning provincial team.

The 1981 team was a brilliant assembly of netballers who beat the touring England side 3-0 in the test series and then tripped to Australia to play in the three-nations tournament, clean-sweeping 6-0.

The 18 year old Wai was on-court for the second test against England.

"It was awful for me," she said. "I was one of those in the New Zealand team affected by a stomach bug and I played really badly. It was also the last time I played at wing attack."

In 1982 Wai played in one of the home tests against Australia and toured England with the national team. The following year she was in the New Zealand team which finished runner-up to the fast and aggressive Australians for the world crown in Singapore.

But this time, Wai was first choice wing defence, only missing one of a dozen internationals.

At the time of this interview she had already been named in the New Zealand team to compete in the Australian Games competition held last January-February.

"I'm not sure why I've succeeded in netball," she said. "I haven't analysed how I've reached the level I have. I could be better at moving and intercepting."

"I enjoy netball but I place it on par with my teaching career and my family."

"It was my ambition to represent New Zealand and now I've made it I want to hold onto my position in the team for as long as I'm enjoying myself."

Cath Brown, the former long serving Canterbury representative netball coach who took her province to nine na-

tional A-grade titles to 1983, said Taumaunu is a splendid all-round player with an outlook that has always been mature.

"Wai is able to read play exceptionally well and like many Maori girls, she has very good ball control," she said.

Brown who is of Ngai Tahu descent, said because there are so few Maoris in Canterbury, over the past 10 years only three have played at senior A club level — Raylene Pahi, Geane Katae and Taumaunu — yet the last two named have made the national team.

Wai's parents and sister, Ana, 10, moved to Stokes Valley last year with Hone appointed an education officer specialising in introducing a Maori syllabus aimed at catering for the new Kohanga Reo at both primary and secondary schools.

Wai herself a student teacher, started full-time in February at Upper Hutt College, taking classes in history, physical education and Maori.

Her brothers are scattered around the North Island.

William, 21, is a PEP supervisor on the Hastings Waipatu Marae. Kara, 19, is in Auckland working for a publishing company, Hemi, 16, is a regular army cadet at Waiouru.

Kara represented New Zealand on

several occasions at swimming, specialising in backstroke. He gained national senior titles and age-grade records.

Wai intends to play netball for the Wellington club side Pacific Island Church not because she is a Pacific Island churchgoer but because they happen to be the top club team in Wellington.

Under their respected coach, Dale O'Neill, Wellington shared the national A-grade title last season with Canterbury and Waikato but Wai said she is not looking forward to playing against her former team-mates next season because, "they are my friends and they know my play too well."

But there is absolutely no doubt, Wai is a substantial loss to Canterbury and a major gain for the capital.

Wai said being a Maori in a fairly conservative place like Christchurch was not a difficulty for her but it can be a problem for other Maoris.

"I was good at sports (Wai also played for Canterbury at age-grade level in water polo and softball) and I wasn't generally what people expected of a Maori, so at school-level I was treated like everyone else.

"I didn't encounter any open racism but I did encounter racist stereotypes.



types.

"As long as I was associated with a marae I felt comfortable in Christchurch."

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Maori women in business

Maori women in business are being heard of more often these days. Their desire to go into the commercial world on their own account and that they are Maori seems to make them stand out.

Tu Tangata Magazine profiles one such businesswoman, Hine Potaka, who with her husband became part of the now booming kiwifruit industry in New Zealand.

"I am one of those senior citizens still working and particularly with the love of the soil because it was through lessons from my grandparents that I know how to cultivate that same soil.

I come from the kiwifruit capital of the world, Te Puke, did you know that. It's fact, it's a fact that's known all over the world. Let's look then at the background reasons why we looked at the kiwifruit industry as something for us to do.

In the year 1976 we realised that our dairy farm which was of 40 acres, milking forty cows was becoming uneconomical, that we needed a bigger herd, bigger ground, bigger acreage in order to make it a viable business. Also at the time the development of the horticultural industry in the Te Puke district was fast becoming a rapidly growing industry, especially nga kiwifruit nei and so we could foresee that land values would rise and also the rates na ka penei ahau with my husband, well, if we can't beat them we've got to join them.

That's the saying you know, if you can't beat them you've got to join them. However in the Maketu coastal area they joined us meaning we were the first people in the district to grow kiwifruit, how's that for maoridom.

Two years later when visiting an orchard in the mid-North the orchardist who was Maori, enquired if we knew of the Potaka's from the Bay of Plenty. We replied why, he went on to say that the Ministry of Agriculture and Fisheries had said that the Potaka family were the first Maori in New Zealand to establish a kiwifruit enterprise, how's that. What was our reaction, to work hard to achieve and maintain a standard comparable with the best orchards in the Te Puke district. Kia kaha matou ki te mahi.

The other background reason was and we pay a tribute to our father, to my husband. You know he has the perception and in looking ahead as to how death duties could possibly affect the land we decided to gift a portion of that land to our two sons and to establish and develop the orchard as a whanau opera-

tion and so a meeting of the clan took about.

We only have the two sons, we have no daughters but we have two very fine daughters-in-law and we have eight mokopunas. Our sons by trade are a meat inspector, the other a fitter engineer. The one who lives close to home stepped down from his work as a meat inspector to go and learn the trade of kiwifruit. The other retained his work and today is so useful in purchasing our engineering equipment and also maintaining it.

Let's now take you on our road of discovery as it were and let's look at the development and management of our kiwifruit orchard.

1976 we started the planting of the shelter belt these we found were suitable, these types of shelter belts, the Matsudana, Willows and the Japanese Cedar.

1977 the nurturing of the shelter belts plus maizecropping for two years between those shelter belts.

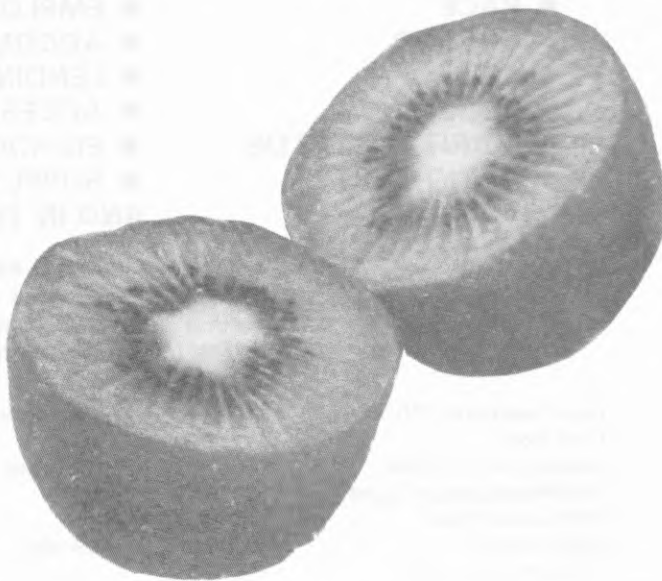
1978 planting of the Bruno seedlings into a 'bug free' nursery, the weeding and the staking a nga kanga ki matou. The family, our mokopuna the eldest at that time was seven and then we had two girls of five. They came into that nursery and helped us weed. "Give me your weeds put them in the basket we'll take it to the side for you." The mokopuna ran in and out of that nursery.

1979 saw us putting our Bruno plants transplanted from the nursery into the orchard, the nurturing and the weeding and the fertilisation continued, and what a job.

1980 was the grafting of the Hayward strain onto the Bruno stake and the weeding and the mowing continued, as well we put in the posts with one wire.

1981 we set up the Pagola System and the wires.

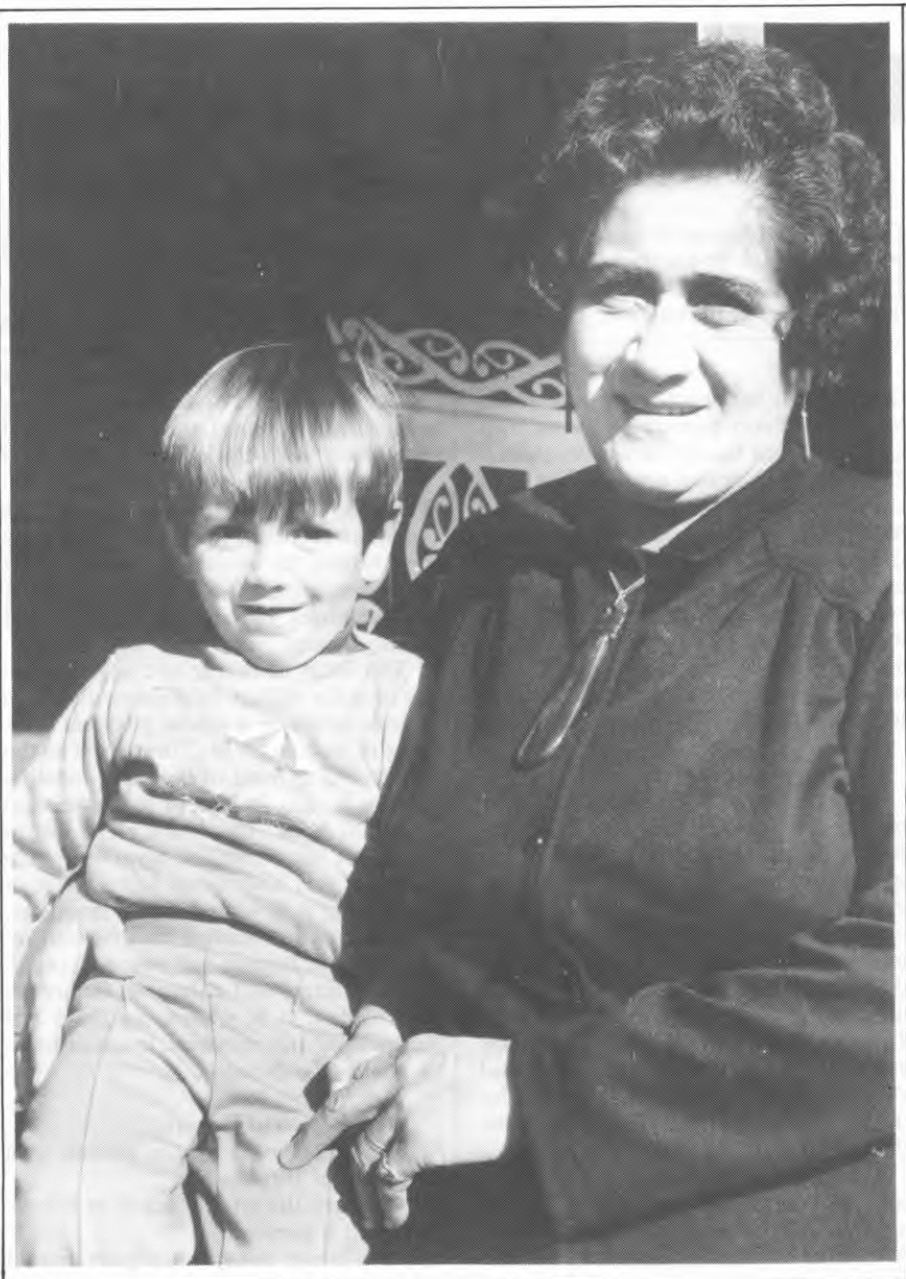
1982 we regrafted some of our plants due to 10% less from year 1980. We continued then to train the vines, to apply the fertilizer, to continue weeding and our first kiwifruit appeared, three fruit. We wondered whether to call them Faith, Hope, and Charity, what were the other three names we decided, Father, Son and Holy Spirit. We collected these three fruit and brought



them up to the homestead and we said you have that one for your household e hoa ... and we'll have the other and we blessed them and gave them their due place.

1983 was the continuation of the training and pruning of the vines. Three beehive pallets costing \$1,200 were placed in the orchard at intervals throughout the twelve kiwifruit blocks. Pollenation begins at a 20% bud burst of flower, about the middle of November. The spraying programme began and continued every three weeks from the bud formation till January in that year, when because of severe drought conditions coupled with strong winds we ceased to spray. We realised that we had to install irrigation. We therefore consulted with the irrigation experts and the costing was to be if we adopted their method \$20,000. Ko penei taku whanau. "Father surely you've got the initiative and the theory to install something less costly, and so he did, dreamt up his own idea. Dalgety gave him a gold card costing us \$3,500, how's that for a husband.

1984 was the continuation of the 1983 programme, spraying from bud formation every three to four weeks till three days before picking. It was for us the year, 1984, a bumper year. It was for us our first major pick for overseas market and also local processing. The Bricks Test which is the test to identify the sugar content in the kiwifruit was completed before May the 3rd which gave us the green light to pick. Ten fruit from each 12 blocks were chosen and tested and because the sugar content reached that level of 6.2 and further, the day was ready to pick and so our family came together, two sons, the two wives, the three older mokopunas, 16 the oldest and two of twelve, went into that orchard, we didn't need any other help and we picked and I'll tell you how much we got, 36 tonnes of fruit which gave us 6,500 trays for export, which gave us in money terms \$65,000. e hoa ma. Now then that is the gross, but ... of that \$65,000 we have got two-thirds running costs and a third will come to us the grower, how's that. One and a half tonnes out of 36 tonnes of fruit remained at home for wine-making, juicing and canning. Now when you think of that, the quality therefore of our fruit was very



Hine Potuka and her moko

very good. Due to the whanau nurturing, due to that continual communication with the authorities, with the people who would be able to help us.

We have seventeen acres, a hundred and thirty five plants to the acre bringing us a total of 2,295 plants. We have 34 male plants to the acre bringing us 678 plants and in our orchard we have planted one male to four females. It's interesting if you come to see me in that orchard and to see how the vines of those male plants reach out ... they reach out to the female plants, interesting interesting.

Let's look at cost to establish our orchard. Our plants which were seedlings, one inch high when we bought them ... so we had to buy little plants to put them in the nursery cost us \$400 at that time 1978. Our posts and wires cost us \$10,000 our overheads cost us \$8,000 our shelter belts \$500. It got to the stage very early in the decisionmaking bet-

ween the family where we had to consider a putea and so father and his two sons created their putea. Each contributing a portion of their wages, plus monies from maizecropping on the 30 acres.

Loans

When we decided we would go into this industry our two sons approached Maori Affairs for a loan or if there was any possibilities for a loan. No loan was granted, reasons, land not yet proven for horticulture and we are not a family to take this kind of thing lying down and so what we did was to prove our worth to Maori Affairs that we can do it. As time went on Maori Affairs rang asking us if we would take some trainees and if in fact they could bring across the Patea people whose meatworks had become redundant to look at our kiwifruit orchard.

Health: a Maori view

By Dr. Pat Ngata, Division of Health Promotion, Department of Health, and Ms Lorna Dyall, Review and Development, Department of Health.

Good health is important to any group of people. Every person has their own idea of "what health means to them." Each cultural group also has its own knowledge and beliefs about health and how it can be achieved or maintained through the use of various health and healing practices. It is important to recognise that in a multi-cultural community like New Zealand's, there exist many different cultural beliefs, attitudes, and practices that people have towards health and sickness.

Foundations of health

Health from a Maori perspective embodies a holistic philosophy. It encompasses spiritual, mental, family and physical dimensions. Maori people believe that each one of these dimensions cannot be looked at separately, but are inter-related to form a whole and are the foundations on which good health depends. They have their roots in *Te Ao Tawhito*, The Old World, where the social, cultural and economic circumstances of the Maori was governed by the *Lore of Tapu*, Tapu means more than sacred or religious.

It was a means of social control that was geared to maintaining harmony and balance between a person, his/her Atua and his/her environment; to protecting and nurturing existing resourcing of tribal, spiritual, social and economic wellbeing and to enhance a continuity with his/her past and future. Through a process of customary practices, *karakia* and awesome respect, it ensured the ongoing health and welfare of the community.

The main social, living and learning unit in Maori society was and still is the *whanau*: an extended family system based on genealogical kinship ties. Several *whanau* units made up a *hapu* while several subtribes constituted an *iwi*. A tribe was often named after one of the main *waka* that participated in one of the migrations from Hawaiki or an eponymous ancestor. Tribal leadership was vested in the authority of the *rangatira* and overall wellbeing in the counsel of his main advisor the *Tohunga*: an expert in tribal lore, customs, history and spirituality.

Human manifestations

Individuals were not seen only as members of the *whanau* and *hapu*, but

as a human manifestation of their *tipuna* with certain functions, roles and obligations to fulfill during different stages of the life cycle. The *kaumatua* were respected and given special status because of their knowledge, wisdom, life experiences and links with the past. *Mokopuna* and *tamariki* were cherished because they represented continuity with the future and needed nurturing, protection and guidance. Parental roles extended across the *whanau* or tribal group and decisions concerning the health and wellbeing of a person involved the advice, support and counsel of the wider extended family group.

The focus of family and tribal activity was the *marae*. While now the term *marae* refers to a whole physical complex of buildings, traditionally it is the courtyard in front of the main meeting house. It also embraces a human and spiritual dimension. It is a place where a person has *turangawaewae*: a place to stand and where one has a sense of belonging; it is where Maori language, oratory, values and philosophy are reaffirmed. It fosters self respect, pride, social control and enhances family relationships. It is where the dead are farewelled and meetings, tribal or family issues are debated.

Three parts

It was believed that a person was made up of three parts:

- (i) A *Mauri*; the vitality spark or life essence of a person.
- (ii) A *Wairua*; the spiritual part or soul of a person.
- (iii) A *Tinana*; the physical body of a person.

All things in the Maori world contain a *mauri*. The *mauri* of the *Iwi* or *Hapu* for example was vested by custom in a special place called a *Tuahu*.

The health and wellbeing of the tribe, subtribe and family members were protected by maintaining inviolate the *tuahu* and by not upsetting the *lore of tapu*. Violating the *tuahu* or *mauri* and upsetting the *lore of tapu* exposed the tribe and its people to harm from evil spirits, angry Gods and *makutu* resulting in ill health and sickness.

The relationship between people, their spiritual beliefs, the *lore of tapu* and extended family kin ties was and still is a very special and important one.

Definition of health

A Maori definition of health incorporates:

- (i) Te Taha Wairua

- (ii) Te Taha Hinengaro

- (iii) Te Taha Tinana

- (iv) Te Taha Whanau

- (i) Te Taha Wairua: Spiritual Wellbeing

Te Taha Wairua is that non-material spiritual 'vital essence' part of a person. It is the life force that determines who you are, what you are, where you come from, where you are going to and provides the vital link with ancestors who are perceived as omnipresent. Spiritual wellbeing is extremely important for Maori people and is acknowledged in their everyday lives by observing certain practices and procedures. The *tangihanga*: funeral ceremony is one of the most important events in Maori life. The deceased is often referred to as a *taonga*. It is not only seen as an occasion to share the loss with the bereaved family but one to ensure the safe, untroubled journey of the *wairua* to the spirit world and the happy reconciliation of the family into the living world.

It is a difficult concept to explain as each person has his/her own idea of spirituality, knowing what it means for him/herself and how it can influence his/her way of life.

- (ii) Te Taha Hinengaro: Mental Wellbeing

Te Taha Hinengaro is the mental and emotional dimensions of a person. It recognises that the mind, thoughts and feelings cannot be separated from the body or soul and that together they determine how people feel about themselves and thus their state of health. Self esteem and self confidence are important ingredients for good health.

- (iii) Te Taha Tinana: Physical Wellbeing

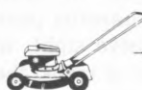
Te Taha Tinana is that dimension which recognises the physical or bodily aspect of a person. It is the part of a person that western medicine focuses upon. Maori people like many other groups believe that the mind, body and soul are all closely inter-related and influence the physical state of wellbeing. Physical health cannot be dealt with in isolation nor can the individual person be seen as separate from the family.

- (iv) Te Taha Whanau: Family Wellbeing

Te Taha Whanau acknowledges the importance of the function and role of the family in providing sustenance, support and an environment conducive to good health. There are many definitions of family. Maori people define it to include the extended family network that embraces all vertical and horizontal kinship members of a *whanau*, *hapu* or tribal group. *Whanaungatanga* is the essential element that provides a sense of belonging, identification and collective strength.

Have a heart

DON'T GIVE YOUR EARDRUMS A BEATING!



Being hard of hearing is hard to bear. Yet every day you're exposing yourself to unreasonable levels of prolonged

noise that can easily cause damage to delicate hearing cells.

And deafness starts.

ARE YOU WITHIN EAR-SHOT OF HEARING DAMAGE?

Chainsaws, lawnmowers, tractors, rotary hoes, motorcycles, go-karts, outboard motors, firearms and all power tools are potential sources of harm, depending on how long and how often you use them.

It's not only people working full-time with machinery who are at risk. On the farm, in the home, even some leisure-time activities can be noisy enough to damage your hearing, permanently.

PROPER PROTECTION — THE HEART OF HEARING

Don't turn a deaf ear to the problem. And don't face a future that's hard of hearing. The heart of hearing is proper protection. Ear-muffs and

ear-plugs are simple to use and protect your ears from a dangerous beating. Hearing damage doesn't take long. And it can't be cured.

So plug into proper protection and give your ears a break. A lifetime of good hearing takes a lot of beating.

UNREASONABLE NOISE IS A NUISANCE. BE CONSIDERATE — CARE FOR OTHERS.

Equipment	Maximum Noise Level (decibels)	Enough Exposure to Damage Hearing
petrol-driven chainsaw	115	30 seconds
motorcycle (off the road)	110	2 minutes
go-kart	110	2 minutes
tractor	105	4 minutes
outboard motor (above 25 hp)	105	4 minutes
power tools	100	15 minutes
lawnmower	95	60 minutes
rotary hoe	95	60 minutes

Many activities e.g. panel beating, hot-rodding, sanding, grinding etc., involve using noisy equipment. If you are going to be exposed to the sound made by such equipment, hearing protectors are essential, if the noise cannot be reduced at source. The louder the noise the higher the grade of hearing protection required.

WHERE NOISE CANNOT BE REDUCED AT SOURCE, WEAR HEARING PROTECTORS.





The new Italian renaissance and Tuwharetoa

In his fourth article on the Maori impact on world history, Professor Titonui shows that history isn't just about what happened in the past — it's being made every day. And right now Ngati Tuwharetoa are changing Italian history with an exciting new agricultural enterprise.

You don't hear of many people selling refrigerators to the Eskimoes or camels to the Arabs, but a highly resourceful new venture in the central North Island is doing the next best thing — selling spaghetti to the Italian!

It all began when the Ministry of Works hydro project at Turangi began to wind down. When it started there had been an employment boom not only for the local Ngati Tuwharetoa people but for workers from all over, even Italy.

Gangs of experienced Italian tunnellers were brought in to help with the scheme. They soon settled into the mushrooming township of Turangi. Many have married New Zealanders, brought up New Zealand families and become New Zealand citizens. But they maintain their own traditions as much

as possible, and when it comes to food they still enjoy pasta, a staple of the Italian national diet.

With redundancy looming one group of tunnellers formed a co-operative to manufacture their own pasta. They approached the Ngati Tuwharetoa Trust Board and clinched a deal for the lease of 2,000 hectares west of Pihanga. They provided the idea and the expertise; Tuwharetoa provided the land and the labour. Now the Department of Maori Affairs stepped in to make its own inspired contribution at the marketing level.

"I knew immediately," recalls the then secretary of Maori Affairs, "that the name of the game was **international**. I had been a little sceptical, I must admit. It wasn't that I doubted their ability to grow pasta trees, but I was nervous of their ability to market their product. Anyway, we discussed the problem at a special Tuwharetoa summit — I think it was Tongariro —

and decided to aim for the top: we should try to break into the Italian market."

"And where was the capital", I asked him. He looked at me strangely. "Why, Rome of course".

"There was opposition from Italian producers, naturally, but they soon realised that our product complemented theirs, it wasn't in competition. Thanks to the unusual mixture of high altitude, pumice soil and prevailing northerlies our trees — mainly spaghetti, ravioli and lasagne — produced crops with a highly distinctive flavour. And of course we could provide a fresh crop, being in the Southern Hemisphere, between Italian harvests."

I was taken in a Fiat 4-wheel drive vehicle to watch progress at the Tuwharetoa pasta farm. It was an impressive sight, with seemingly endless rows of trees, their pasta fronds ripening in the sun and waving in the breeze almost in unison. The head of the Italian co-operative and also quality control manager, Mr Al Dente, explained how it worked.

"The pasta is harvested in summer. The trees grow big, as you can see. To harvest the pasta we Italians have always used ladders but our Maori pickers prefer simply to stand tall. The spaghetti is laid out to dry in the sun and then cut to length. The short lengths are taken by truck across to the Wattie cannery in Hawke's Bay, but the bulk of the crop is destined for Italy or the United States. We are experimenting with different types of pasta and have found that the robust varieties grow best here. It is marketed under our special brand name 'Nokeroa', whatever that means."

He went on to say, in his attractively broken English, that results so far were very satisfactory and had made him "very hepi".

It's not just that money is flooding into the Tuwharetoa coffers and employment is up again. There is a new pride to be seen in the district. In Turangi mall the ghettoblasters are now playing *La Traviata* instead of Bob Marley; gondolas are replacing motor launches on Taupo; and the Forest Service has begun to plant in Lombardy poplars.

There are worrying signs, however. The Mafia is said to be taking an interest in the region. This cannot be confirmed, though U.S. Narcotics agents have reported that rainbow trout are changing hands on the New York streets for \$7,000 per kilo.

Next issue, the first Maori technocrat

Lead paint hazards in restoring meeting houses

It is very pleasing to see all the work that is now being done to restore meeting houses. Marae committees are raising funds and financial help is being given by various government departments. Much of the work is being done through the Labour Department P.E.P. and Workskill schemes although many of the restorers are volunteers. People are realising how much the meeting houses mean to their mana and history.

But restorers should beware that restoration work can present a danger to health. Obvious examples are the chemicals used to kill moss, rot and borer. Some of these chemicals are very poisonous and should be used by only a few people who are aware of the dangers. If proper care is taken in using these chemicals, such as reading the instructions and storing them out of reach of children, there should be few problems.

However, recent research has revealed a problem for which there is no answer as yet. This problem is the health hazards that can occur when paint containing lead pigments is removed.

Research done by the Building Research Association of New Zealand suggests that in New Zealand about 250,000 dwelling houses probably have lead pigments in the paint used on outside walls, such as on timber weatherboards.

Undercoats and gloss topcoats used before 1945 probably contain white lead pigments. After 1945 the use of white lead declined as other white pigments became available, but red lead was still used in wood primers for many years until its use was also stopped. House paints used today do not contain lead pigments.

It has been estimated that some of the older dwelling houses (e.g. built before 1930) that have been well looked after and regularly repainted could have many kilograms of lead pigments in the old paint still on the timber.

With the age of most of our meeting houses and the fact that redecoration in the past has been additional coats of paint rather than paint removal, it is reasonable to assume that all except the most modern meeting houses have paints containing lead.

The white paint in the kowhaiwhai patterns on the heke probably used a lead pigment, yellow and orange paints on painted poupou panels also probably used other lead pigments and the primer beneath these paints could also contain lead pigments.

Lead can make people very ill and can cause a wide range of symptoms. The body can get rid of lead only very slowly so its effect can gradually build up over a period of time. A most serious side to lead poisoning is that it can affect the mental development of young children. Even small amounts of lead dust or paint chips breathed in or swallowed can have an effect.

This point is worth remembering since the restoration of meeting houses is a family affair where parents and their children are all involved in the work. It should also be realised that lead from old paint which goes into the soil does not break down but adds to environmental pollution often very close to areas where people live, and can cause problems at a later time.

The main danger with lead pigments in paint is when the paint is being removed and the dust and paint flakes are being blown around.

In our museums the conservation work on carvings from meeting houses does not generally involve the removal of the paint. The various paint coatings are considered to be part of the history of the carving.

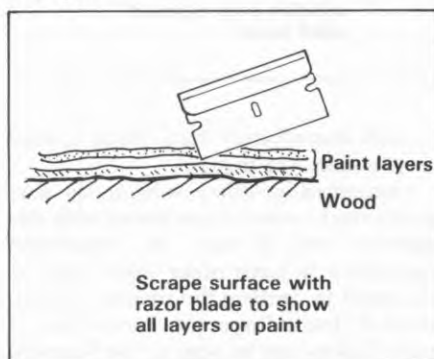
There are notable exceptions like the Pukeroa Waharoa which was painted with red oxide paint by the Auckland Museum; this has now been removed to reveal the magnificent original colours and design.

The restoration of meeting houses is somewhat different from normal museum conservation treatments. The tangata whenua have worked hard, they wish to be able to feel proud of the labour, so the house must look as bright as a new pin when the work is complete. Sometimes recent coats of paint have spoilt the original detail of design of the kowhaiwhai pattern or thick coatings have covered up the fine detail of the carving. The paint on the carvings outside in the weather is not sound enough to be painted over, therefore there are reasons for removing the paint on a meeting house.

Before decisions are made to repaint a meeting house we recommend that all

the paint work is washed with a dilute solution of a special neutral detergent and then rinsed with clean water. Once the dirt and grime are removed it is surprising how different the paint work looks. If it is then decided to repaint but not to remove the old paint the surface can be sealed with a special clear sealer and then overpainted with modern water-based acrylic paints. The history of the old coats of paint have not been lost as the water-based acrylic paint can be removed with solvents and the clear sealer will protect the original paint from damage by these solvents.

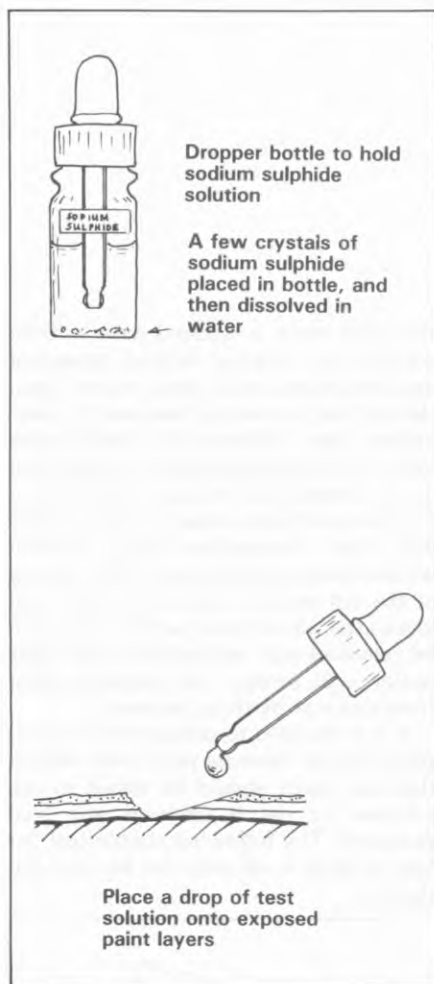
If it is decided to remove the original paint for the reasons previously stated, then the paint should be tested to see whether or not it contains any lead pigments. The following simple test for lead is easy to do and can be done on-the-spot:



- Use a razor blade or sharp knife to cut or scrape a small area of paint so that all the layers of paint down to the wood can be seen.
- Make the test solution by dissolving a few crystals of sodium sulphide in water. A 5% solution by weight is sufficient. (A small amount of sodium sulphide should be obtainable from a local pharmacist. It has the smell of rotten eggs. If it loses this smell after some weeks it has gone off and a fresh solution should be made up. It is a good idea to store the test solution in a small dropper bottle. Place a label on the bottle showing what it is and store it in a safe place. An even simpler approach would be to show a pharmacist or chemist these instructions and to ask that a 5% solution of sodium sulphide be made up ready for use.)

Place a drop of the sodium sulphide solution on the exposed paint layers.

- Any layers of paint containing lead



will immediately turn black if lead pigments are present.

Occasionally, other substances may give a dark colour when tested with this solution and it may be considered necessary to have other tests done on the paint to confirm the results. Department of Health Inspectors can do this, or paint flakes can be sent to the National Museum to be checked.

At the present time we cannot recommend any completely satisfactory methods for removing old lead paint. Solvent or chemical paint strippers are somewhat messy and themselves contain dangerous or unpleasant chemicals.

Kerosene or gas blow lamps can be used to soften paint to make it easier to scrape off, but the open flame is hot enough to burn the paint and generate lead fumes. These blow lamps will also burn the wood and introduce a serious fire hazard for buildings.

If used carefully, hot air guns are better as they are not as hot as an open flame and there is less chance of burning the paint or wood. However, with both blow lamps and hot air guns it is still necessary to remove (scrape) the softened paint from the wood and therefore the problem still remains of safely disposing of the scrapings and dust.

Other methods of paint removal such as sandpaper, wire brushes, sand-blasting and water blasting and the various attachments for power tools cause a

great deal of dust which is difficult to collect. Even power sanders with dust-bag attachments do not control the dust very well. Another disadvantage of these methods is that they can severely damage the fine detail of the carving.

We now have to ask what method is left for removing lead paint and which is not hazardous to workers or others in the work area? Lead paint may have to be removed from different types of surface, ranging from smooth flat timber to intricate carvings. At present, it seems that the safest approach is to scrape the paint away, with a vacuum cleaner handy all the time to collect scrapings and dust as it comes off. This allows a choice for using different scraping tools (and a hot-air gun if this helps) depending on the type of surface the paint is on. Scraping has the advantage over sanding that less dust is produced. Various types of scrapers are available from hardware shops, or homemade scrapers can be used. For example, simple and effective scrapers can be made from No 8 fencing wire with the aid of a file, hammer and hard surface for an anvil.

The paint chips produced by scraping are easily picked up by a vacuum cleaner and this makes sure that all the lead dust ends up inside the vacuum cleaner bag to be disposed of later. The vacuum collection of the flakes and dust as you go also makes it easier to see how the work is progressing.

Dust sheets must be placed and securely held down beneath the areas where the paint is being removed to catch any paint flakes not collected during the scraping-vacuuming operation. This sheet should be vacuum-cleaned at least twice a day to stop the lead paint flakes and dust being spread around. Tough plastic sheets are useful for this purpose because all of the material collected can be easily removed and the sheet washed off; whereas lead dust can be trapped in the fabric of a cloth material.

Having collected the flakes and dust of lead paint with the vacuum cleaner, make sure that the rubbish is then properly disposed of. A good idea is to put all this waste into a strong (plastic) rubbish bag set aside for this purpose only. Be careful not to let dust fly up when emptying the vacuum cleaner into this rubbish bag. Some vacuum cleaners can be fitted with disposable bags which simply require that these disposable bags are tied up and placed whole into the rubbish bag.

Tie the top of the rubbish bag securely and take it to a public tip or bury it well away from areas where people live.

If working with lead-paints pay special attention to personal cleanliness: wash hands before eating or smoking; do not eat or smoke close to work areas; wash the skin and hair thoroughly each day; change from work clothes before leaving to do anything else; and wash work clothes regularly.

In situations where dust is released into the air, an efficient face mask should be worn.

When many of our meeting houses were carved rules were imposed by the tohunga of carvings. Carvers were not allowed to blow loose chips from the carving; they were not permitted to smoke or eat when carving; when they left the carving area they had to wash their hands and when the carving was finished for the day all the chippings were gathered up. This procedure is an excellent guideline to follow when removing paint from carvings. It is as if the ancestors anticipated today's problems.

Until further research provides us with better restoration techniques we cannot provide a completely safe method to deal with the special health hazards that occur when meeting houses are restored, but at least we can be aware of the hazards and use the safest methods available.

In the meantime we suggest that the following procedure is adopted:

1. Treat all chemical materials used in restoration as dangerous. Make sure they are clearly labelled, keep them locked away when not in use, and in the care of a few trained people.
2. Think very carefully before deciding to remove any paint; it destroys the history and could cause additional health hazards.
3. Test the paint to see if lead pigments are present.
4. Don't use any paint removal methods that cause dust or lead fumes.
5. If paint containing lead has to be removed, use hand scraping tools of some kind and have a vacuum cleaner handy all the time to collect scrapings and dust as soon as possible after scraping.
6. Clean up regularly at least twice a day; vacuum clean the area, carefully store the paint dust and scrapings in a special rubbish bag and bury it at a rubbish tip.
7. Don't blow on the surface, eat or smoke when removing paint that contains lead.
8. Make sure that there is good ventilation in the work area.
9. Wash your hands before eating or smoking.
10. Regularly wash working clothes to remove paint dust.

For further details of lead tests or special conservation chemicals please contact the National Museum, Private Bag, Wellington.

M.L. Jansen
Materials Division
Building Research Association
of New Zealand

J.I. Fry
Conservation Officer
National Museum

He waiata tangi mo Maihi Paraone Kawiti

Margaret Orbell

Toea mai ra te ata i Puketutu,
E kimi ana ahau kei hea ko te hoa
Tenei ka unuhia i waenga i te hono
Hoki mai, e 'Ihi, te waka e tau nei
I te nui 'Ati Hine, i te rahi 'Ati Manu!
Māu e hāpai ki waho o Ngara ē,
'A rokohanga atu ngā tai whakaue
I waho o Te Tiriti, he huinga rangatira!
Ka tuku ai ra ki roto te whare iti,
Kia tirohia atu tō kiri kahurangi,
Tō mata i haea ki te wai ngarahū,
Kia korero koe ki te ture na i!
Unuhia noatia te taniwha i te rua,
Karekare kau ana ngā tai o te awa;
Ka ru te whenua, ka moe nga iwi.
Taku hou kōtuku ka whati i te ata,
Taku rata tumaru ka hinga i a Whiro,
Taku pākai hau ki te ao o te tonga!
Tārehu kau ana te kōhu i Motau,
Ka riro ra, ē, te puru o te whenua.
Taku manu whakaruru ka hoka
i te uru na i,
Ka hui kau ana te kāhui tamariki:
E kore e hōmai te matua ki te whare.
He mate i te marama, he mate hoki mai.
He mate i tinana, e kore e hoki mai
Tukua kia haere, he takupu horo tai,
He toroa whakakoko ki runga o ngā hiwi!
Taku totara haemata, i nunumi ake nei
Te tira o Maihi, tēnā ka riro.
Kia piki atu koe te ara ki a Ihu.
He hingaanga whare nui.
Ka moe i te hua na i.

Dawn is coming up over Puketutu,
And I am searching for my companion
Who is withdrawn from the assembly.
'Ihi, come back to the anchored canoe
Of the multitudes of 'Ati Hine,
the hosts of 'Ati Manu!
You will set out beyond Ngara
And find great waves crashing
Beyond Te Tiriti, a gathering of chiefs.
You must be received in the little house
That your precious body may be seen,
Your face tattooed with pigment,
And that you may speak of the law.
The taniwha is withdrawn from its den,
In the channel the waves are surging.
The earth shakes, and the tribes sleep.
My white heron plume broken at dawn,
My sheltering rata fallen because of Whiro,
My screen against the clouds from the south!
Motau is obscured with mist,
For the bung of the earth is gone.
My sheltering bird soars to the west
And the company of children gather in vain:
Their father will not be brought to the house.
When the moon dies, it returns again;
When the body dies, there is no return.
Allow him to go,
a gannet speeding over the waves,
An albatross soaring over the ridges!
My strong young totara, Maihi went so fast
On his journey, and is gone.
Mount up on the pathway to Jesus!
It is the fall of a great house.
He sleeps in the wind.

When Maihi Paraone Kawiti died in 1888 at Waioomio, near the Bay of Islands, his passing was mourned in at least two waiata tangi composed in his honour. Later, both were published by John McGregor in his collection *Popular Maori Songs* (Supplement 1, 1898; pages 55-6 and 57-8). The second of these songs, by an unknown poet, is published here with a translation.

Maihi Kawiti, of Ngati Hine, was an important leader of the Ngapuhi confederation of tribes. As a young man he lived in turbulent times. His father Kawiti was a famous warrior chief who in 1845-6, with his ally Hone Keke, challenged the Government and tried the strength of the pakeha soldiers. Hone Heke four times cut down the flagstaff at Kororareka, which he regarded as an affront to his mana; but in the end, after fighting bravely, Heke and Kawiti were defeated by the pakehas' artillery and a somewhat uneasy peace was made. Kawiti became a Christian, and



Photograph courtesy Auckland Public Library.

a few years later, in 1854, he died.

When Maihi Kawiti succeeded to his father's position, he saw a need to cement the peace which had been made with the Government. Maihi had long been a Christian, and had spent some time as a Christian teacher, so it was natural for him to listen to the advice of the missionaries when they urged him to effect a reconciliation. As well, those of the former warriors who still held aloof were beginning to experience strong economic pressures, for until they made their peace they were not able to deal freely with the pakeha settlers and traders. Maihi therefore sought to uphold the law, and to Rongopai, the Gospel.

After the flagstaff on Maiki Hill at Kororareka had been cut down for the fourth time, the Government had sensibly refrained from attempting to replace it. Maihi now resolved that this flagstaff should be reerected by the hapu that had been involved in its destruction. As well as wanting to make a gesture towards the Government, he had another reason for this. The Waikato people were then establishing their King, and they had sent a deputation to Maihi, offering him the governorship of the north and a place in Te Kīngitanga second only to the King. This was not acceptable to Maihi, all the more so because the memories of the wars which had occurred in the fairly recent past between the two con-

federations of tribes. So a noble tree was felled, 400 specially chosen men hauled it up Maiki Hill, and the Queen's flag flew there once more. The flagstaff was given the name of Whakakotahitanga, The Making of Unity.

References to the past

In his waiata tangi for Maihi, the unknown composer refers, in line 12, to his role as an upholder of the law. In line 9, Te Tiriti, The Treaty, is probably the site of the signing of the Treaty of Waitangi, which Maihi supported.

At the same time, however, the poet refers obliquely to a past victory against the Government. Mount Puketutu is a hill by Lake Omapere, inland from the Bay of Islands, where at Puketutu Pa, Kawiti and Hone Heke in 1845 successfully repelled the pakeha troops and their Maori allies, though with the loss of a number of men. This pa belonged to Hone Heke, though Kawiti and his men fought alongside him; Kawiti later faced the soliders in his own territory at Ruapekapeka Pa, and was finally defeated there. So Puketutu must be spoken of in this song because it was the scene of the famous battle in which Maihi's people had, with their allies, triumphed over the much more heavily armed forces of the enemy. It is not known whether Maihi fought at Puketutu, but he probably did so.

Traditional concepts and new ones

In the traditional religion, Whiro was regarded as the figure who bore men off to death. Christian poets quite often continued to assign this evil role to Whiro, while at the same time they spoke of Jesus as the source of salvation. This poet blames Whiro for the existence of death, but then, in the last lines, addresses Maihi and sees him as mounting up to Jesus.

Most of the images and ideas in the song are traditional. Motau, in line 19, may be a name associated with Te Reinga, the underworld, for there is a phrase, 'te rimu i Motau', which refers to the seaweed at the entrance to Te Reinga. In line 20, Maihi is seen as te puru, the bung or plug, of the earth. In traditional Maori thought, stormy waters symbolised strife, and a great man was sometimes spoken of as a bung which kept such waters from his land and people; the poets must have been thinking of the plugs of clay which stopped the holes at the side of canoes where the topstrakes were lashed to the hulls.

The last words, 'ka moe i te hau', he sleeps in the wind, refer to the traditional belief that at a tangihanga the person who has died is greeted and wept over by his or her ancestors, who come in the wind.



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Private Bag,
Wellington

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Fishing and planting by the Moon

Na Moni Taumaunu na Turanga

Nga Marama

Pipiri

Hono-noi

Here-turi-koka

Mahuru

Whiringa-nuku

Whiringa-rangi

Hei Whakamaori i tenei e mau ake nei —

No. 1 (Whiro) Ko te raii muri iho o ta te pakeha new moon.

No. 15 (Rakaunui) Ko te ra i muri iho o ta te pakeha full moon.

Hakihea

Kohi-ta-tea

Hue-ta-nguru

Poutu-te-rangi

Paenga-whawha

Haratua

The Months

June

July

August

September

October

November

To read this Calendar —

No. 1 (Whiro) falls on the day after a new moon on a pakeha calendar and

No. 15 (Rakau-nui) is the day after a full moon on a pakeha calendar

December

January

February

March

April

May

1. Whiro: He ra kino tenei mo te ono kai, me te hi ika, hoki. A bad day for fishing or planting.

2. Tirea: He po ahua pai tenei mo te hi koura, tuna, mo te ono kai. A good day for planting, crayfishing, and torching eels.

3. Hoata: He ra tino pai tenei, mo te hi tuna, koura, ono kumara ono hoki i etahi atu kakano. A very good day for planting kumaras or any seed, also for crayfishing or torching eels.

4. Oue: He ra pai mo te ono kai, he ra pai mo te hi ika. A good day for planting and fishing etc.

5. Okoro: He ra pai ano tenei mo te ono kai hi ika hoki. A good day for planting, etc., also fishing.

6. Tamateaangana: He ra ahua pai mo te ono kai mo te hi ika, he ra hau, he kaha te ia tera pea e marangai. Fair for planting and fishing, windy, sea currents strong, expect change of weather.

7. Tamateaaia: He ra pai mo te hi ika, kia tupato te haere ki te hi ika i nga ngaru pua i nga kohu. He ra pai ki te ono kai. A very good day for fishing, watch out for the weather. It's either a big heave or misty day, a good cropping day.

8. Tamatea: He ririki te tuna, te ika, me

te kumara i tenei ra engari he nui kia tupato te hunga ehi moana. Eels, fish, and kumaras, etc., are numerous but small in sizes. When boating keep an eye to the weather.

6. Tamateawhakapau: He pai mo te ono kai i te ata ki te ra-tu. Kaore i tino pai mo te hi ka pau nga tamatea. Fair for planting from morning to midday only, also fair for fishing.

10. Ari: He ra kino tenei. A bad day.

11. Huna: E hara i te ra pai ki te ono kai ki te hi ranei he noho mohoa te noho a te tuna a te koura. Not a good day for planting or fishing; eels and crayfish get very timid.

12. Mawharu: He ra tino pai tenei mo te ono kai, he nunui te kumara engari kaore e roa ka pirau he ra pai ki te hi ika. A very good day for planting, but it does not keep very long, also a good day for fishing, etc.

13. Atua: E hara i te ra pai, mo te ono kai mo te hi ika ranei. It's not a very good day for planting or fishing.

14. Turei: He pai tonu mo te hi ika mo te ono kai, i muri o te ra tu, ki te ra to. A fair day for fishing and planting from midday to sunset.

15. Rakaunui: He ra tino pai mo te ono kai, ahakoa he aha taua kai ra pai mo te

hi ika kaore e tino pai no te hi tuna. A very good day for planting, etc., also for fishing and not so good for eeling.

16. Rakaumatohi: He ra tino pai mo te ono kai, mo te hi ika kaore mo te tuna. A very good day for planting and fishing, and not so for eeling.

17. Takirau: Takirau-maheahea, kua makoha te marama he ririki te kumara, te koura, te tuna. The moon is losing its brightness. Kumaras planted on this day are small, also crayfish and eels.

18. Oike: E hara i te tino ra pai, mo te ono tai mo te hi ranei. It is only another day. It's not the best for planting or fishing.

19. Korekore-te-whiwhia: E hara i te ra pai mo te ono kai mo te hi ika ranei. It's only a fair day either for planting or fishing.

20. Korekore-te-Rawea: E hara i te po pai tenei. It's not a very good day at all.

21. Korekore-piri-ki-nga-Tangaroa: He pai tenei ra atu i te ra-tu ki te ra-to. Koia nei etahi ra pai ki te patu tuna, koura, ika me nga momo kai katoa. A very good day from midday to sunset; for planting, fishing, etc. Anything planted in the Tangaroa's produces size and number.

22. Tangaroa-a-mua: He ra pai ki te ono kai ki te hi ika, koura, tuna. A very good day for planting and fishing, crayfish and eels.

23. Tangaroa-a-roto: he ra pai tenei ki te ono kai ki nga mahi hi ika koura. A very good day for planting and fishing, crayfish and eels.

24. Tangaroa-Kiokio: He ra pai tenei ki te ono kai, ki nga mahi hi ika koura. A very good day for planting, cropping and fishing, crayfish and eels.

25. Tangaroa-Whakapau: He ra pai tenei ki te ono kai ki te hi ika, koura, tuna. A very good day for planting and fishing crayfish and eels.

26. Otaane: He ra pai tenei mo te ono kai, mo te hi ika koura tuna. A very good day for planting, fishing, crayfishing and eeling.

27. Orongonui: He ra tino pai tenei mo te ono kai hi ika koura, tuna. He pai mo te waihangahakaaio. A very good day for planting, fishing, crayfishing and eeling, also a good day for business.

28. Mauri: E hara i te ra pai tenei he oho mauri te kai ka oma. Not a very good day for planting or fishing; fish, eels and crayfish are very elusive.

29. Omutu: E hara i te ra pai tenei. It's not a good day.

30. Mutu-Whenua: E hara i te ra po pai tenei kua hinapouri te ao e ai ki nga korero o neke ra. It's not a good day at all. The world is in darkness according to Maori belief.

Maori carving: a personal view

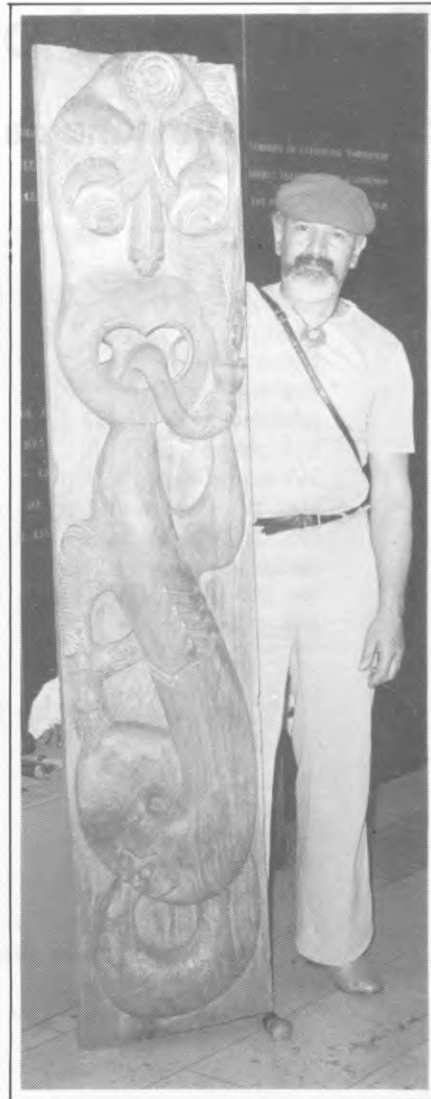
Alan Taylor

Creative restrictions on traditional or Classical Maori carving were less than the restrictions placed on modern Maori wood carving. Today, the art of whakairo rakau is very much the art of derivation and limited vision: it is uninspired, unimaginative. There has been no major breakthrough in the art of meeting house carving in almost a century.

In what amounts to a renaissance in assembly house design and construction, decorative carving has failed the challenge of the creative process. Virtually all contemporary whare runanga are decorated with carvings of a bland

uniformity — thinly veiled in some cases, by specious vitality achieved by exaggerated serpentine ancestral forms and an emphasis on an over-distorted facial or mask design.

Surface decoration is a fetish; an ex-



pression of considerable carving skill, but limited discipline or creative imagination. Obsessive in its multi-derivative detail, the work is sterile. And, invariably, deadening in its effect; figurative carving (ancestral poupou) reflect nothing of intent — the creation of spiritually provocative representations of tupuna. The past is not present; not even its shadow. The figures inspire not recognition but alienation in viewers — who can identify with them only on a superficial level, at best.

Responsibility. Are carvers responsible or those who commission meeting house carving? The answer, it seems, is both; both appear to have entered into a conspiracy of silence. Neither acknowledges the failure of the other: one to creatively advance the art, the other to demand or, at least, encourage it. And the reason for it? Both, apparently, lack confidence in an understanding of the art and its creative impulses — which, gradually, have become attenuated through the expectations of conservatism in Maori society.

In resolving the problems of creative development in Maori meeting house carving, education in Classic Maori culture is as important as the fostering of



the creative dynamic in carving. Knowledge and understanding of tradition and development in early carving are essential to the younger generation of carvers; ignorance is the primary source of conservatism and restricted creative vision. No apprentice carver should be without a thorough education in the Maori cultural tradition: no carver should be regarded tohunga whakairo rakau who is without such a background and the capacity for transmitting both the reality of the art and its traditions — along with the will to inspire younger carvers in the creation of an evolving, living art.

However, despite failure of the truly creative process, despite failure in culture education, the fact remains that Maori carvers are highly skillful exponents of a distinctive art. All that is needed is creative freedom, strength of purpose and awareness of a uniquely flexible carving tradition, for the realisation of an inspired contemporary art.

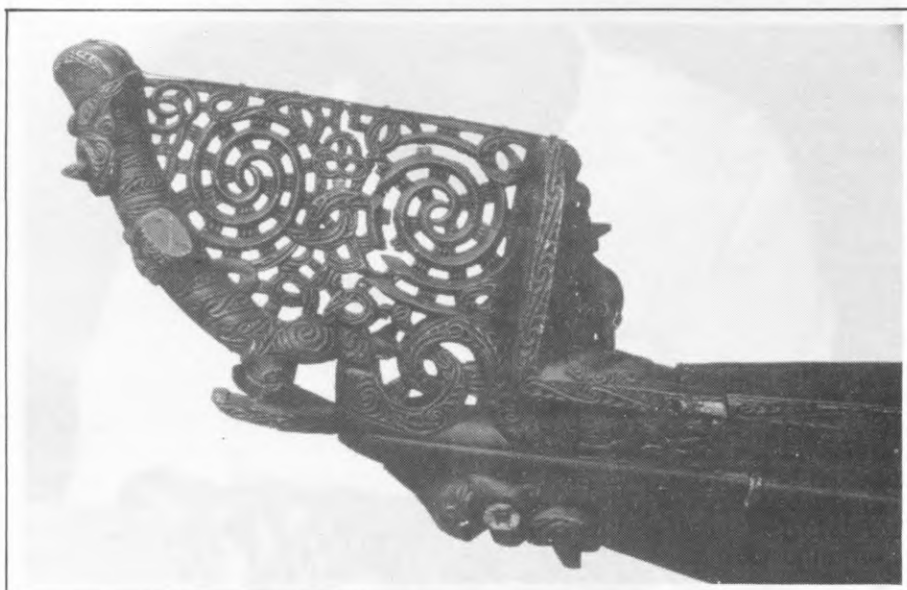
As a personal view of meeting house carving, this essay would be without meaning if it was without observations on alternative carving to that under discussion. First then, Maori carving should reflect its times. Today, it should mirror a society on the threshold of the 21st century — a period of intense scientific development and social change. Consequently, the dynamic experience of necessary change in Classic Maori society should be drawn on; particularly those changes in the art of

carving that relate to the present and are identifiable.

Archaic or early western Polynesian Maori wood carving was essentially naturalistic, while Classic carving was highly stylised in form and decoration. However, common to both periods was a remarkable tradition in abstraction, observable, particularly, in waka hoe or canoe paddles. A relatively recent European preoccupation in art, the concept of abstraction was well understood by early Maori and is best defined as an art in which pure form predominates over surface decoration. Ap-

plied to meeting houses, abstraction would powerfully relate a past creative tradition to the present; the pure lines of abstract ancestral panels, for example, harmonising imaginatively with the best in contemporary assembly house design.

Finally, abstraction in modern Maori carving is not unknown. Several carvers-sculptors such as Arnold Wilson, Cliff Whiting, since the 1950's have successfully and creatively adopted the style. Hopefully, their work will extend to the decoration of meeting houses.





Sid Kahu talks to the local press.

Liz Matiaha puts final touches to a costume.



Sean Nuku and Joe Moana found it cooler to

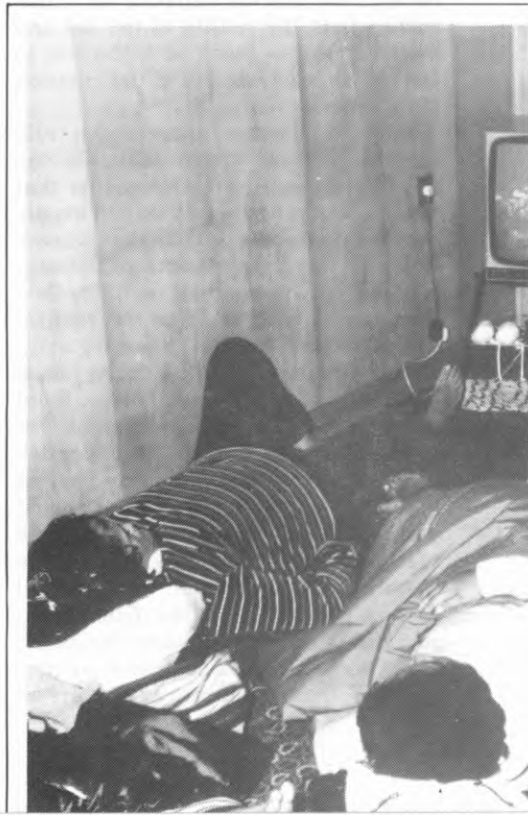
Poi E hits London

John Barr

"I don't care what hall we're in, it's the same if we're singing in a tent. Once you get on stage the adrenalin does the rest."

The hall that Sid Kahu was talking

An hour to go and time to watch the support





wait in the corridor.

about was the prestigious Queen Elizabeth Hall on the banks of the river Thames. Patea Maori Club were in town. Poi E had come to London!

Backstage before the show Five Hundred generated more excitement than the audience outside... and I still reckon Sam was cheating! Liz Matiaha

group on the T.V. monitor.



Dalvanius watches the final rehearsal. Queen Elizabeth Hall London February 4 1985.

put the finishing touches to a costume and out in the corridor Joe and Sean went over the break dance routine.

"Where's a good cheap place to eat after the show?" Big tum was more important than big time and the kids were more worried about the tour manager's missing dog than they were about first night nerves.

"Hey you guys, Queen Elizabeth Hall is an important venue in London. A festival of Hayden's music was staged here last weekend."

"Yea Yea, great... but did you find your dog?"

Sleeping bags on the floor, Five Hundred around the table, and a search for the missing dog... no first night nerves here.

"Appearing on Breakfast Television was OK. Not bad for London. And didn't we make the front page back home after the Blue Peter Show? A good tour so far and so many Kiwis in London that it's really difficult to feel homesick."

And the performance that night... Well Poi E knocked the audience over, so professional, and we did find a cheap place to eat afterwards!

A good performance but now where do we eat?



Kaituna River is to return to the Maketu Estuary at what cost?

In March 1954, the Kaituna River Board made the decision to divert the Kaituna River out of the Maketu estuary and instead through a man-made channel at Te Tumu directly into the Bay of Plenty.

According to a newspaper report of the board meeting, the decision was made against advice of the board's engineer and only after pressure from

the Ministry of Works which was concerned about flooding.

Since that time the Maketu estuary has suffered severe loss of marine and



Maketu — historical landing place of Te Arawa waka "ko tangaroa te kaitiaki"

Ka toru tekau ahu atu ngā tau te huringa o te awa o Kaituna mai i tana terenga tapu ki te waahi e tere nei. I huria ai he aroha no te Kawanatanga o taua wā ki ngā pakeha e aue ana ki o rātou whenua e wahia ana e ngā waipuke o Kaituna. Ahakoa pehea te whawhai a ngā Maori kia tapu tonu a Kaituna ka turi tonu ngā taringa o te pākeha. Mai i tērā wā ka whangaitia a tātou kuku, pipi, pāua, kina ki te hanuti. Ko te Kaunihera whānui o Rotorua i tenei wā kei te toro paipa ki roto o Kaituna ki te hari atu i ngā hamuti o Rotorua ki Maketu no te mea kua pirau te moana o Rotorua i te tikonga a te Pakeha.

Na reira, Ngāti Pikiao, e ngā wha-naunga, kia kaha, kia māia. Kei te awhinatia koutou e te Taraipūnara o Waitangi. Ka huri ake inaiane ki tō tātou reo taina, ki te pakeha.

It was nigh on to 30 years or more since the Kaituna River was diverted to its present course, thereby causing the blockups of the Maketu estuary and consequently a lot of harm to our fish and shellfish, was inflicted. The reason was to stop erosion of pakeha farmland. No heed was taken of the genuine protests of the Maori land owners. It fell on the deaf ears of the Government of that time. Having polluted Lake Rotorua to the brim the Rotorua City Council in its wisdom or ignorance depending on one's point of view, are determined to pollute the Maketu seas

by way of a pipeline pumping a continuous mixture of urine, excreta, etc, etc, into the Maketu estuary. Ngāti Pikiao's dead lying along the Kaituna will be desecrated and violated while those living will be shamed and humiliated beyond measure. What an insult to a proud tribe!

Take heed of Stan Newton's protest, voiced on behalf of Ngāti Pikiao. The Waitangi Tribunal has made an unanimous decision in favour of the Ngāti Pikiao owners. Thank goodness a Labour Government sympathetic to the Ngāti Pikiao cause is ruling this country.

Na reira, e Pita mema o te Tai Rawhiti, tangata whenua o Maketu, kia māia.

Whaia e koe te iti kahurangi
Ki te tūohu tō māhunga
Me maunga teitei.

In conclusion I write this article not only as a sympathetic Maori but as a Ngāti Pikiao on my Mother's side, a descendant of the union of Rangitahi and Manawakotokoto.

Henry Te Ngahue Te Aoretia.

A summary of the Waitangi Tribunal Kaituna Report will be published in the June/July issue of Tu Tangata.

shellfish life from silting and lack of freshwater flow. Also pollution from upstream has severely depleted river-life as well as recreational activities such as swimming and boating. An additional change has been a proliferation of spartina weed on the mudflats planted to hasten reclamation.

For the Te Arawa people, the diversion of the river some thirty years ago was a gross insult, not only because of the tampering with the landing place of the Te Arawa waka at Maketu but also the loss of kai moana. None of the many angry voices to the authorities over the years resulted in action but finally a government has promised results.

The Minister for the Environment, Russell Marshall is actioning a report from the Commission for the Environment which recommends returning the Kaituna river to the Maketu estuary.

The report says it's quite obvious that the present problems are strongly linked to the diverting of the river and because government agencies were responsible for this, they too should pay the cost of returning the river.

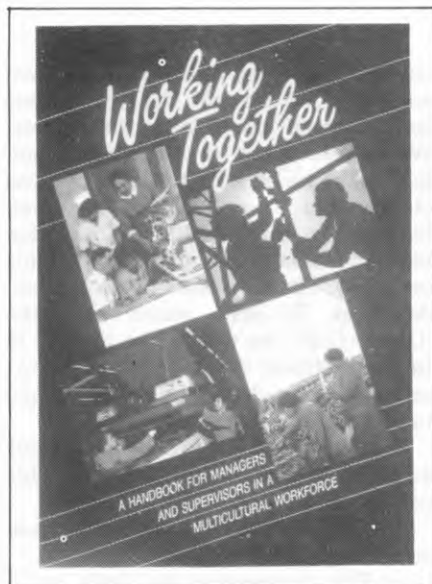
However the report is cautious about returning the river without studies done on any negative effects of such an action. It wants studies done on the ecology of the estuary, agricultural land bordering the estuary, physical environment and water quality because they are crucial for a staged plan for reintroducing the Kaituna river.

It expects the studies to take a year. While the recommendation of the report is welcome, the compiling was also a new step for bi-cultural relations in New Zealand.

Because of the widespread public concern, a consultant anthropologist, Dr Terry Loomis was called in to look at the social effect in the Maketu area. As well as consulting with agencies such as the Bay of Plenty Catchment Commission and Wildlife Service, Dr Loomis called hui to gauge the feeling of the iwi kainga.

His work was covered in an earlier Tu Tangata and he is full of thanks for the support of the people. Once again when the report was released, it was presented on the Wakaue Marae, Maketu.

Piki mai, kake mai
Kia whakahuaiho
Te taura tapu a Ohomairangi
Kei te awai i Akeake
Ko te kurei o te ihu o Tamatekapua
Kei Maketu e.



WORKING TOGETHER

Author: L.A. Edgeley and W.F. McDonald.

Publisher: Government Printer, \$9.95.

At last a plain spoken book that aims to clear up misunderstandings between races and cultures in the workplace.

The book is the development of the work the Vocational Training Council has been doing for some years in this field.

Lesley Edgeley and her fellow writer have really laid it on the line for the people the book's aimed at, managers and supervisors.

Commonsense is uppermost in their advice to bosses.

"They know English all right but the don't speak it." A commonly held stereotype that fails to understand the pressure of learning a new language along with "they speak their own language all the time, if I was in their country I'd speak their language."

This latter remark is heard a lot from English speakers who can't understand being in a linguistic minority. As *Working Together* observes, "quite plainly English speakers are very poor at attempting to speak the local language when in another country. How many New Zealand pakehas speak another language?"

Obviously the two writers have spent some time in the workplace and are sensitive to minority feelings about communication between staff. Some delightful comments pop up in this book.

"One company I was with needed to lay off workers and laid off Samoans —

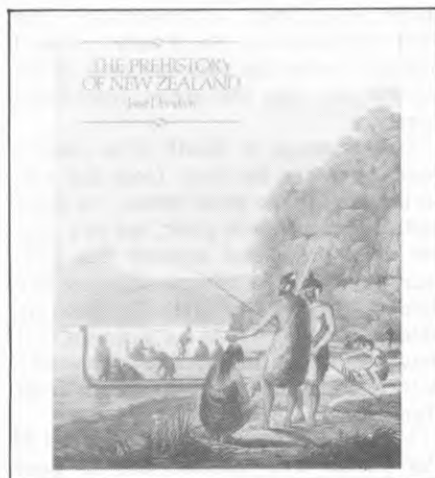
no Raros or Maoris." (This from a Samoan).

And the sobering, "when they see their own people they just go and leave us and talk away in their own lingo." (This from a Cook Islander).

As well as explaining some of the reasons for the stereotyped view cultures and races have about themselves, *Working Together* offers practical advice in the form of training programmes that employers can institute.

From the suggestion that an ethnic 'anchor person' be used by employers to make new employees feel welcome to the understanding of what constitutes 'family' for bereavement leave, *Working Together* can be used as a valuable tool.

PW.



THE PREHISTORY OF NEW ZEALAND

Author: Janet Davidson.

Publisher: Longman Paul, \$39.95

While New Zealand looks for a Pacific identity, and Maori struggle to assert their own, some pakeha New Zealanders continue to chronicle the time before the pakeha came to these shores.

Such is Janet Davidson's *Prehistory of New Zealand*.

It brings together a range of topics from subsistence economics through material culture to conflict and communication.

She dashes theories that successive migrations caused changes from East Polynesian culture to Maori culture, and that successful adaptation of kumara horticulture triggered the de-

velopment of Classic Maori culture. Davidson is also wary of oral tradition being used with archaeology to establish what happened, except in regional studies where each have their 'proper frame of reference'.

Tribal migrations also don't have much validity in explaining archaeological data says the author.

What Davidson is on about may seem like soulless research, especially to Maori but she makes no bones about the science of prehistory being important in shedding light on the ancestors of the modern Maori.

She states that the proper study of the prehistory of New Zealand should not be confined to the concerns of present-day Maori because that undervalues the early East Polynesian migrants who she claims have been forgotten.

Just where she gets this from is not clear, and it's a pity such a scholarly publication suffers from this and other omissions in its conclusions. And just what are the conclusions?

Well Davidson comes up with some new periods of prehistory.

The Settlement period is from first settlement to A.D. 1200, a time in which East Polynesian culture was established in small scattered settlements throughout most of New Zealand.

From A.D. 1200 to 1500 was the period of Expansion and Rapid Change.

During this time a population explosion occurred which triggered warfare and internal migration to less populated areas. Here Davidson makes another unsubstantiated claim that the 'quarrelsome and competitive nature of this Polynesian society' greatly helped this result.

In this period also she says Maori carving was established along with later nineteenth century tribal traditions that explained tribal links. A.D. 1500 to A.D. 1769 was the Traditional period where change was slower and Maori culture, as we now know it, flourished. Most Maori oral traditions came from this time, although the author admits that some extend back beyond A.D. 1500.

Davidson admits to gaps in the information but ends on an appealing note, for the Maori people to cooperate more fully with researchers who would want to examine skeletal remains, and look for artefacts, particularly wood carvings.

P.W.

Uncle Riki

To all my Ngai-Tahu Kaumatua, since the death of our Rangatira, Uncle Riki, — an awareness of the staggering numbers that have followed, — has bought an **urgency** to solve this serious problem.

Being a Ngai-Tahu youngster I feel a strong need to express my feelings and thoughts in hope, — that somewhere amongst my exposure lies an answer.

When a child lies before us in a coffin — acceptance to this death is rarely achieved — silent are the questions we ask ourselves — searching the mind for an excuse that will allow our sleep to come easy.

Why us? What are the causes? Could there have been a prevention? The guilt! the maybe's, the if only... should not only haunt the subconscious of the parent but also the entire Ngai-Tahu family.

This message of death is so clearly read as a cry for help from the suffering youth. We must listen... to their call. If recognition is given, we as a people must unite and answer this call. Our strength will return allowing our 'hearts to beat as one'. To you my elders; there is no time for sickness that may lead to death. Replace your worry with wisdom and lead the youth from 'Troubled Water'.

I can see a pathway to the heart of the youth. The answer lies in your willingness to gain his confidence, restore his mana so he may live as a Maori, (first) in the world of the pakeha.

Your aroha will allow the time and patience necessary to understand the many difficulties facing the youth who questions his identity.

I ask only a moment of your time to listen. I will unfold the reason and a solution.

To leave the womb with Maori blood — immediately you are born into the pakeha world. Early child years provide one set of values for the Maori home, totally contrasting the learning process in the pakeha schools — when he reaches adolescence (the time of questioning) he is faced with 'great confusion' — who am I? what am I, (Maori or pakeha) and with whom do I belong???

His search for answers are seen in his many frustrations! Often rebellious

conduct witnessed by society labels him as a misfit, an out cast. His real reasons ignored by parent, teacher, and society. We tend to forget that this adolescent, has not reached a maturity to express clearly, his 'true feelings.' So what, happens to this youth? We abandon him!!... leaving him alone to find his own way. The loneliness he feels is undeserved. To keep warm from the 'Lonely Cold', he will clothe himself in false securities! We must ask ourselves as parents, teacher, why has he turned to these alternatives.

His ways! — His attitudes to seek our attention are varied but... always is his reason the same.

We can observe his frustrations from many angles.

1) The depression he feels as a failure in the schools of the pakeha and the work-force. The classic cliché, "I'm just a dumb Maori!"

2) The cunning with which he steals.

3) The aggression with which he fights etc....

Alcohol and a variety of drugs are offered to help ease the pain, prolonging the problem only helps to make his situation uglier. The kids that are going through this identity crisis are often the result of the parent(s) who never found their own.

The results and facts of this are behind prison walls, in mental institutions, on the streets, in various types of gangs, in your average school kid, but the one that finalises the result lies before us in a coffin! Perhaps a suicide, perhaps an accident, perhaps an overdose, the causes are not important because there is always a reason.

This is true of both Maori and pakeha in today's world but harder still for the Maori youth because he carries an extra burden! His identity as a Maori! What is this that makes him different to the pakeha he has grown up with — his colour, his poverty, his failure to compete academically and many other questions that grey this area — blurring the root of his problem.

What is the essence of Maoridom that makes him different to the pakeha. His spiritual being! Acceptance of this gives him an identity and his want to seek the knowledge of his tipuna.

What does that word "spiritual" mean to a youth — something about God, or could it be Jesus — many varying answers usually connecting this

TAI WHATI

JUDICIAL DECISIONS AFFECTING
MAORIS AND MAORI LAND
1958 - 1983

DEPARTMENT OF MAORI AFFAIRS
WELLINGTON

TAI WHATI, MAORI LAND COURT

Publisher: Department of Maori Affairs/Government Printer

Tai Whati, Judicial Decisions Affecting Maoris and Maori Land 1958 — 1983 is a comprehensive attempt to demystify the workings and rulings of the Maori Land Court, a body originally set up after the Treaty of Waitangi to facilitate or make more simple the sale of Maori owned land.

From such auspicious beginnings, the Maori Land Court has been at the center of bitter wrangles since that time from disenfranchised owners to owners prevented from selling their land.

Tai Whati, which takes its name from the pepeha, 'ka whakarereke te nuku e nga tai whati', 'each wave breaking on the shore alters the landscape slightly', is a continuation of "Important Maori Land Judgements" published in 1879. In 1960, Chief Judge Morison compiled a series of judgements of the Maori Land Court up to 1958 and Tai Whati takes up from that time including decisions of other courts affecting Maori people and Maori land. Increased work for the courts in these areas has also come from the Planning Tribunal in respect of Maori land.

Tai Whati is aimed at a specialist group making its business to know about Maori land and as such includes case summaries of decisions only. It's intended to issue annual supplements.

Ngoi Pewhairangi



(Photo by Gil Hanley)

word to someone else's religion — never to himself or his inner-being.

The experience of a tangihanga to me, it is the 'raw beauty of living'. It allows me to share my soul, when all heart-beats become one! We all have to find our own spirituality — so help the youth my elders, to recognise and accept his spiritual being. Be there just to listen. He does not need your answers, he has to find them himself, but your presence will give him the assurance he needs to seek and find his answer. Once he has established his spiritual identity — then he will want to learn language, the laws of tapu, marae protocol, whakapapa etc.

Uncle Riki found his way to the heart of the youth. His perception enabled him to see into their world. His answers were not so much in the words he spoke but in his humbleness.

If we the Ngai Tahu are to regain our strength as a family we must follow this great example, our Paramount Chief has left to his people. Gather the youth in ways of a wananga or hui and allow him time to express his confusion. For there is the answer.

Ka ruia he kakano kei te rangatahi

Kia tipu ai te hua. Whangaia ki nga tupuranga.

Tena Kotou, Tena Koutou, Tena Koutou Katou.

Ngairi Tainui, Akaroa

Tumanako Tekā

Kia Piripi Whaanga te tangata kai whakahaere i tenei pukapuka. He poroporoaki tenei kia Tumanako Tekā (Prince Tui).

Ko Maungapohatu te maunga. Ko Taiturakina te tangata. Ko Tuhoe Potiki te tipua. Ko Mataatua te waka. I mate mai a Tumanako Tekā (Prince Tui) i na ra o Hanuere rua te kau ma toru i roto i te Taitokerau. He tangata tino rongonui. He tangata whakahirahira mo nga mahi waiata me ana rekoata. I waiata mai i etahi waahi o te ao. Kua mahue mai tana hoa wahine me a raua tamahine e rua. No reira Te Rangatira haere-haere-haere.

Na Te Hapuku Munro Rikiriki
Me Tuhoe Whanui.

Tena koe,

I am very interested in placing my poem into your next Tu Tangata magazine issue, which pays tribute to one of Maoridom's greatest and last writer of Maori music, author, crafts woman, leader and orator, Mrs Ngoi Pewhairangi.

Na Henare Mahanga

Ngati Hine and Ngati Korora tribes

Taitokerau.

This poem is set around the Meeting house called Te Hononga ki Rarotonga who speaks about his grand child (Ngoi Pewhairangi) and how he asks her to return to papatuanuku.

Te Hononga Ki Rarotonga calls his grand child home

She was my gifted child,
to the people she gave her everything, heart, aroha,
and all,
the body was weak for many a year,
but the heart and mind was strong, willing so eager to give,
for she was my gifted child,
always least to say,
action she preferred, to flourish the dreams she dreamed
for those she loved cherished and cared,
her body was weak for many a year,
but heart, aroha and mind was strong willing eager to give,
for she was my gifted child to the people she gave her all.
So many a year she served them all so willing, freely to give her all.
For she was the last of an era never to return.

Tuini, Tamanui, Tui, Ngata, they the resting totara they call
haere mai Ngoi,
kua tae mai te wa, kua nenge marika koe,
me noho tatou i roto i te whare o papatuanuku,
me korero tatou, me waiata tatou, me tangi tatou, me moe tatou.
Ae haere mai e Ngoi,

kua mutu to mahi i roto i te ao hurihuri.

I Te Hononga Ki Rarotonga stand as a pillar,
in my bosom your tupuna stand in silence, they await your
arrival home,

weeping with invisible tears to man's eye they fall
eyes still, body still but so proud they stand, for you our
child have served your people more than man can say,
as I your pillar must call you home, for your body cannot
share, give, care and love no more,
for your body was weak for many a year,
but the heart and mind was strong, willing so eager to give
her all,

return home my child for you are to become a mist, legend to
those who live, may they know that you live within their hearts for
many... a year,

for she was my gifted child given to the people she gave her
heart, everything, aroha and all.

The living tears we will always share, for loneliness covers
your people,

for I Te Hononga Ki Rarotonga gave this gifted child to the people,
she gave her everything, aroha, heart and all,

Ngoi Pewhairangi I salute you,

your pillar Te Hononga Ki Rarotonga for the people you served.

by Henare Mahanga
from Ngati Hine and Ngati Korora tribes
Taitokerau

Letters to the editor

Ki a Piripi Whaanga

Kei te nui te mihi kia koe te tangata Kaiwhakahaere i tenei pukapuka. Kia kaha to mahi i enei taonga o tatou. No reira tena koe. I have written a story about the old Kuia's of Tuhoe and their ta moko and I've written a waiata ringa o Tuhoe to finish it off.

Kei te tuhi ahau mo enei taonga o roto o te Rohe Potae o Tuhoe. Ki nga kuia e oranga me nga kuia kua ngaro atu ki te po. He whanaunga katoa nga kuia ta moko nei i te taha o aku maatua mama, maatua papa. Kei Ruatoki taku kuia e takoto ana kei raro i tona maunga tapu a Tairarhia me te awa o Whakatane. Ko nga tau o enei kuia etahi he whitu tekau, waru tekau, iwa tekau. I te tuatahi ra ka nui te kitekite i nga kuia ta moko nei i runga i nga marae o Tuhoe. Inaianei i roto i te ao hou kua kore e kitea enei kuia ta moko, no te mea kua matemate katoa i runga i o ratou papakainga. Ana no reira tena koutou tena tatou katoa.

He waiata whakamutunga.

Ko te rohe potae o Tuhoe, Maungapohatu, Penekire, Manawaru, ko Huiaarau me Tarapounamu e aue.

Huria ra ki Ruatoki ko Tairarhia.

No reira Tuhoe kia kaha ra ki enei mahi a o tatou tipuna.

Te whakapono, tumanako me te aroha aue.

Kia u kia mau kia kaha ra kia ora ra.

Na Tehapuku M. Rikiriki Nga Tamariki a Hine Pukohurangi (children of the mist maiden)

Dear Sir,

Our Primary School girls need support.

I am a resident of Titahi Bay. My sister has two daughters attending Ngati Toa Primary School. Earlier this year my sister was coaching the school netball teams. They had four teams. On the 4 September I had the pleasure of observing the standard of netball in the primary schools. I was disappointed. I know, there are a lot of girls who have the potential to become prominent people within the netball world. The problem they have is lack of support from families, schools and the association, in their districts. If they had the support needed, I know, as they mature, they will become confident in themselves and their ability as netball players. And New Zealand netball will never be short of representatives.

I spent three months in Whangarei and I was picked to play Premiers. I was elated, because all the years I played in

Wellington, I couldn't even get a finger-nail in. This proved to me that Wellington's standard of netball was higher than that of Whangarei, but only in the senior sections.

On Saturday mornings the Whangarei School teams played their games. I was amazed at the high standard of play and interest in the school teams.

Kamo Intermediate A team, specially. They were so good. All the girls showed a lot of potential. Comparing this team to some of the womens social teams, I would give them a 10. They were all Maori. Everytime I went to the courts I made a point of watching that team. It was great.

It would be a shame if after their reaching adulthood the desire to play netball dies. This would happen if the support they are getting now is no longer there in the future.

Six months ago my sisters and some friends started a team for midweek games. Now, Twilight Netball started on 30th October. She (my sister) asked me to coach her team (due to rupturing my archilles tendon, I can't play) I agreed. The club is called 'Hi Fliers'. We have nine registered players, and most of them are solo mothers. Of the nine, seven are Maori, one is Samoan the other lady is Tokelauen.

Some of these ladies haven't played netball or any other sport since they left school. What happens is they have to be taught again. No doubt it is great they're getting into it again, but it would've been easier for them if, when they were younger, they had the support from people around them.

It is similar to the problems the unemployed are facing today. If our unemployed youth had the support and understanding right from the start, I'm sure they wouldn't be feeling useless now. If we don't support our children and continue to misunderstand them, they give up on themselves, which plays havoc with their lives in the future.

I would love to see more Maori and polynesians in the New Zealand netball team.

Mahia Fuimaono

Dear Sir,

I have read with some concern Alan Taylor's review of the Long Yarn of the Law as in Tu Tangata, Issue 20, October/November 1984. This book was written primarily for school children aged 11-13 years.

Mr Taylor has, I feel, misrepresented the contents of this book by failing to read objectively what I wrote. The book is historically accurate and I suggest readers examine it for themselves and make up their own minds.

Fiona McMorran

Dear Sir,

Maori rugby is not racial. Maori rugby is traditional as the first team from New Zealand to tour the British Isles was Warbricks Maori Team of 1886, playing 65 games and losing only seven. This was followed up by the tour of France in 1926. This team won the last series and a trophy of a Rooster was presented to them for competition between them in whichever country they played. Since then the rugby bosses have stowed it away in moth balls. During the recent French tour it was brought out of hiding. The rugby bosses did not even have the common decency ever at that late stage to honour the French visitors by giving them a challenge against the Maoris for the Rooster Trophy.

The Maori Advisory Board should all resign and hand the reins over to Mr Vadonovich. This man will not succumb to Mr Blazey and his old fashioned brigade. Young blood is badly needed to administrate New Zealand rugby at all levels. I am certain there is a school of thought even among certain Maoris that Maori rugby be phased out. If then what is going to happen to the Prince of Wales Cup. Is its fate destined to go the way of the French Rooster? Maori rugby must be fostered and promoted throughout the land as Maoris love physical contact sport and they also have that flair so lacking in All Black rugby.

Arthur Stone, Pokere, Shelford and Clamp gave the All Blacks that extra dash which won the series for New Zealand. Many a time good ball was booted away. Thank goodness the Aussies had the kick-its too otherwise Campese would have camped on our goal line.

Dr Paewai with the due respect to his football prowess is a voice in the wilderness. He is out of touch with rugby. Waka Nathan, Mac Herewini, Ben Couch, Sid Going and Pat Walsh just to mention a few all advocate the continuance of Maori rugby. Maori rugby attracts large crowds as it has spectator appeal because of its rugged

Te Ringawera

Aunty Huia

forward play and back line flair a combination that bodes ill for the opposition.

All you doubting Toms, Paewai etc. please join us the vast majority of Maori Rugby supporters.

Na Kami Bird

Dear Sir,

After having studied the subject for 18 years, I have recently completed a book of 260 odd pages, titled "Nga Ohaaki o nga whanau o Tauranga Moana", the history and genealogy of the Maori families connected to the three tribes of Tauranga and surrounding districts.

It traces back to the beginning of their movement from Asia to the present time and includes all known history and genealogy of most ancestors mentioned. There are over 100 pages of genealogy from all canoes to Tauranga families.

I consider it of great educational value in our present time of striving to regain our Maoritanga.

I will be selling the books privately at \$15 delivered and after all expenses are met, some of the profits will go toward necessary improvements to our local marae.

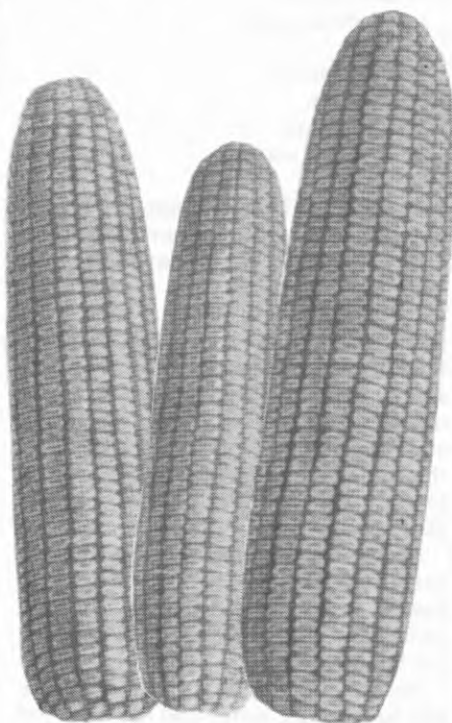
As a means of advertising my work, would you please consider mentioning this in your "Tu Tangata" Magazine. Many orders have already come forward from a local paper article.

John A.W. Steedman
Waitoa Rd
Welcome Bay
Tauranga RD5

PEN FRIENDS WANTED IN NEW ZEALAND

Miss Benedict M Bonney
PO Box 420 Oguga Bay
Ghana, West Africa
Age: 22
Hobbies: sports, music,
exchange of things,
cooking.

Miss Penilove King- Abban
PO Box 420 Oguga Bay
Ghana, West Africa
Age: 21
Hobbies: sports, volleyball, swimming and
exchange of pictures.



Kaanga Waru or Kaanga Roroi (Minced corn)

1. Grate corn from the cob. The corn should be just hardening (over-ripe). Add salt and pepper, or sugar if preferred for a sweet pudding. Put into muslin or corn leaves. Boil or steam about 1 hour. Serve as preferred.

2. Melt 1 dsstspn butter in milk and add 1 dsstspn sugar. Add 1 small grated kumara to 1 cup of minced cornmeal and mix with rest of ingredients to a nice consistency. Gather and clean corn leaves and drop 2 tbsps of mixture into each of the leaves. Tie both ends then drop into boiling water and cook for ½ hour on a medium element. It can be eaten hot or cold.

Kaanga Pungarehu

4 cups clean manuka wood ash
2 cups white corn
1 pot water

Add the corn to the ashes, fill a saucepan with cold water and bring to the boil. Turn the element to medium heat, boiling all the time until the skin leaves the grain. Strain into clean cold water rubbing the skins off. Return the corn to the saucepan full of water and boil up again. Pour the water off. Repeat this process 3 times and leave on medium element until the grain swells to twice its size.

Serve either hot or cold with cream and sugar.

Kaanga Wai Custard

1 egg (beaten)
2 cups milk
1 tbsp sugar
1 tbsp butter

1 cup cooked Kaanga Wai

Beat all the ingredients together and bake in a slow oven until brown. Serve with cream and sugar to taste.

Maize with Wood Ash (A breakfast dish)

Take two cobs of well matured and thoroughly dried maize (the poultry type). Remove kernels from cob and place in a large saucepan (on cooking the kernels swell). Cover liberally with cold water. Bring to boil and allow to boil gently until the kernels swell sufficiently to split the outside horny covering.

NB: It is often necessary to add water to the corn while cooking as a certain amount of moisture is lost in the cooking.

Once the kernels have swollen to their utmost and are tender, add prepared wood ash.

Stir the mixture well and allow to cook gently for 1 hour or so. It will boil like a hotpool. Remove container and contents from fire and rinse cooked kernels in a kit (colander) in plenty of cold water. Most of the horny husks will come away during this stage.

Place corn back in pot and cover well with cold water and bring to boil. Cook gently for another hour when it will be ready to serve. Serve with cream or milk. The wood ash gives the corn a delicate flavour all of its own.

NB: The addition of baking soda instead of wood ash is a substitute. In the days of old when open fire cooking was a feature of the Maori way of life, the fire place was treated with utmost care and respect. Nothing, absolutely nothing, was burnt in it other than wood.

Scraped Kaanga Pudding

Grate ordinary maize (on the cob is best) fairly fine, into meal. Add sufficient water to bind the meal, then wrap corn leaves around the dough previously formed into little cakes or rolls. Put into boiling water and boil for 2½ hours. If wanted sweet, add a little sugar. This mixture can also be boiled in a cloth like plum pudding. It is delicious hot or cold, cut in slices and buttered (spice can be added).

Kao (Sweetmeat)

Kao was a delicacy of the old Maori, made in the autumn after gathering the crop (March-May).

Choose only small elongated kumara-tubers and sharpen a stick of manuka for use as a scraper. Scrape out the accretions of earth in the hollows ("eyes") on the surface of the tubers.

The outer skin is then removed without damaging the inner skin which clings closely to the flesh.

After the kumara has been washed and cleaned, wrap individually in the leaves of the kumara or puriri trees and place in a slow earth oven for 24 hours. They are then dried in the sun for about two weeks. The kumara kao is then ready for eating.

Pakeke

Take six large potatoes and peel, grate and put into a cloth and wring the juice out of them. Add finely chopped onions, salt and pepper to taste. Shape into patty cakes and fry in peanut oil until cooked. These are delicious served with meat or pineapple rings. The juice wrung from the potatoes can be used to make arrowroot sauce for puddings.

Tao Mana

1 leg pork, flap on (approx. 4kg)
4 slices white bread 1cm thick

Salt and pepper

1 small stick celery

1 tbsp oil

8 dried apricots

1 small onion

1 tsp extra salt

170mls white wine

Remove the H bone and upper leg bone to form a pocket in the pork, but leave part of the flap on. Remove the crust from the bread, cut into 1 cm cubes, place in a shallow dish and pour wine over. Allow to soak for 5-10 minutes, then drain off the surplus wine and reserve. Chop the apricots, onions and celery finely and mix with the bread and seasoning. Stuff the cavity with this, pulling the flap over and secure by sewing with coarse thread or use skewers.

Score the pork rind and rub with the extra salt and oil. Have the oven preheated to 200°C, put the roast in and reduce the oven setting 180°C. Bake for 4-5 hours.

Serve with a gravy made from the pan brownings, water and the reserved

wine. Thicken with cornflour. Accompany with stuffed apricots — combine ½ carton of sour cream with 1 tbsp of peanut butter and fill the centres of 8-10 preserved apricots.

Preserved Pork (Poaka Tahu)

Take a mixture of pork and beef dripping and render down in a large pot. When rendered, leave aside on slow heat.

Cut pork pieces into chunks and boil in salted water until half cooked. Strain and when cool, strip the rind off the meat. Put the pork chunks into the dripping and bring to the boil, making sure the pieces are moved around to prevent sticking. Draw from the stove and leave to cool. Pour contents of pot into clean containers and seal. The longer this meat is left the better.

Delicious when heated up with puha or any greens.

Recipes supplied by Glenfield College Home and School Association "Maori Cookbook". Copies available at \$3.95 post free from PO Box 40176, Glenfield, Auckland 10.

THIS LAND IS YOUR LAND AND THESE PROGRAMMES ARE YOUR PROGRAMMES

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ONE

Diving into the past

Penny diving at Whakarewarewa in Rotorua will become a century old tradition in 1986.

That year will celebrate at least three generations of Tuhourangi tribe members diving into the Puarenga River for tourists' loose change; a Maori tradition of the past and present.

Penny diving has been at Whakarewarewa since Mt Tarawera erupted in 1886. That was when the Tuhourangi people had to move from an ash-covered village at Te Wairoa to Whakarewarewa, where they have been since. Tourists had been in Rotorua before the eruption and the penny diving business has boomed.

Mrs Hepine Ransfield, a 75-year-old ex-penny diver, remembers what penny diving was all about when she was a youngster.

"As a five-year-old I was considered a newcomer to the game," she recalls. "My brothers and sisters had been involved with penny diving many years before me."

Mrs Ransfield said penny diving wasn't unique to New Zealand and tourists back then realised it was a worldwide pastime.

"Most tourists had seen children diving for money when their shops entered a port and children swam out to meet them," she says.

Things in those days were different. There were no Volvo buses; horse buggies were used for transport. Despite the changes at Whakarewarewa through time, the rules of the penny diving game have remained the same.

"Only kids from Whakarewarewa were allowed to use the river, or anyone who had a claim on the land. Some kids used to come from Ngongotaha (10 km away) to swim at Whaka.

"We weren't allowed to go swimming naked, that was tapu. If you did the elders would keep you out of the village."

Mrs Ransfield remembers her family having 15 shillings a week to live on (about \$1.50).

Any money from diving was her own and there were no questions asked.

"We didn't really need the money. My father always made sure we had enough. It was just an extra and we could spend the money as we pleased."

Hep, as she's known by her friends, would walk into Rotorua and catch the latest movie or perhaps buy some lollies. For her, penny diving is now a fond memory.

Today's penny divers follow the same rules as Hepine did 70 years ago, but some things have changed.

Youngsters don't dive for pennys any more. They dive for 50 and 20 cent pieces and can make up to \$40 a day.

Instead of buying lollies, they cash in on video machines or buy something to eat, says 13-year-old diver, Roy Huriwai.

Like Mrs Ransfield, the kids still put the money in their mouths and still play

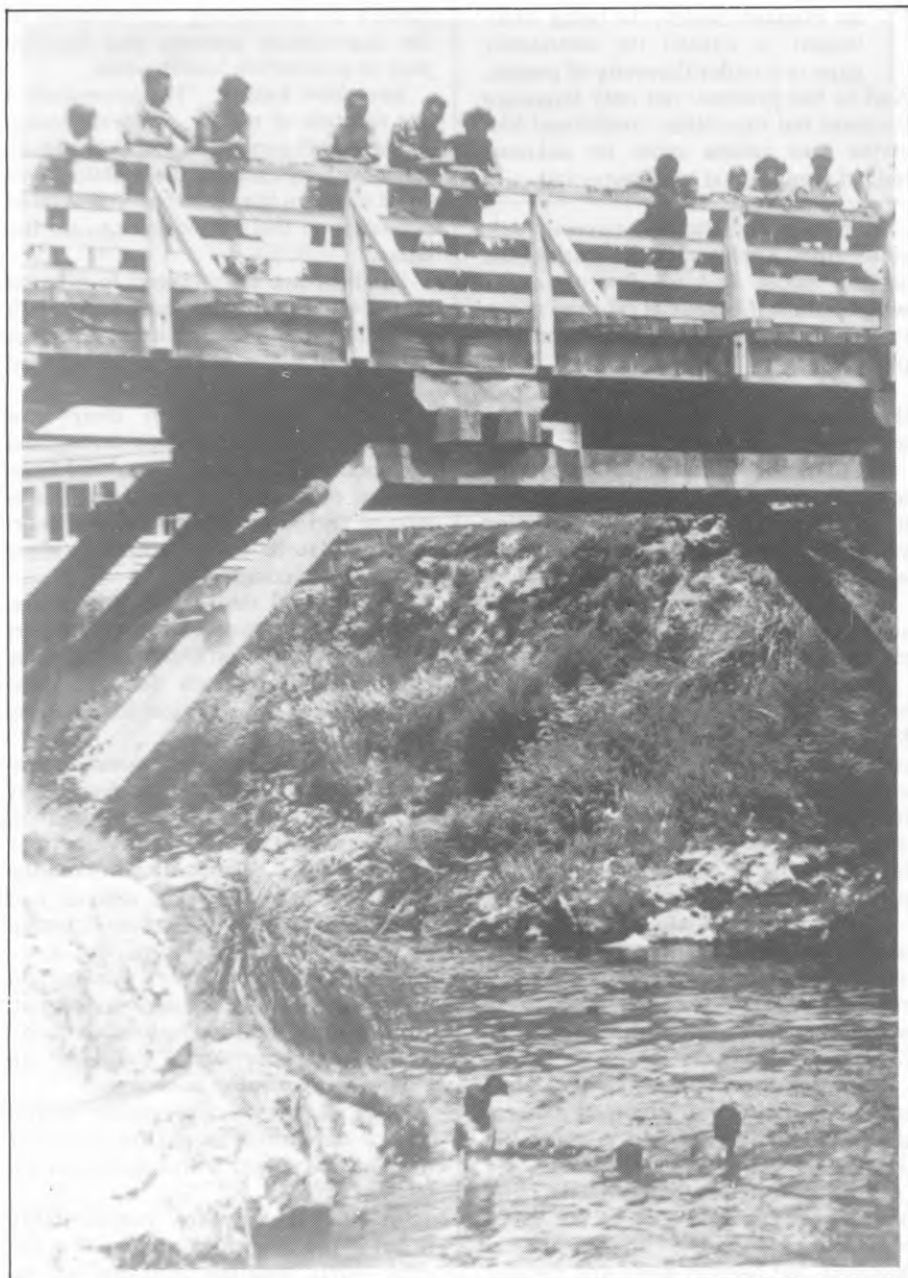
follow the leader. Those are two traditions they don't realise they clicked on to.

"I just did it because my brothers and sisters did it," says Roy.

Mrs Ransfield strongly supports the children diving for money at Whaka.

"There's no harm in it," she says, "If children can earn their own pocket money, why not? That's going to prevent them from stealing it."

As long as Whakarewarewa is a tourist spot, children will take to the water to earn a little extra money. So next time you hear "Hey mister, throw down some money please," indulge in a tradition.





'Other traditional lifestyles must be acknowledged', Te Hauke Kohanga Reo.

Plunket Society challenged

The Plunket Society is being challenged to extend its community care to a wider diversity of people. And in the process, not only language barriers but also other traditional lifestyles and values must be acknowledged, understood and respected.

Plunket's director of nursing services, Anne Kerley says the work of the society takes it into diverse areas which makes it essential that the society reflects this diversity in its work approach.

So far she says the society has met this challenge with pragmatism and understanding.

When it was founded by Truby King in 1907, the Plunket Society was unique in providing a level of health care for young children unmatched anywhere else in the world.

It's still a unique system but the society in which Plunket operates has changed dramatically.

"Unemployment is a big factor influencing our work today" says Mrs Kerley. "It changes the circumstances people live in, their expectations and attitudes to themselves and to their families. It can create depressing conditions and people may need an extra bit of support to deal with some of the problems."

If some people only saw Plunket's nurses as bossy matriarchs presiding over rosy-cheeked infants in middle-class suburban homes, that myth is being resolutely debunked, says Anne Kerley.

She sees her nurses as a highly-trained, professional group of women, skilled at identifying and meeting the demands made of them.

While the emphasis on basic child health care remains high on the list of priorities — ensuring children are immunised, fed healthy diets and receive

regular checks on their development — there's an increasing appreciation of the importance parents and families play in preventive health care.

Says Mrs Kerley: "Fundamentally I see the role of nurses as encouraging, helping and supporting mothers to do the best they can for their child. "We want mothers to reach their full level of potential so their children can do the same."

Families are encouraged to take on more responsibility for their own health and that of their children through courses like the recently introduced self-help health care schemes.

Plunket branches run their own clinics and support groups throughout the country. Karitane nurses and family care units provide an extra dimension of care and help relieve the enormous pressures facing nurses in some areas of the country.

Nurses, and their local supporters, also run playgroups, mother support groups, give talks on child health, refer children and parents for specialist medical care and petition the Housing Corporation.

The web of support services is widespread and helpful to nurses frequently called upon to provide much more than their nursing skills. They have regular contact with organisations like the Maori Women's Welfare League and the Salvation Army who often drum up extra help for families in need.

"Roll a social worker, housing officer, arbitrator, home economist, nurse and friend into just one person" says Mrs Kerley, "and you'll get an idea of the work the nurses do."

"Our nurses see everything — and one of our major strengths is in our first, early contact with families on the birth of a child.

"It's not the families' responsibility to get in touch with us and we find the vital, early meeting provides an in-

valuable base on which to build up trust and support.

"Sometimes nurses go to homes where other outside agencies aren't welcome. This enables us to see any problems — they may range from housing to financial or medical troubles — and to do something about it."

At the Plunket Society's biennial conference in Auckland there were many high-powered speakers who drew attention to major issues affecting children in New Zealand today.

Amongst them, Dunedin solicitor Bruce Robertson argued for tactful and constructive handling of custody and access cases which put the needs of children first; Dr David Geddis, Plunket's medical director, described the "conspiracy of silence" surrounding child sexual abuse and Rotorua lawyer, Cecilie Rushton, urged an awareness of, and supportive action for, the role of women in New Zealand families today.

The speeches were hard-hitting, relevant calls for action in national areas of child concern.

But the nitty-gritty of what Plunket's all about, what it achieves in the community and how it sees itself as a force for change at a grassroot level were revealed in the conference remits.

Through them the branches' concern for child welfare took on a practical aspect with remits asking for subsidies for children visiting doctors; a lump sum payment of one year's family benefit on the birth of all children after the first; more government funding of cot death research and a Plunket campaign to warn of the dangers of leaving young children unattended in cars.

Concern for the whole family as well as children was also reflected in the range of remits with branches urging Plunket to endorse the introduction of paternity leave into industrial awards to encourage employers to provide it, and calls for the setting up of parent education programmes.

Plunket's long-running campaigns to pressure for the fencing of domestic swimming pools and to put all children under five into child car seat restraints also received their fair share of attention.

700 delegates and observers from all over the country went to the Auckland conference bringing opinions and experience from the 121 Plunket branches in New Zealand.

Their national and local concerns were aired, information on child services exchanged and grievances voiced.

The conferences are held once every two years but are vital, as with every large organisation, as places where grassroot members can have their say.

The debate forum becomes especially important as Plunket's role in providing health care for the under-fives changes to meet the needs of the 1980s.

Prison fellowship

Ressy Mararafiaano

My first introduction to the prison fellowship came in November 1981 with the visit of the founder Chuck Colson, a former advisor to the U.S. President Richard Nixon.

Chuck Colson was one of the casualties of the Watergate scandal. Colson served seven months in two federal prisons. On regaining his freedom Colson founded prison fellowship as a way to bring hope and Jesus Christ to more than 300,000 men and women confined in American state and federal institutions.

He has been president of the fellowship since 1977 and has seen thousands of Americans led to be involved in various kinds of volunteer prison work in 33 different countries.

Whilst in New Zealand, Chuck Colson and his wife travelled and spoke at public meetings in Auckland, Wellington and Christchurch.

At Paparua Prison, Colson shared his testimony about his time inside. As a result of his trip, the Prison Fellowship of New Zealand was formed by a group of community leaders. This fellowship

continues to grow with care communities established in Auckland, New Plymouth, Palmerston North, Wellington, Christchurch and Invercargill.

The Secretary for Justice, Mr Jim Callahan says Prison Fellowship has a vital role to play in the changes likely to take place in the New Zealand prison system. Addressing a Prison Fellowship dinner in Auckland, Mr Callahan said a steering committee was looking at a programme called 'Through Care', which would attempt to preserve the association between the prisoner and the community.

National director of Prison Fellowship of New Zealand is Mr Jim Horton and chairman is Mr Peter Blaxall.

At Paparua the fellowship meets every Wednesday night from 6 p.m. to 8.15 p.m. Prison chaplains and people from different denominations participate.

The fellowship is a league of nations serving God, sharing fellowship with prisoners, and this starts when the prisoner comes into prison and continues on the prisoner's release. It's aimed at integrating the prisoner back into the community.

ly well and put them before their people often enough. But many of their faults are ultimately ours. . . . At the moment however the very best thing we can do is to encourage them to find and feel their own feet.

"The Maori people are seldom effectively vocal so far as New Zealand as a whole is concerned, and the result is that the real inwardness of their situation and the real nature of their problems are but little understood."

The title of the book was *The Maori Situation*. The year it was published — 1935. . . 50 years ago.

The Woodcarver

The gift of carving wood is an art of creating beauty from a living raw material. The tree might be cut down, but the life force is still in the tree. A carver takes his time in choosing a strong tall tree, one that is fully matured and has little ones around it to carry on the strain. The wood when cut is not dead, only asleep, and waiting to be used.

When the gift of carving is realised sometimes as early as a little child then the parents elect a proper teacher to train the young child's gifts.

With the block of wood in front of the child the pattern is drawn freehand with the chisel and mallet then going to work. At this stage the child carries out what he is taught from his teacher. Now he starts to use his born gifts and shape starts to be seen. The image that the child has in his heart and mind flows to his hands. The mind goes into an abstract plane of thinking and time means nothing. If the child is alone with his thoughts then his thoughts can be seen in the finished art.

After the learning phase is over each student goes his own way. It is then up to each person to choose which "net" of knowledge he wishes to seek for this will have a bearing on whether the seeker catches "fish" or not.

When a carving is given away the life of the wood starts to sing because the destiny of the tree has been realised. The beauty of the finished carving is not seen until the hands of softness caress with oil and warm the finished piece. Slowly the soul of the carver is satisfied and a master piece is born for all to admire.

Proverb: "If the net is cast into the sea one will catch fish of many kinds. It is up to each person to choose which fish is the right one for eating. So too with the seeker who seeks knowledge each must find his own from the sea of life."

Kaikapo Rangihaeata
Patea

Nga rongo o te whareherehere

New Zealand prison inmates now have their own radio programme.

A two and a half hour show of requests, poetry and news items is going out from Radio Rhema in Christchurch and being relayed in Wellington and Auckland.

It's called 'Someone Cares' and broadcasts 8.30 p.m. to 11 p.m. every Saturday night. Presenter, Anita Wilkinson says many people wanted the show lengthened from its 8.30 p.m. to 9 p.m. original slot.

She says the programme aims to bring prison inmates into the community, bring the community into the prisons and above all bring Christ to the prisoners.

"If we can get Christ into the prisons, it's going to get crime off the streets."

The programme has requests from families, sweethearts and friends, poetry by the prisoners and testimonies of prisoners who've become Christians.

Mrs Wilkinson says the non-Christian prisoners appear to be showing as much interest as Christian inmates. As well she says 'Someone Cares' has received an enthusiastic reception from the public.

For the first time a lot of them are finding someone really cares about them. 'Someone Cares' can be heard in Paparua, Rolleston, Addington, Mt Crawford, Witako, Arohata, Kaitoke, National Park prison, Mt Eden, and Paremoremo prisons.

O nga tau ki mua

Rummaging in an old bookshop, recently, I uncovered a cache of books with Maori in their titles.

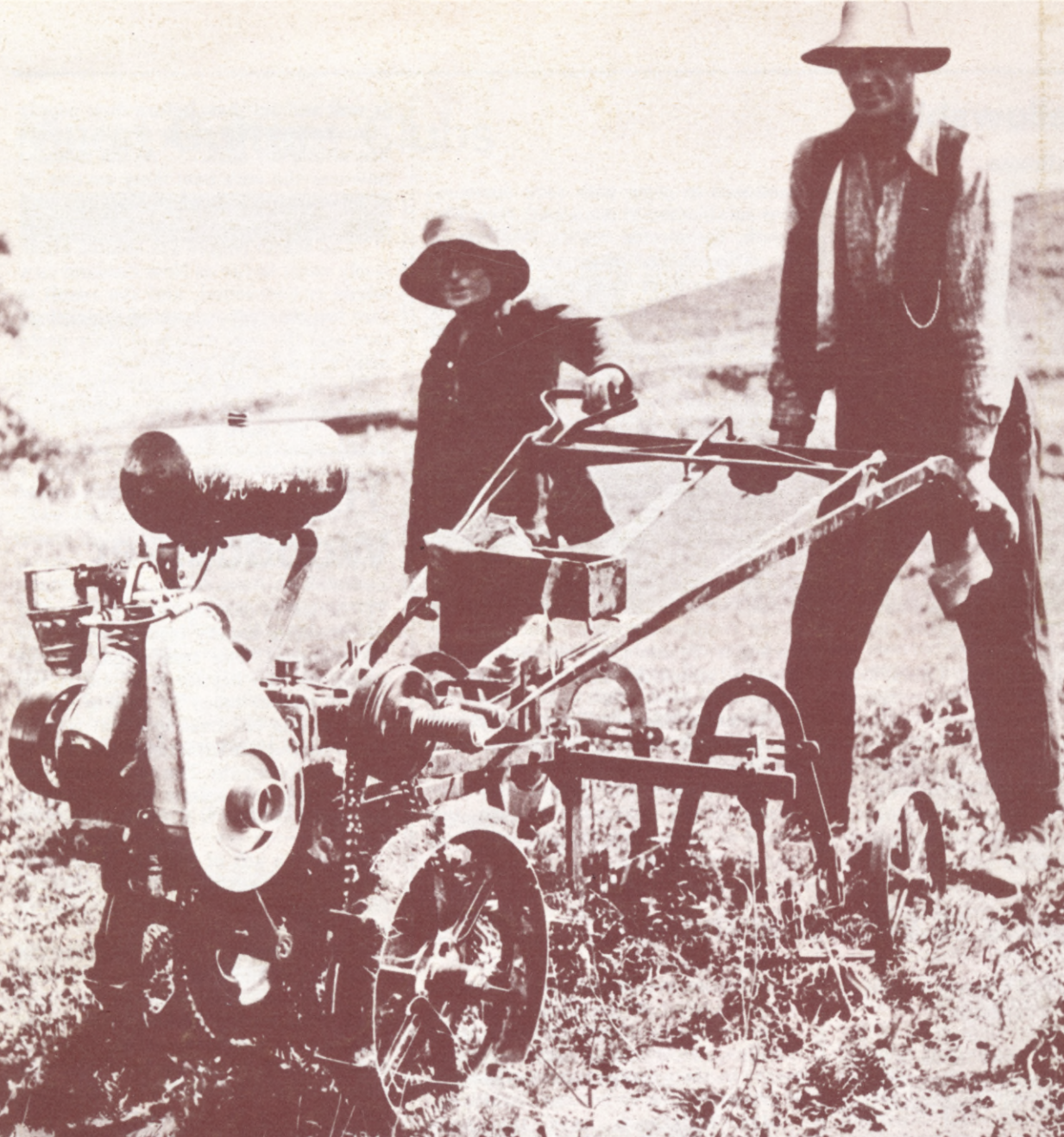
As 1985 dawns, excerpts from one book seemed especially telling.

The words, by I.L.G. Sutherland, went like this: "During the past year the Maori people, and their affairs, have been much more than usually prominent, and the European majority in New Zealand, for the most part little interested in, or conscious, of the Maori

minority has been made aware of it in several quite different ways.

The book's last chapter was titled Pakeha goodwill: "The Maoris are a living and increasing people whose experience since we came amongst them has been on the whole a bitter one. Of their response to Pakeha understanding and goodwill there can be no doubt at all. The Maori is generous to a fault.

"Rather too readily they (the Maori) are expected. . . to make of themselves a show for tourists. Maori leaders know the faults of their people extreme-

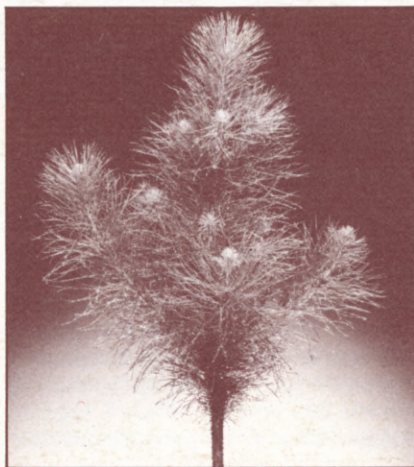


Photograph of motor-cultivator circa 1920

OUR FUTURE LAY IN THIS BARREN SOIL

We saw it back in the 1920's. New Zealand's future lay in trees. Radiata pine trees. Planted in the barren, pumice regions of New Zealand that would bear little else.

It was a belief that developed into forests that today grow twice as fast as in their native land. And are, we're proud to say, one of this country's most thriving industries.



That pioneering spirit lives on as we develop new products, uses and markets for this vital renewable resource. You could say we've been breaking new ground, since the beginning.



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