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Craccum reflects on Aotearoa's Māori Language Week

We Adore Amy Shark

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Māoritanga

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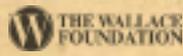
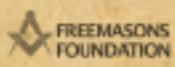
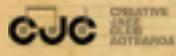
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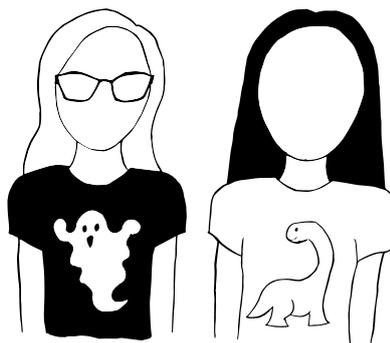


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Catriona Britton



Samantha Gianotti

A deep-seated issue

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Enga reo

Enga waka

Enga hau e wha

E rau rangatira ma

Tēnā koutou, tēnā koutou, tēnā koutou

Nau mai haere mai ki te putanga Māori o *Cracum!* We hope everyone makes the most of te reo Māori every day of the year and not just during Māori Language Week, which happened last week. We can benefit so much from bilingualism. Te reo is a precious taonga and its survival depends on it being present in our everyday lives as much as possible.

We want to take this opportunity this close to the election to reaffirm the importance of Māori representation, ideas, tikanga and culture in every aspect of society. This may be in the home, in structures and policies in the workplace, in our schools, or in public spaces around towns and cities throughout the country. However, one idea that has crept its way into headlines this year seems alarming and could threaten Māori voices and genuine interests in Parliament.

In July this year, NZ First Leader Winston Peters said he wanted a binding referendum on whether New Zealand should keep the seven Māori seats in Parliament. This isn't the first time the issue has popped up in election campaigns. He described the seats as a form of "tokenism". Even though Peters is of Māori descent, he believes that a proportional electoral system has achieved "more Māori in Parliament" and as such the "race-based seats" should be abolished.

After several wars in the 1860s, there was a strong indication of Māori aspiration for self-governance. To quell this, four Māori seats in Parliament were created by the Maori Representation Act 1867. The Act also gave all male Māori

aged 21 years and over the right to vote—a right they did not have previously because customary Māori communal ownership of land differed from individual land titles held by non-Māori males. Since the passage of the Electoral Act 1993, the number of Māori seats has been determined on the same basis as general seats (it currently sits at seven seats)—by the level of the electoral population. Only voters who have registered on the Māori roll (those who are of Māori descent) are eligible to vote in the Māori seats.

Rawiri Taonui, Professor of Māori and Indigenous Studies at Massey University, believes that an attempt to remove the seats "will likely result in significant unrest". He argues that despite there being more Māori representation in Parliament, many MPs of Māori descent are not directly connected with te reo or Māori communities. In this sense, it is arguable that those MPs that are not representatives of the Māori Party may not be acting wholeheartedly in Māori best interests.

Māori Party Co-Leader Marama Fox criticised Peters' move, saying what he was proposing would "put Māori back in a box." She highlighted the way in which the majority of New Zealanders have been educated in a Western education system that has created a "white-washed version of our history." Despite being the indigenous people of Aotearoa, Māori are a minority and she thought it was ridiculous to think that Māori would be successful in a referendum to retain their seats.

The other side of the coin are the views of those such as lobby group Hobson's Pledge, who advocate for the abolishment of Māori seats as they believe they are outdated. Notable member of the group is former National Party Leader Don Brash of infamous Orewa "let's get rid of race-based privileges" Speech fame. The group envisions "a society in which all citizens have

the same rights, irrespective of when we or our ancestors arrived." However, the group also fails to acknowledge the years of discrimination and racism faced by Māori following colonisation and the fact that the repercussions of the New Zealand Wars are still being felt to this day. Caught up in their fight to uphold constitutional principles and prevent the erosion of democracy (apparently that's happening), Hobson's Pledge forget that, historically, equal opportunities have not been afforded to Māori in many areas of society and that because full equality has not yet been achieved, the Māori Party are the ones that can rectify this to some degree in Parliament.

National is currently non-committal on the issue, and Labour has not spoken up about it—instead opting to work with the Māori Party until after the election. Whether the Māori seats should be abolished or not is up to Māori, not the general populace. Māori have been subjected to discrimination on all fronts since Europeans first colonised Aotearoa. It should be up to them whether they feel like equal representation has occurred. Maybe one day this will be achieved and the seats won't be needed?

As signatories of Te Tiriti o Waitangi, Māori are part of partnership with the Crown. This means they are entitled to equal and fair representation on all issues. In the mean time, the Māori seats ensure Māori a guaranteed independent and strong voice in Parliament, the protection of which is paramount in today's society. •

No reira

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ELECTIONS 





HOW EACH PARTY'S POLICIES WILL AFFECT AUCKLAND STUDENTS

BY LAURA KVIGSTAD

AUSA hardship grants have recently had \$3,000 of extra funding allocated to their banks, after concerns that the budgeted \$11,000 would not cover the grants throughout the year.

Welfare Vice-President Sarah Butterfield says, "I have administered over \$25,000 worth of Welfare Grants to vulnerable students."

Earlier this year the "U Matter" Unitec student survey found that a third of students were going without food and sanitary items because they couldn't afford them. Butterfield explains, "Before I joined AUSA I would never have guessed how many of my peers were struggling financially. We hear the trope about poor students in cold and mouldy accommodation munching down noodles, and at first it sounds funny."

"This is the student experience right? It's normal. But here's the thing: more and more students who are coming to us are student parents or from equity groups. The trope isn't funny. It's serious. Students are suffering. Their families are suffering."

With early voting already open for this upcoming election—which will close on September 23rd—many students are looking at the policies proposed by parties that will affect them.

Here are the current party policies proposed to affect students in 2017:

Green:

- Repayment rates that reflect the borrower's ability to repay.
- Work towards universal student allowance by reducing the age at which students will be tested based on their parents' income.
- Reinstate access to student allowances for postgraduate students.
- Work towards public "fee free" tertiary education by capping and progressively reducing

student fees.

- Free off-peak public transport for tertiary students.

Labour:

- Increase living costs support and student allowance by \$50 a week.
- Restore postgraduate students eligibility for student allowances.
- Restore eligibility for students in long-term courses.
- First year free of tertiary education, starting 1 January 2018 and extend this to three years by 2024.

National:

- \$20 increase to accommodation benefit which would be paid out to student allowance recipients living in Auckland, Wellington and Christchurch, with a smaller increase for students in Palmerston North and Hamilton.
- No proposed changes to the current student loan scheme.

ACT:

- Scrap the student allowance and instead have borrowed living costs for all students with a \$40 increase to the weekly amount that can be borrowed.
- No proposed changes to the current student loan scheme.

NZ First:

- Introduce a universal living allowance which is irrespective of parent testing.
- Restore rights of migrants and refugee students to access student support.
- Introduce dollar-for-dollar debt write-off

schemes that would have graduates in identified areas of the workforce be able to trade a year's worth of debt for each year of paid full-time work in New Zealand.

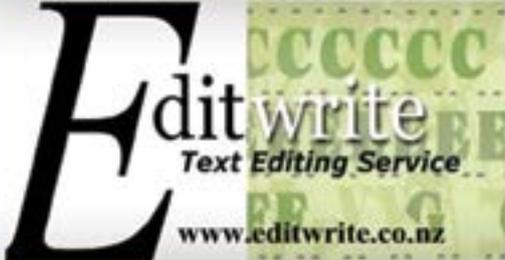
- Work with NZUSA to establish an expert reference group to implement 2000 First in Family scholarships per year.

Māori Party:

- Develop a four-year zero-fee scholarship to target "First in Whānau".
- Double the numbers of Māori and Pacific students completing Bachelor degrees in three years.
- Introduce a universal student allowance with cost of living adjustment to guarantee a livable income during study for all tertiary students, including postgraduate students.
- Invest in culturally responsive pastoral care to support students throughout tertiary education by helping them navigate the services they need.
- Grow the representation of minority and marginalised tertiary students.

United Future:

- Remove tuition fees for tertiary education and push to increase the quality of tertiary education.
- Abolish the Student Allowance as a way to fund the zero fees policy.
- Align the maximum living costs entitlement with the average rental price in the area a student is enrolled.
- Increase the focus on repayment compliance by establishing expected voluntary repayment for graduate students in work, with interest being added to the year if that threshold is not met. ♦



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SHAVE LEGS



WEAR JEANS

A EULOGY FOR THE GREEN PARTY

BAILLEY VERRY POURS ONE OUT FOR THE GREENS

As we sit around now watching our beloved, youth-oriented Green Party crumble in the wake of what Boomers call “Jacindamania”, let us take a moment to truly appreciate how far they have fallen.

2017 was shaping up to one of the strongest years the Green Party had ever seen. Between their two leaders, Metiria Turei and James Shaw, they were gaining widespread support. Together, these two were setting up a veritable powerhouse of candidates.

To kick off the year, April saw the Party’s members undertake a faux glam photoshoot in *North & South*—desperately trying to emulate *Vanity Fair*—to parade their youthful new recruits, present a more upscale image, and liven up a few choice doctors’ offices.

This was the start of their plans to dominate the political market, with the first step to appeal to the most “grown-up” percentage of the population.

Next, at the end of May, the definitive party list was released with fresh faces galore in the higher party ranks. High profile candidates Chlöe Swarbrick, Hayley Holt and Golriz Ghahraman were vital assets in ensuring that this Party List and the candidates’ relative star power were the talk of the town. The List also slightly featured more women than men, a controversial choice that had political commentator Lloyd Burr up in arms about there not being enough “up-and-coming males” within the party’s ranks.

With new life breathed into the party, and an unmatched female presence, the Greens were

covering large gaps in the voter demographic left behind by Andrew “Pale, Stale and Male” Little’s Labour.

From the ensuing media storm, and their engineered appeal, the Greens saw some of their best polling numbers in the history of the Party—sitting on average at a comfortable 13%, with some polls even having them peaking at 15%. At the time, Labour was barely 10% ahead. After announcing a variety of left-wing policy announcements that supported both the environment and social welfare, the Green Party looked like strong contenders for this election. However, this wasn’t to last.

Co-Leader Metiria Turei’s admission in July that she had committed benefit fraud when she was a single mother in Law School was undoubtedly a major blow to the party’s credibility. While in the short term, Turei garnered a large amount of support and spawned the popular Twitter hashtag “#IamMetiria”. As further details emerged about her circumstances, a muted response of praise quickly turned into a relentless wave of backlash from the *NZ Herald’s* comment section.

As this storm was brewing in the Greens, Labour was right in the middle of its own civil war—one that resulted in a brand new image. Enter Jacinda Ardern. With a strong youth following, relentless positivity, and an actual personality, Ardern managed to convince some voters that Labour might actually be worth electing. As international headlines broadcast the story of Ardern shutting down blatant sexism 24 hours into her new job as Labour

Leader, some were bound to fall off the Greens’ electric powered wagon.

Although “Jacindamania” was in full force, the real earthquake for the Greens was when party members Kennedy Graham and David Clendon left the party in protest of Turei’s stay in leadership.

Thus, what can only be described as a good old-fashioned political shitstorm was ushered in. The Party was in disarray, with the New Zealand media scrutinising its every flailing move. The attention forced Turei’s resignation as Co-Leader a mere week after she had insisted she would not be resigning in a press conference.

However, Turei’s departure did not lead to increased poll numbers; instead, support for the Greens slipped dramatically, deeply contrasted with Labour’s sudden and explosive rise. As of time of writing, the Party was polling at an all-time low of 4%.

In any other election, the Party may have been able to weather Turei’s controversial revelations—but not this one. The 2017 election has become an unexpected killer of political careers, with the Greens being a notable victim.

Despite the hard work put into rebranding for this election, there may be little room to restore faith in the Party’s cause this time around—no matter how many Facebook live posts Chlöe Swarbrick may make.

So, R.I.P. Green Party. May we remember you—and that time you actually did kind of okay. ♦

HOW THE MEME VOTE WILL DETERMINE THE ELECTION. SERIOUSLY.

JACK GRADWELL EXPLAINS HOW THERE’S ONLY ONE REAL WINNER OF THIS ELECTION—THE BIG BRAIN MEME

With only weeks to go until New Zealand goes to the polls, all parties have launched into overdrive in pursuit of the few additional votes that would put them over the line.

With the most recent NZ Election study indicating some 20–25% of votes remain up for grabs, and with the polls indicating a tight race, the parties’ campaigning strategies for the final weeks will likely determine New Zealand’s direction of this country for the next three years. Yet, in a cycle marred by scandal and leadership changes, a factor that could prove crucial in the final weeks is one that has been largely overlooked.

Memes. Yes, seriously.

Having emerged in the late noughties and exploded in popularity since, their use as a mechanism of political communication came to the fore in 2016—proving crucial in campaigns in the United States, Australia and Britain. A highly effective form of messaging, their value lies in their capacity to relate to voters—while transcending

the famously short attention spans of the internet generation in a way complex policy proposals would not.

Meme “policy” is most effective amongst the 18–24 bracket as the greatest consumers of memes, who have among the shortest attention spans of all voters—being much more likely to vote based upon how they feel about a party as a whole, rather than what they think of individual policies.

In the past few weeks, this group has not only experienced a surge in enrollment numbers, but more crucially, also offer the highest concentration of yet-undecided voters.

The takeaway is simple. With the election so closely fought, the rate at which this “meme vote” group shows up on election day, and the parties for which they vote for, will almost certainly determine the outcome of this election.

For the parties and their supporters, their meme war strategy for the final few weeks is

critical.

Yet for now, the value of investment into the memes seems to have been largely misplaced.

With some exceptions (largely originating from the unaligned NZ Swing voters page and a NZ First regional page whose memes have already attracted international media attention), most party-aligned Facebook pages have produced memes targeted primarily at their existing supporters.

While effective at garnering volunteers and meme-bers in the time leading up to a campaign, their efforts at this stage have gone misplaced—as parties now need to broaden their support beyond their echo chamber and attract additional voters in the final few weeks.

This considered, the parties that take this new medium into consideration and make a conscious effort to develop meme strategies could well determine the face of the final few weeks of the election.

What a world we live in. ♦



CALL UBER



CALL EX

ARDERN PROPOSES REMOVING ABORTION FROM CRIMES ACT

BY ULYSSE BELLIER

Labour Leader Jacinda Ardern has announced her will to decriminalise abortion in New Zealand during the recent Newshub Leaders Debate on September 4th, further confirming her belief that “abortion should come out of the Crimes Act [1961]” on September 11th.

Ardern’s position on the subject is not new, having told *Stuff* in July that she was “pro-choice... pro-women being able to make decisions about their body and their future themselves” while she was Deputy Leader of the Labour Party.

While she has called for a “conscience vote” in the House of Representatives, some MPs across the aisle have already agreed with her stance—with National MP Nikki Kaye telling Newshub she would back a modification of the “archaic” law.

“If a bill came before Parliament, I’d vote for change,” she said. “That’s just how I personally view the issue.”

Labour’s online election manifesto, however, has not committed to any promise to get the policy changed.

Kaye stands in disagreement with devout Catholic National Leader, Bill English, who has said the current legislation is “broadly satisfactory”.

“We would not make it a party political issue,

but if the changes came before the Parliament, I’d be opposed to liberalising the law,” the Prime Minister declared during the Newshub debate with Ardern.

Ardern has offered no more specifics on how she would propose to amend the existing abortion legislature, other than her will to move abortion from the Crimes Act.

However, in an interview with Newshub, Ardern said she would entrust the Abortion Supervisory Committee with the task of drafting the bill.

“They know which elements aren’t working.”

In March, the Supervisory Committee’s annual report to the House called for an “update” to the law, which has not been modified since 1977.

The Chairperson of the Committee, Dame Linda Holloway, has said this is because its antiquated language is “quite offensive” in an interview with Radio New Zealand.

In the law’s current form, an abortion can legally be performed on a woman in New Zealand only if two doctors approve it—and if there is a situation threatening her life, or her physical and mental health.

Cases of rape, teenage pregnancy and incest can also be taken into account. In any other case—

such as an accidental pregnancy—abortion is currently a crime.

This very strict 1961 legislation is, however, far more flexible in practice with an extensive and sympathetic understanding of “mental health”—cited for about 98% of abortion cases throughout the country.

In 2016 alone, some 13,000 abortions were performed in New Zealand. While 264 “not justified” abortion certificates were issued for women across the country—meaning the women could not have abortions—this certificate is more commonly taken to mean that they were forced to find a third consultant who would offer them the abortion.

The Abortion Law Reform Association of New Zealand (ALRANZ) has voiced their support for Ardern’s declaration.

“Our laws breach people’s human rights by forcing them to lie to get the health care they need,” stated President Terry Bellamak.

“Ardern is right. Those who oppose abortion are free not to choose it.”

However, Family First, the Christian conservative organisation, has rejected Ardern’s proposal.

“Voters deserve to know exactly what she has in mind on such an important issue for them.” ♦



GOVERNMENT REVEALS LIFELINE CUTS

BY JARROD FREELAND

Cuts to government funding for Lifeline Aotearoa and the shift toward community-based mental health support services has stoked fears among mental health workers that a new governmental approach could be far less effective than the current system.

The drop of crucial government funding was first announced in June 2016, and despite many donations from the private sector—not to mention a significant public backlash against the government’s decision—the beleaguered organisation may be forced to close its doors by early 2018.

The National Government has pointed to its newly appointed mental health support provider, Le Va, as being able to provide better services to the Pasifika population, along with promising an increase of \$250,000 to aid the transition during the months ahead.

However, public resistance to these developments is echoed by Lifeline’s volunteers, who are dreading the effects of their more than 50-year-old organisation closing down.

A former supervisor at Lifeline Auckland, who

wished to remain anonymous, doubts any new provider has the necessary skills and experience to combat what is shaping up to be the greatest mental health crisis in a generation.

“Unlike these government-funded services focusing specifically upon depression, anxiety, etcetera, Lifeline caters for the complete range of issues. Calls can be anonymous, there’s no stigma, and Lifeline often acts as a springboard directing at-risk people to other services.”

“With our suicide rate one of the highest in the developed world, why would you take a service away that catches so many people who are at risk? It just doesn’t make any sense.”

While the \$800,000 annual government grant sounds to be a substantial amount, call centers are actually some of the most inexpensive avenues for mental health services.

Each call costs around \$15 to process, as opposed to an average of \$80–100 for professional counseling sessions and other targeted services. Increasing the level of funding does not necessarily mean better results.

Lifeline takes around 18,000 calls per month, although volumes have increased significantly since their dire financial situation was announced. The organisation was struggling to keep up with demand even before the funding drop, and with less time to train new support staff, more and more calls are going unanswered.

In an April press conference, Prime Minister Bill English promised an increase to mental health spending, but ruled out a comprehensive review of the mental health system.

Regardless of how effective community-based support services such as Le Va manage to be, the closure of Lifeline looks set to leave many people in the dark.

According to the former supervisor, many people will not benefit from the transition to this new model.

“They’re isolated, and don’t feel like they can reach out to anyone in a way that isn’t over the phone.”

“If Lifeline closes, they’ll need to go around knocking on doors.” ♦

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THE WORLD IS SCREWED: A FOUL-MOUTHED GUIDE TO NORTH KOREA

JACK GRADWELL EXPLAINS JUST HOW FUCKED WE REALLY ARE WHEN IT COMES TO NORTH KOREA

Several weeks ago, the world witnessed another chapter in the North Korean saga of perennial dick-waving. Moving missiles into position and aiming them at Guam, Donald Trump's characteristically measured response was to threaten to turn every North Korean man, woman and child to dust.

Subsequently claiming the move was something akin to a YouTube prank, Kim Jong-un emerged from his Pyongyang basement, removed his missiles, and announced that North Korea had once again "won". However, as of time of writing, North Korea has recently just carried out their sixth nuclear test, prompting deep worry for their Japanese neighbours.

So long as Kim remains in charge, he will continue to develop nuclear missile technology—and the longer that continues, the more potent they become. At present, North Korea's nukes can reach a target 9000 kilometres away. Within five years, Auckland could be in range.

For President Trump, two options are on the table. First, Trump could go to war with Kim, destroy him, and perhaps provoke a nuclear attack on Japan in the process. Or, secondly, he could apply sanctions that effectively do

nothing, and let the North Koreans continue to develop their missiles further. Either way, he's screwed—and so are we.

So what to do? A few months ago, Kim's secret police reportedly beat a 21-year-old American student to death after he attempted to take a poster as a souvenir. Yet Kim would not behave so brazenly did he not have China's unconditional support. As China provides 90% of all North Korean imports, cutting Kim's Chinese lifeline would tighten a noose around his neck.

However, should Trump try that, he will run into an even greater clusterfuck of issues.

China's national memories run deep. When Western envoys first arrived in the eighteenth century and refused to kowtow to the Qing Emperor, they were denied the opportunity to establish relations or trade. Not to be outdone in the dick-measuring contest, the European powers responded with force, defeating the Chinese and screwing them over in a series of unfair treaties in what Beijing terms the "Century of Humiliation".

In power since the 1940s, the Chinese Communist Party's legitimacy is based entirely on leading China out of that humiliation and back to what they see as their rightful place in

the world—where China and not the Western powers get to define their own position.

As their economic and military muscles continue to grow, we can expect China to throw more weight around in pursuit of that goal. China's support for North Korea constitutes a part of that assertiveness, and despite all the crap Pyongyang does, it still serves as a buffer between China on one hand, and the potential for further humiliation at the hand of the United States and her allies in South Korea.

It's also important to remember that China's ongoing support of North Korea is also due to their worry that, should Kim's regime collapse, hundreds of thousands of Northern refugees would flee through to China—a nation that is currently struggling to take care of its growing population, let alone manage a refugee crisis.

That's why Kim can get away with so much. His continued fuckery is a symptom of the greater battle between the established power of the United States, and of an increasingly assertive China—one that at any time could explode into devastating conflict.

No matter which way you look at it, the world is fucked. ♦

FAMILY FIRST DEREGISTERED FROM CHARITIES BOARD

BY GEORGIA HARRIS

The Independent Charities Registration Board announced on August 21st that Family First was to be stripped of its charitable status. The Charities Board made the decision to deregister Family First on the basis that its current activities cannot be determined to be for the public benefit in a charitable sense.

The Conservative Christian lobby group advocates for religion-based policies on a huge variety of issues, from gay marriage, school ball dress codes, transgender rights, divorce, sex education, traditional families, pornography and abortion. Many of their campaigns and ideologies go against the Human Rights Commission's recommendations, and push for the restriction of rights—except for the right to hit your child, where they want no restrictions.

The group has also been criticised in the past by academics for the "high-school level" quality of their statistical analysis and research, with a focus mainly on criticism and condemnation, rather than focusing its plentiful resources into evidence-based support that would help families flourish.

As the group has now been deregistered, it will not be able to claim tax exemptions for its donations, and donations to the group will no longer qualify for the donation rebate. According to Independent Charities Registration Board Chair Roger Homes Miller, Family First will still retain the freedom to continue communicating its views and influencing policy following their deregistration.

Despite this, Family First says that its deregistration from the Charities Board is a breach of its "freedom of speech" and it will appeal the decision "as far as it needs to" in the Wellington High Court.

Family First's National Director Bob McCoskrie has also called the Board's decision politicised, politically correct, inconsistent, and a "muzzling of free speech". McCoskrie added that "we should always be concerned when the state determines what views are acceptable and what views are unacceptable."

Family First was first removed from the Charities Register back in 2013, as its objectives were found to be primarily "political and not the provision of social, educational or other

charitable services as defined under the Charities Act 2004."

The group challenged this decision in court, and the Board was consequently ordered to reconsider their decision by the High Court, in light of an earlier Supreme Court judgement recognising Greenpeace's political advocacy as a charitable act in 2014.

However, that judgment did not officially determine Greenpeace's charitable status, but instead referred the Greenpeace application back to the Board for determination. Greenpeace is currently not a registered charity.

In line with the High Court's directions in 2015, the Board had been reconsidering whether Family First met the criteria to be a registered charity since this time. This decision takes into account both the integrity of the Charities Register, and whether it is in the public interest to remove Family First from the Register.

Family First's inevitable upcoming appeal will undoubtedly produce some interesting arguments to counter this legal decision. ♦

In Conversation With: Lady Heeni Phillips-Williams

Catriona Britton interviewed President and Barrister Lady Heeni Phillips-Williams about The Sir Peter Williams QC Penal Reform League

WHAT IS THE HISTORY BEHIND THE SIR PETER WILLIAMS QC PENAL REFORM LEAGUE?

Sir Peter Williams QC was a prominent criminal and defamation lawyer with interests in civil, human rights and prisoners' rights. His law career spanned 55 years. He was President of the Howard League for Penal Reform for thirty years. In 2011, League lawyers and other members of the core Howard League resigned after newcomers Tony Gibbs and Mike Williams wanted the League to pursue another direction. The Prison Reform Society was then formed. Following Sir Peter's passing in 2015, the Prison Reform Society renamed itself "The Sir Peter Williams QC Penal Reform League" in honour of his legacy involving human rights work, especially with prisoners and prison conditions.

Sir Peter was passionate about the law and the media always sought his opinions. He loved speaking out on a variety of issues involving justice, injustice and fairness. He was knighted for his services to the law, including prison reform.

WHAT IS THE LEAGUE'S MISSION?

Essentially it is to make New Zealand a better place where fairness and justice prevail, and where there is a lack of discrimination, prejudice and unfairness towards those who have made mistakes in their lives. Our League's objectives centre around monitoring the courts, justice system, police, and prison systems and providing an independent and rational voice to the public. Additionally it endeavours:

- Promoting more productive ways of addressing crime and punishment so imprisonment assumes a less central focus;
- Rehabilitation as a focus so prisoners and those sentenced in the community are better citizens on completion of their court-imposed punishment;
- No further prisons be built merely for an increased prison population;
- Providing, via social media and other outlets, rational debate on issues of crime, punishment, rehabilitation and alternatives to imprisonment in New Zealand;
- Maintaining our independence without being influenced by political party agendas and government-funding bribes; and
- Providing pro-bono work whenever necessary and on matters of principle, for example as we did in the terminally-ill prisoner case of Vicki Letele.

HOW DOES THE LEAGUE DIFFER FROM THE HOWARD LEAGUE?

Simply, The Sir Peter Williams QC Penal Reform League is made up of lawyers and members of the community from all walks of life, including former rehabilitated prisoners. We carry out pro-bono work as volunteers whenever necessary and as a



matter of principle and necessity. We are independent and speak out on behalf of prisoners whenever necessary. Our lawyers observe first-hand the prisons, courts and police cells in action and therefore have first-hand experience and knowledge. We are in communication with members via Facebook and meetings.

On the other hand, the Auckland-based Howard League for Penal Reform is run solely by Mike Williams. Howard League organisations in Wellington, Otago and Christchurch are not party to Mike Williams and his Howard League. He obtains huge government funding and will not criticise Corrections. All one can say is this: once any organisation is tied up with government funding, it is no longer independent and will never criticise the Government because it is dependent on the hand that feeds it.

WHAT HAS THE LEAGUE FOCUSED ON THIS YEAR AND WHAT WILL IT BE FOCUSING ON FOR THE REST OF THE YEAR?

In March this year we formed a branch in Northland; its president is senior lawyer Arthur Fairley. The new branch has local lawyers and members of the Māori community involved. In June, we held a one-day conference at Russell, Bay of Islands. In conjunction with our sponsor, Eagles Nest and Peter Kraus, we provided newspapers for prisoners at Northland's corrections facility at Ngawha. A further roll-out of newspapers for Rimutaka, Springhill, Waikeria, Hawke's Bay and Tongariro prisons is being organised currently.

In the last two weeks I visited the Maldives, Malaysia and Sri Lanka where the death penalty is practised. This will be reported at our next meeting. The League is totally opposed to the death penalty.

WHAT DO YOU CONSIDER THE MOST PRESSING ISSUE THAT NEEDS ADDRESSING CONCERNING THE MĀORI PENAL POPULATION?

The high prison population of 10,000 prisoners is

absolutely ridiculous and must be addressed. We must look at alternatives to prison and why there are high arrests and detentions. Amending the 2013 Bail Amendment Act is also a start.

In February this year the League stated: "Labour and Greens complain the Bail Amendment Act should be repealed by National, but the question is will Labour and Greens repeal the Act if they get into power." We noted that not one utterance and murmur came from either party at that time and since. There is no current Corrections policy espoused by the Labour Party for these elections. We are interested to know what their plans are in relation to prisons, prisoners, rehabilitation and lessening prison numbers.

In respect to the NZ Police, they could do with proper training in the "law" so they are not arresting people unnecessarily, holding accused in custody unnecessarily and clogging space in police stations and prisons. We also know Police Commissioner Bush admitted the bias of Police towards Māori.

WHAT DO YOU CONSIDER ARE THE KEY SYSTEMIC ISSUES IN OUR JUSTICE SYSTEM THAT MAY PUT MĀORI AT A DISADVANTAGE?

The whole legal system is too white. You have predominantly Pākehā judges, psychologists, psychiatrists, overseas Corrections staff in management positions, and the same with the Police and Parole Board. This creates bias, prejudice and inherent racism—full stop. There is too much lip service, which is no longer acceptable.

WHAT DO YOU THINK OF NATIONAL'S "BOOT CAMP" POLICY FOR YOUNG OFFENDERS?

It is a good idea, so long as the previous boot camp mistakes are not repeated. Not one of the negative commentators has been able to provide any realistic and viable options or solutions to National's boot camp proposal. However, fining parents and caregivers would be ineffective as these are the people who need more help than punishment.

HOW CAN STUDENTS GET MORE INVOLVED WITH PENAL REFORM ISSUES?

Becoming acquainted with our Facebook (The Sir Peter Williams QC Penal Reform League) and website pages is a good start. Law students with good quality research skills, exceptional opinion writing skills, IT and social media skills are a big asset. An interest in human rights, prison issues imperative. ♦

EMAIL THE LEAGUE AT SIRPETERWILLIAMSPENALREFORM@GMAIL.COM FOR FURTHER ENQUIRIES.



Why Te Reo Māori should be compulsory in schools

By Daniel Gambitsis

The status of Te Reo is back in the news with the election shenanigans. National has promised \$160 million of their education package will be dedicated to introducing a secondary language option at primary schools, from a choice of 10 “priority languages” including Māori. Labour have also committed to offering Te Reo in secondary schools, without it being compulsory. The Māori Party, Mana, the Opportunities Party and the Greens would have Te Reo as a core subject accompanied by a broader revitalisation strategy.

Te Reo usage is currently declining, losing 5% of an already low number of speakers between 2006 and 2013. It was spoken by only 3.7% of New Zealanders in 2013. In 2016, 72% of primary school students received no Māori language education. Although Māori is an official language, being non-compulsory it is currently in freefall and it is treated with tokenistic respect.

The need for **historical redress** is a central plank in the argument for compulsory Te Reo. The non-compulsory status of Te Reo as a taonga runs against the Treaty promise of fundamental partnership. The current policy towards Te Reo, by not actively and effectively increasing uptake, effectively suppresses Te Reo. Māori-language immersion schools and pre-schools (kura kaupapa and kōhanga reo), while invaluable innovators and incubators of revitalisation techniques, are far too limited in the number they can reach. Merely adding Te Reo translations beneath signage is not enough. The Crown has a duty to make amends for the long history of suppression of Te Reo, in which Māori children were punished for speaking their own language.

The most powerful argument for compulsory Te Reo is **the cultural argument**: that the language is essential for the survival of Māori culture. Losing Te Reo completely would only exacerbate the identity crisis Māori have experienced for generations, distancing them from te ao Māori, (the Māori world) including language, tikanga, and the Treaty. Making Te Reo compulsory would be a significant step towards recognising the whakamā or shame and embarrassment associated

with learning Te Reo, and a step towards ameliorating cultural dislocation.

For non-Māori, Te Reo is key to our national identity. Te Reo, and the wider Māori culture, are what distinguish this settler colony from all others. Ultimately, preserving Te Reo must be first and foremost motivated for the benefit of Māori, but the wider cultural benefits must be acknowledged in order to increase support for Te Reo being compulsory. This argument runs the risk of inciting complaints of cultural appropriation and the monetisation of Māori culture for capitalistic purposes (for example, to stimulate tourism). Yet the tenuous future of Te Reo means that no argument in its favour can be dismissed at such a critical point.

The **benefits of being multilingual** cannot be overstated. Being monolingual limits our worldview, because when one learns a language like Māori, one learns with it histories, mōteatea (ancient songs), proverbs, tikanga (customs and ritual) and all other aspects of the culture. Learning another language can stimulate empathy for other cultures, as a result of immersion in its wider history and culture, bringing us closer to multicultural harmony.

There are inarguable **cognitive benefits** for children (and adults) in learning another language, including improved scores on maths and reading tests, improved memory, and increased perceptivity to surroundings, according to George Lakoff, Professor of Cognitive Science and Linguistics at the University of California.

Furthermore, learning another language has indisputable **financial benefits** for individuals, as it increases our employability. The benefits of learning another language cannot be underestimated in a competitive job market. Learning additional languages should be highly encouraged, and because of our unique history and culture, Māori should be privileged above all foreign languages.

There are compelling arguments for Te Reo beyond the harrowing history of the suppression of wider Māori culture. Merely continuing the status quo would ring the death knell for Te Reo. ♦

UPCOMING COMMUNITY EVENTS

Get educated by attending AUSA's **Cultural Insight Panel Discussion!**

When: Wednesday 20 September, 6pm–9pm

Where: AUSA, University of Auckland, 4 Alfred Street

Price: Free!

Age restrictions: All ages!

Event info: “AUSA is inviting academics from Asian Studies, European Studies, Māori Studies and Pacific Studies to share their work and offer insights of their various cultures, followed by a Q&A with a moderator and the audience.”

Get your flow on at The Art of Yoga's

Intuitive Flow Yoga and Oro Atua Māori Sound Healing session!

When: Friday 22 September, 6:30pm–9:30pm

Where: Art of Yoga Helensville, 6 Commercial Road, Helensville

Price: \$60

Age restrictions: All ages!

Event info: “Intuitive flow yoga with Linsey encourages the energy to flow freely throughout the body and energy centres and reconnect with our essence. You do not need to be a yoga expert to attend. Experience Jerome's collection of around 40 unique and rare Māori musical instruments. These beautiful sounds allow for a journey into self, by creating a safe and nurturing space. In a fast-paced world, Oro Atua gives us an opportunity for reflection and self-healing through vibrational power of sound. Booking is essential: linsey@thepauaroom.com.” ♦



CHARITY / ORGANISATION OF THE WEEK

This week you should check out mana ririki, a Māori-run organisation aimed at reducing domestic violence in Māori communities. They are awesome advocates for the wellbeing

of children, and run a parenting programme grounded in traditional Māori practices and values. You can learn more about them at their website: <http://www.ririki.org.nz>. ♦

What's On

AUSA Culture and Arts Week

UOA

AUSA has some awesome events planned this week. *Tuesday*: Creative Arts and Industries BBQ at 12pm. *Wednesday*: A Cultural Insight Panel with academics from Asian, European, Māori and Pacific Studies from 6pm to 9.30pm. *Thursday*: International Fashion Show and International Food Festival in the Quad from 10am–1pm and a screening of *Howl's Moving Castle* in Shadows at 7pm. *Friday*: A Human Library (have to see it to believe it) will be running from 11am–2pm with a free sausage sizzle, and in true uni style we end the week with an arts and culture-themed Shadows pub quiz at 7pm.

That Bloody Woman

AUCKLAND TOWN HALL

Voting and equality? Hot button topics with the election coming up, this show takes us back to the beginning. Songstress Esther Stephens plays Kiwi icon Kate Sheppard in this dazzling rock opera. The show runs from 19–21 September and tickets range from \$32–\$69.

The Chocolate and Coffee Show 2017

THE CLOUD

Possibly two of the greatest things on Earth are coming together for this amazing extravaganza on Saturday 23rd and Sunday 24th September. Hosted by Mike Puru, this showcase will have barista and cupcake classes, tea-tasting, the best of NZ's coffee and chocolate, and an awards show!

Bacchae: Fuse

UOA DRAMA STUDIO

If you have an evening free this week, why not check out DRAMA 204's wild and experimental take on a modern-day Bacchanalia (drunken celebration). Tickets are \$10 for students, and the show runs from 21–24 September. •



Photography interview: Erica Sinclair

By Nikki Addison

WHAT INITIALLY DREW YOU TO PHOTOGRAPHY AND WHAT MADE YOU WANT TO PURSUE IT AS A CAREER?

I was really into drawing, painting and making stuff. I went to WINTEC to study my Bachelor of Media Arts and in my first year took a range of papers: design, painting, sculpture, print-making and photography. I enjoyed photography the most so chose it as my major. I had a lot to learn technically, but being in the dark room, developing your own film and seeing your pictures show up in the developing chemicals was magical. I was pretty much sold from there.

HOW DID YOU BEGIN TO FORGE THIS CAREER?

Social media has helped A LOT. It's such an easy platform to get your stuff out there. I began posting projects I was working on during my study and then all of a sudden had friends and acquaintances inquiring to me for different sorts of shoots. In the beginning, I would literally take on anything—family shoots, birthdays, engagement parties, head shots, real estate, small magazine editorials, weddings, babies etc. It wasn't until I shot the 2013 Te Matatini National Kapa Haka competition (which for me, is the pinnacle of Māori events) and then started working with a few other Māori organisations that I really started to figure out where I wanted to be. I made a decision to not be a jack of all trades, start saying no to things that don't really reflect the kind of work I want to keep doing and started refining my style. Since making that decision everything has and still is falling into place!

YOU SAY ON YOUR WEBSITE THAT YOUR FAVOURITE THING ABOUT PHOTOGRAPHY IS TELLING STORIES OF MĀORI CULTURE. WHY IS THIS YOUR FAVOURITE THING TO DO?

I feel like all an artist is really trying to do is find out who they are and express it creatively. The people I align myself with and projects I work on are mostly because it means something to me and I want to learn more about it. I'm not a fluent te reo speaker, I didn't go to Māori schools or engage with my iwi/hapū community regularly growing up, unless there was a tangi on. So I actually enjoy this because of the relationships

I make and everything I learn. There are so many levels to te ao Māori: the history, tikanga, treasures in the stories and the reo, the relationship with the earth, waterways and air. You can only learn about these things by engaging with people and doing the mahi. Everything literally has a meaning and the more I learn, the more passionate I become, and I think it shows in my work when I have a better understanding of the kaupapa/whatever it is I am shooting.

Going back to the original question, however, and telling stories of Māori culture—there are negative stories and stereotypes about Māori people circling everyday. Māori people are getting told everyday by society “what/who we are”, so I do anything I can to populate our world with positive stories. I firmly believe we should be telling our own stories rather than other people telling them for us, also I feel like it would inspire other Māori people to have a go—who better to inspire us, than our own.

IS THERE A PARTICULAR ASPECT OF MĀORI CULTURE YOU ESPECIALLY ENJOY PHOTOGRAPHING/FEEL IT IS IMPORTANT TO PHOTOGRAPH?

All of it, anything positive and that can be used as a tool for further growth and education. We are not a well-documented culture and all the history books about Māori culture are misrepresentations. We need to tell our own stories.

A LOT OF YOUR PHOTOS ARE OF PEOPLE. DO YOU PREFER TO SHOOT PEOPLE RATHER THAN SCENERY?

I enjoy the connection I get when meeting new people and I hope that my photos express the essence of the person. I do like shooting scenery when I am out adventuring in nature and travelling.

DO YOU HAVE ANY ADVICE FOR BUDDING ARTISTS AND PHOTOGRAPHERS, OR FOR MĀORI ARTISTS AND PHOTOGRAPHERS IN PARTICULAR?

Once you have found/decided on your style, go for it. Personal projects really help to keep yourself learning and relevant. Network, network, network—it's always

who you know. Mistakes are valuable lessons. Get a business mentor if you're not good at the business stuff. Know your worth! Know your flaws and improve them. Be confident, positive and give life a whirl.

FINALLY, WHAT'S NEXT FOR YOU AND YOUR WORK?

I'm currently working full time in the creative services team at Te Wānanga o Aotearoa. One day I could be flying up to Waitangi to photograph a waka, the next I could be set designing for a film

shoot, organising talent extras, photographing our programmes at the campuses, or road tripping the east coast to photograph the sunrise. This job is exactly where I envisioned myself a couple of years ago. I am also involved with a few production companies that make shows for Māori television, and also a few different Māori organisations and iwi entities. Personally, however, I am off to Europe to travel and discover the beauty of this world. When I get back, I want to get started on my next personal project which is going to be a translation of Moko. ♦



FASHION INTERVIEW: Gienipha Tutaki

By Nikki Addison

WHAT INSPIRED YOU TO BECOME A FASHION DESIGNER?

Designing clothes is something that has always been a passion of mine, which I enjoyed doing from a very young age. Upon graduating high school, I was stuck on where my future was heading. Becoming a fashion designer was always somewhere in the back of my mind—I just never knew how I could pursue it until starting my Design Degree.

HOW WOULD YOU DESCRIBE THE STYLE OF YOUR DESIGNS? IF THEY ARE INFLUENCED BY YOUR MĀORI HERITAGE, HOW DID YOU INCORPORATE THIS INTO YOUR WORK?

A typical "Gienipha Tutaki" piece usually focuses on versatility and quality. The style of most designs always has a feature for practicality and wearability.

YOUR LATEST COLLECTION, "SHIFTING SANDS", IS INSPIRED BY THE BOOK *TE AWA*, WHICH CONTAINS IMAGES OF WHANGANUI MĀORI DURING THE MID-1800S. HOW DID YOU TRANSLATE THESE IMAGES INTO YOUR PIECES?

My recent collection, shown at NZFW, was inspired from *Te Awa* as well as my own personal aesthetic. The book features stunning photographs of Māori in my hometown of Whanganui, which has very sentimental meaning to me. Throughout the book you could see the transition of clothing with the introduction of Western-influenced garments from the incoming European settlers. I took the idea of transition to create a contemporary collection based off the past/history—"Shifting Sands" represents movement and shifting from another time.

YOUR COLLECTION ALSO PLAYS ON THE PAST AND PRESENT, MODERNISING TRADITIONAL LOOKS. WHY WAS THIS IMPORTANT TO YOU?

It was important to me to learn about my history and where I came from. I utilised this through what I do best—FASHION! Modernising traditional Māori looks offers something different within the fashion industry, and you can really see a difference in the works of people when it comes from your true self and beliefs.

THERE IS QUITE A MUTED TONE TO YOUR COLLECTION, WITH NATURAL COLOURS AND DREAMY SILHOUETTES. WHAT WAS THE REASON FOR THIS?

The colours from this collection originate from the historical photographs in *Te Awa* with the black/white/sepia images. Typically I am not one to work with prints, so using these main colours were the highlight within "Shifting Sands".

THIS YEAR MARKS YOUR FIRST YEAR AT NZ FASHION WEEK. WHAT WAS YOUR VISION FOR YOUR SHOW?

Miromoda was a huge success/sold-out show. You can watch the show on the NZ Post Facebook page.

LASTLY, WHAT'S NEXT FOR YOU AND YOUR DESIGNS?

Fashion Week was a huge success and I'm very grateful for the opportunities that have arisen. I am set to finish my degree at the end of year, and you will definitely see more of my latest designs in the near future. ♦

Top 5... Places to Visit for Māori History

Te Waihou Walkway

Te Waihou Walkway ("the new water") is home to The Blue Spring, which supplies approximately 70% of New Zealand's bottled water. The river is a natural taonga and was once a journeying place of the second Māori King, Te Wherowhero Tāwhiao.

Waitangi Treaty Grounds

Every Kiwi should make the trip up to Russell to visit this important historic site. One of New Zealand's founding documents, Te Tiriti o Waitangi, was signed here by Māori chiefs and the Crown.

Mount Manaia

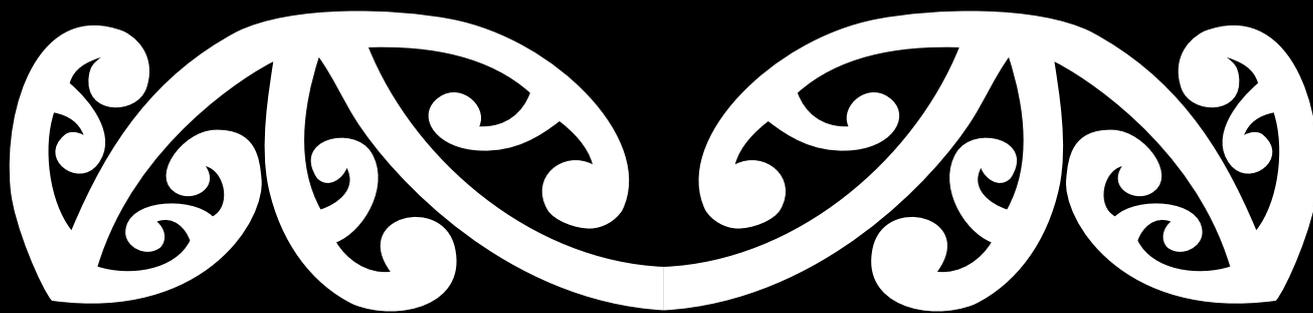
Mount Manaia provides impressive views of the surrounding coastline. A common Māori legend explains that the five formations represent chief Manaia, his two children, his wife Pito and another chief, Hautatu, from whom Manaia stole Pito. The five figures were turned to stone by Tāwhirimātea, God of Lightning, for the conflict they caused.

Waiotapu Geothermal Park

Waiotapu ("sacred water") is one of New Zealand's most well-known Māori historic sites. Originally the homeland of Ngāti Whaoa whose ancestors arrived on the Arawa waka, the area has multiple natural hot springs and boiling mud pools.

Tāne Mahuta

This magnificent Kauri is thousands of years old and the largest standing Kauri tree known. The name translates to "Lord of the Forest" and is named after Tāne, the son of Papatūānuku (the earth mother) and Ranginui (the sky father). In order to separate his parents' marital embrace, Tāne divides the two with his sheer size and clothes his mother with forest. ♦



THE REVITALISATION OF TE REO MĀORI

Payton Taplin looks at the importance of acknowledging the past in order to preserve the future of our indigenous language

Learning another language is like seeing with another set of eyes. Not only does it open new worlds to explore, but also promotes a form of empathy which is in short supply of late. Aotearoa is officially a multilingual country: we have Māori, Sign Language and English. But why don't we often see these multiple perspectives, these varying worlds? Why does the English worldview dominate Aotearoa so much so that it has become our default setting?

This is not an article about bashing the wrongdoings of our history. This is an article about acknowledging the past and moving forward as one kotahitanga. I believe that the Māori voice, and through that, the Māori perspective, deserves to reach a larger audience. The problem we face as a country is that, although improvements have been made to the state of te reo Māori, our indigenous language is still in a critical condition. This is the reality we face and a reality we must change. The reason the English worldview has become the default is not because

of great significance or even relevance—it is because te ao Māori's struggle has been overlooked and downplayed. If the issue is not getting recognised, it gains little, if any, exposure from the media, the fourth estate, and various other platforms. If this is the case, the issue loses immediacy and the severity of the problem doesn't resonate with the wider public.

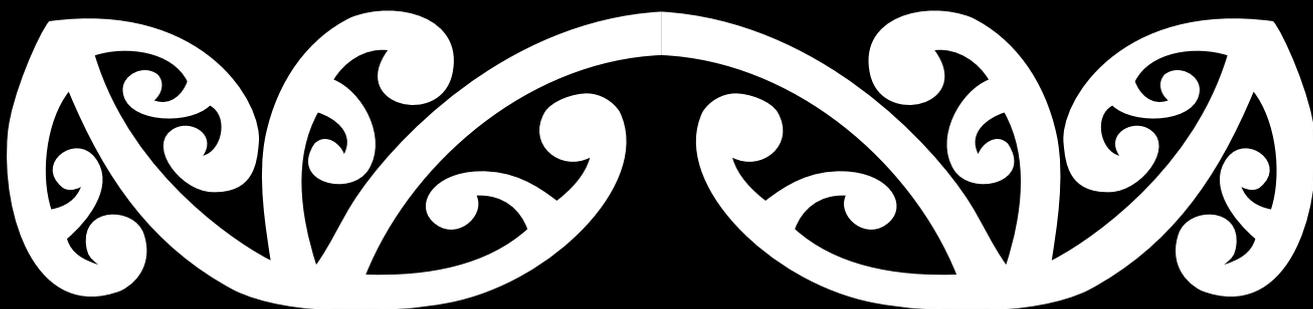
Many amazing efforts are being made to revive the language, but Te Reo is still teetering on the edge of being lost. More research and exposure needs to be poured into the revitalisation methods of Te Reo, and with election campaigning in our midst, it's the perfect platform to do so. However, to do that we must first acknowledge and understand why reviving the language is so important, and so we must delve into the taboo realm of Aotearoa's murky history to find it.

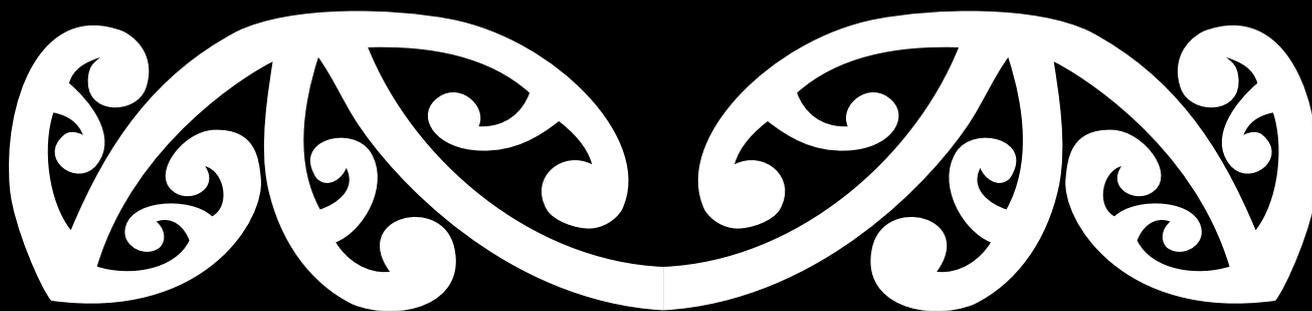
I think we can all agree that New Zealand and history do not sit well in the same sentence. For the most part Pākehā avoid the subject and for Māori it's not exactly an easy topic either. The

main difference is that Māori have acknowledged the past where many Pākehā have “forgotten” or are afraid of the guilt that lingers from it. Ani Mikaere refers to the latter as “selective amnesia”.

Personally, I believe the general consensus is that Māori don't blame Pākehā of today for the wrongdoings of their ancestors. It is only when Pākehā continue to remain ignorant when given the opportunity to acknowledge their history that fault can be attributed to today's society. This selective understanding of our nation's history has dealt a critical blow to Te Reo's revival because the truth about what really happened to the language is distorted. It is through this distortion of the truth that we see the problem pushed further away from being solved. To put it plainly, not enough people know the whole truth of our past to understand how real and current this te reo Māori issue is today. But I'm here to change that.

Growing up in Papakura, my whānau tried to shield me and protect me from the wrongdoings





of our past, but being the curious snot-nose kid I was (and still am), I wanted to know everything about where I came from. What I found out had me in disbelief, frustration and sadness. It was as if the pain of our tupuna had been passed on through generation to generation. With each story I heard, I felt it twofold.

I learnt that the reason I couldn't speak Te Reo was because my parents couldn't, and the reason my parents couldn't was because my grandparents were beaten up and ridiculed if they did. It was ingrained so heavily in the fabric of many of our elders that speaking Te Reo wouldn't benefit us because at that time New Zealand society was shaped so it wouldn't. That's the harsh truth. This occurred heavily in the more urbanised areas where integration or assimilation was more prominent. I learnt that my mum's side of the family had to change their name to an English sounding name to book hotels and hire rental cars—referring to the dividing nature of the colour bars. I learnt that the place where I grew up and called home most of my life used to be one of the most prominent areas of informal racial segregation in New Zealand. This is just a brief glimpse into a very long and strenuous family journey, and many Māori families faced similar, if not worse situations and struggles.

What I do wholeheartedly believe though is

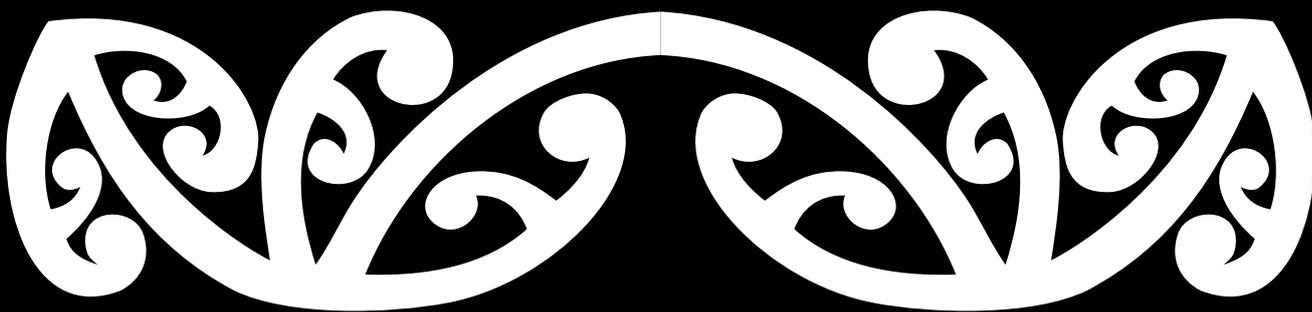
that if anything good came out of all this suffering, it would be the highlighting of Māori perseverance. I mean, I would expect nothing less. Perseverance runs in our veins—from Tāne Mahuta changing the reality of the world, to Hone Heke cutting the flag pole down at Kororāreka, to the Māori activism of today. That is one of the many reasons why I want to see our Māori culture flourish, and why I place such great emphasis on the issue concerning reviving te reo Māori. Growing up, we didn't have much regarding material wealth and I quickly learnt that material wants didn't mean much in the greater scheme of things—considering my parents both had to work long hours so my sister and I didn't have to struggle like they had struggled.

I can still feel the frost, waking up at 6am every day to get dropped off to my nan's house just so my mum could get to work on time and we could go to school. At times it was very hard for my parents, whose sacrifices never go unnoticed and are forever appreciated more than words can ever express. It was this cultural environment that kept us close and taught us to be appreciative. The culture taught us to look out for one another outside of your immediate family and to persevere no matter what life threw at you. By no means is it the same case for every Māori whānau, but for us it was and still is our reality, and I'm

sure there are many other families out there in the same boat.

Through my personal experience, I can see the benefits a greater Māori perspective would provide to our country as a whole. Think of Māori tikanga as an example, with topics such as the preservation of our natural resources, and New Zealand's well-being model through Whare Tapa Whā to name a few. For myself, I owe a lot to the beautiful cultural environment I've been nurtured in; and that's why I feel it's an obligation to try and revitalise the language for my whānau and for my future whānau. This aspect of revitalisation is where I believe a lot of our efforts should be focused, not only in formal settings like the classroom, but more importantly in informal settings like at home.

Many amazing efforts have been made and are continuing to be made in the effort to revive te reo Māori. From the concerns of having less than 20% of Māori fluent in Te Reo in the 1980s, we have definitely come a long way. This progress has a lot to do with the Māori activism of the 1960–70s, which has roots in the University of Auckland. Through the actions of groups like Ngā Tamatoa and Te Huinga Rangatahi, Māori Language Day was born on September 14th 1973. This has now evolved into what is today's Māori Language Month. From then on the efforts for





revival increased. The first officially bilingual school opened in 1975 with Māori-language radio Te Reo-o-Pōneke not far behind in 1983. This sparked the recovery programmes targeted at the education system, referring to the likes of kōhanga reo and kura kaupapa. Even legislation was made after Te Reo was deemed taonga through the Waitangi Tribunal. Māori was made an official language of Aotearoa and Te Taura Whiri i te Reo Māori (Māori Language Commission) was formed through the Māori Language Act of 1987.

Despite many amazing efforts being made to revitalise te reo Māori, we still do not see significant changes and results statistically. Stats NZ's latest consensus shows that the total speakers of te reo Māori in the Māori population sits around 21–22%. Granted the data may be a bit dated

(2013) and there is definitely an improvement statistically, but the improvement is not nearly enough for New Zealand as a country to relax about or push back this very current issue. Change doesn't end with policy and strategy—it begins with it. Change ends with people acknowledging the need for it and being active about implementing it; remembering that Māori culture is a significant part of our identity as New Zealanders and that te reo Māori is the basis of Māori culture.

I really do believe we need to provide more or constant exposure of the critical state and well-being of te reo Māori. A possible way of doing this would be through investing more resources in teaching the harsh reality of New Zealand's past, emphasising the journey the language has taken and why revival efforts are

so important. Through this exposure, I believe we can attract the right minds to innovate and refine language revitalisation, leaning towards more methods revolving informal settings like Ngāi Tahu's Kotahi Mano Kāika Kotahi Mano Wawata (One Thousand Homes, One Thousand Aspirations).

The indigenous world looks at us as the flagship for indigenous rights and language restoration; many of them have already adopted strategies we've put in place for te reo Māori and we can't be leading them astray. It is up to all of New Zealand as kotahitanga to restore the mana of Te Reo, because Māori is relevant now more than ever in Aotearoa and the wider world.

Ko te reo te hā o te mana Māori

The language is the essence of Māori mana •

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“SO ARE YOU MĀORI OR...?”

Ruth McKenna on coming to grips with her multi-ethnic identity

Answering questions about my ethnic identity is never a fun time. It induces sweaty palms, a shaky voice and questioning for the ten-thousandth time if I’m committing an act of cultural appropriation within my own race.

To be both Māori and Pākehā in Aotearoa sure isn’t easy. There’s the endless questioning of your identity: both by others (really?) and yourself when you’re trying to figure out if people will laugh at you if you start introducing yourself with “tēnā koutou”. There’s a constant sense of not fully belonging: too Māori to feel Pākehā, too Pākehā to “look” Māori.

Don’t get me wrong, I am under no pretences that being white in appearance isn’t helpful. When you turn to the endless pile of stats, it’s more than clear: white people achieve better academically; white people are more employed; white people earn more; white people are treated better at work; white people even live longer. Isn’t it crazy that Māori make up 14.6% of our national population, but 51% of our prison populations? I can’t help but wonder the extent to which the ethos “I am whatever you say I am” championed by NWA weighs into these statistics. The historic limiting of Māori has a palpable effect in the present.

So sure, looking white is great. Being white

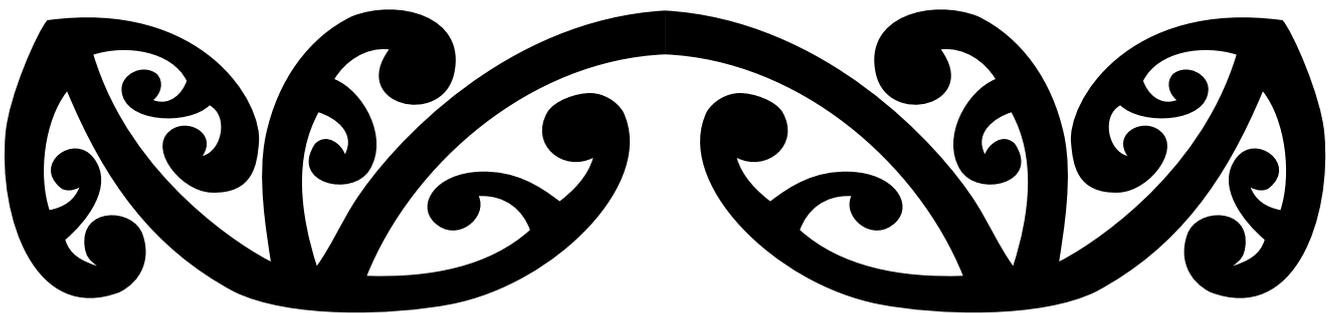
is great. Historically, I have lived a very “white” life. I went to a mostly white school (54%) in a mostly white suburb (76.3%) and now attend a mostly white university (39.8%). But I am not just white.

In recent years I have done a complete re-learning and reclamation of my Māoritanga. It wasn’t until the death of my Māori grandparent that I realised how proud of my Māori heritage I am. Sitting with him at our blended tāngi, I remember thinking: *Isn’t this great? Isn’t this the way it should be?*

Sure, there’d been the token part-Māori badge of honour I’d worn in primary school, but my knowledge only stretched so far as the a-e-i-o-u song. In high school, there was no kapa haka, there was no fixed Te Reo teacher, there was no Māori in the classroom. I was one of two Māori girls in my year, with about as much Māori knowledge between us to muster a timid “kia ora” to each other in the hallway. I grew up as an “isolated Māori”—zero communication with my hapū or wider iwi, zero Māori spoken at home, zero Māori ways of doing things. At university, my Pākehā-secret-Māori world exploded. I couldn’t hold back from te ao Māori that had opened in front of me. I participated in the Māori community, I learnt to speak Māori

(still getting there), I carved my knowledge of my whakapapa into my brain. So now, when I’m nudged and nodded at knowingly when the conversation turns to how terrible us “white” people are, I feel whitewashed.

There comes a time when you have to decide if your heritage is something you’ll ignore or champion. Ignoring it might be easier: I was recently asked if I “counted” as a Māori person because of my appearance. Yet ignoring it would mean silencing Māoritanga and continuing the steady march of colonisation into determining our future. But what does it mean for Māori people in Aotearoa who look like me? According to Stats NZ, there’s a lot of us. In 2013, almost half of Māori also identified with at least one of the European ethnicities. I, for example, am Māori and Irish. And Native American. And Scottish. But in answering the question “What are you?” or “Where are you from?”, I’m stumped. I once went on a date with a guy who spent about ten minutes trying to explain to me how I wasn’t Māori because I didn’t look Māori. “You’re white!” he half yelled at me while I took another long drink from my beer. “You’re so white!” Racial Essentialism is alive and well in Aotearoa, whānau: the concept that a race holds fixed physical characteristics that are indicative of person-





ality, “culture”, “natural talents”—the racist list goes on.

However, as I’m growing up and more confident in my own Māoritanga, the opinions of the few ignorant (mostly white, but hey, not always) people are muted in my brain. What is becoming more of an issue is the isolation I feel when I’m around other Māori. I have a dream of all Māori welcoming themselves and each other into te ao Māori, without fear of legitimacy or having a right to stand as Māori. I mean sure, don’t open the gates and let all the Rachel Dolezal’s of this world skip in, but if you are Māori and you have an established whakapapa, an understanding and respect of te ao Māori and a drive to learn more so as to educate and empower others, why is the door often found shut?

The first time I encountered this, I was fifteen years old. Myself and the one other Māori girl in my year were sent on a Māori and Pacific leadership course for high schoolers. The day was amazing. The people were fantastic. It was a triumph for the Ministry of Education and their goals for Māori and Pacific learners. But, then came the group presentations section. My group had elected me to be the speaker. Several speakers had gone before me and began with a greeting in their indigenous language before moving on to their presentation. When my turn rolled around, before the “Kia ora koutou” was out of my mouth, I heard in the crowd, “She’s not Māori! She has red hair and blue eyes.” The people laughed. I went bright red, thanks white skin. I struggled through the rest of the presentation and got off the stage as quickly as I could, vowing to never again have a bad dye job or try

to be Māori.

Unfortunately, my university experience has seen a lot of similar events taking place. As a Tuākana Mentor, my identity has been affirmed in so many ways and I am grateful to the Tuākana whānau for all the opportunities and learning I’ve been provided with. My identity as a young Māori woman grew astronomically through my years of mentorship. But with the taonga comes the tutae. One of my students once asked, “Because I’m doing an English degree, does that mean my Tuākana will always be an English person?” I can’t count the number of times students asked me where I was from. That was fine, aside from the times it was followed by the question I feel most Māori dread: “How much?” Now that we have one biologically proven one hundred per cent Māori person (tautoko Oriini Kaipara), where does that leave the rest of us whose quantum dip below half? Or quarter?

The experience of being alienated within your own culture is not unique to me. Kahu Kutia’s article “If you’re from Waimana why are you white?” continues to resonate in contemporary Aotearoa. In it, Kahu writes: “We will judge and dismiss our own right to inhabit our Māoritanga, because other people look like they’re ‘doing it better.’” The “Ko wai au?” series presented by *The Wireless NZ* documents the experience of young Māori as we navigate in an increasingly complex world. Bradly Johnstone, bullied for his white appearance, rounds his segment off: “I could be white as, I still don’t care. Still think I’m a Māori. I don’t care what other people think about me now.” Hayley Sproull’s recent play *Vanilla Miraka* describes her experience of navigating identity

as she comes to terms with bi-culturality. When I first saw *Vanilla Miraka*, Hayley’s first song “Let Me In”, a plea to her Māoritanga, hit me like a tonne of bricks. Reviewer Nathan Joe wrote of *Vanilla Miraka*: “While Hayley doesn’t presume to speak on behalf of anyone else, her situation is highly relatable and relevant to New Zealand’s cultural consciousness. Have we not all experienced inadequacy, guilt and confusion over our collective identity?”

It’s like Aotearoa is composed of many waka, each filled with a community of belonging. Some waka call out to each other, others paddle directly alongside each other so those inside one can swim across and celebrate the other. The claim for Aotearoa is “he waka eke noa”—we’re all in this waka together. But ngā tangata o Aotearoa, do we all agree that my white-faced Māori whānau and I are welcome in the Māori waka?

Maybe now it’s time for the “new” Māori to step forward. Māori undeterred by blood quantum and skin colour. Māori comfortable and confident in their own Māoritanga without feeling a constant, implicit need to demonstrate their whakapapa to everybody. Māori certain of their legitimacy on their own terms. Māori who let no one else tell them how to be Māori; it doesn’t require any certain behaviour or achievement, or lack thereof. This “new” Māori demands nothing but acceptance, no more “really?” or “are you sure?” To be all together, all united, all empowered simply requires all Aotearoans believing in and respecting the legitimacy of all Māori, blood quantum uncouncted. My Mother, a tiger Mum and te uri o Ngati Kahungunu constantly reminds me “a drop is enough”. ♦



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MONDAY, 18TH SEPTEMBER

KAVA CEREMONY (OPENING)

12PM - 1PM, THE QUAD

HELD IN COLLABORATION WITH THE TONGAN STUDENTS ASSOCIATION OF THE UNIVERSITY OF AUCKLAND

TUESDAY, 19TH SEPTEMBER

CAI BBQ

12PM - 1.30PM, CAI QUAD

HELD IN COLLABORATION WITH CAISA AND THE CAI STUDENT CENTRE, THIS IS A LUNCH THAT CELEBRATES CAI PRIDE.

WEDNESDAY, 20TH SEPTEMBER

A CULTURAL INSIGHT

PANEL DISCUSSION, 6PM, SHADOWS GARDEN BAR



CULTURE & ARTS WEEK



your student experience

THURSDAY, 21ST SEPTEMBER

INTERNATIONAL FASHION SHOW

4PM, THE QUAD

STUDENTS DRESS UP IN TRADITIONAL COSTUME FROM THEIR CULTURE, OR ANOTHER CULTURE AND WALK THE STAGE! THIS EVENT HELD IN CONJUNCTION WITH THE INTERNATIONAL FOOD FESTIVAL.

HOWLS MOVING CASTLE

7PM - 9PM, SHADOWS GARDEN BAR



FRIDAY, 22ND SEPTEMBER

THE HUMAN LIBRARY @ UOA / BBQ

11AM - 2PM, THE QUAD

CULTURE & ARTS PUB QUIZ (FINALE!)

7PM, SHADOWS

IN COLLABORATION WITH THE INTERNATIONAL STUDENTS' ASSOCIATION OF AUCKLAND, WE END THE WEEK WITH AN ARTS & CULTURAL THEMED PUB QUIZ!

AUSA PRESENTS...

Culture and Arts Week

AUSA Culture and Art Week is here! bringing you the best of what our university has to offer. The week will feed, entertain and educate you, giving you a chance to interact and explore the diverse and rich culture of our University.

So whats happening? and when?

Monday, 18th September

11am Kava ceremony
Location: The Quad

This event is being run by TAU the Tongan Association of the university, although you cant participate in the ceremony itself, you should not miss this opportunity to come and learn about this traditional practice by watching it unfold. This event marks not only the opening of Culture and Arts week but also the Tongan Language week!

Tuesday, 19th September

12pm - 1.30pm: Creative Arts and Industries BBQ
Location: CAI Quad

Held in collaboration with CAISA and the CAI Student Centre, this is a lunch that celebrates CAI pride. Free food in one of the best little courtyards in uni? yes please. Whether you are a CAI student or someone who doesn't even know where the architecture building is, come grab a bite and chat, listen to some music and bring the party down to CAI.

Wednesday, 20th September

6pm : Panel Discussion: A Cultural Insight
Location: Shadows Garden Bar

Featuring some of the best and brightest from various departments and faculties, this Panel will be addressing some of the major cultural issues and debates of our time. Looking at both the historical context and the modern world this is not a discussion to miss, plus you can sip on some of Shadow's finest while learning, what more do you want?

Thursday, 21st September

International Food Festival
Location: The Quad

Studylink not giving you enough to fund that OE? well never fear because AUSA and the University of Auckland are teaming up to bring you a day full of amazing food and cultural performances so you can eat and experience your way around the world! Keep your knives, forks, and chopsticks at the ready.

International Fashion Show

Description: Students dress up in traditional costume from their culture, or another culture and walk the stage! This event held in conjunction with the International Food Festival.

7pm - 9pm: Movie screening

Howls Moving Castle
Location: Garden Bar in Shadows

A classic film to finish an epic day of eating and hanging out, wander up to the Shadows garden bar and settle in for one of Japan's most loved exports. Popcorn and a great adventure await.

Friday, 22nd September

11am - 2pm: The Human Library @ UoA / BBQ
Location: The Quad

Whats that I hear you say? More food? yes! also more opportunities to learn about the many cultures that makeup our community here at UOA. At Human Library, we provide a space for people to borrow real people instead of books. These Human "Books" are a diverse range of individuals from all walks of life, who are generous about sharing their personal experiences. Come grab some food and have a chat.

7pm: Culture & Arts Pub Quiz (Finale!)

Location: Shadows

In collaboration with the International Students' Association of Auckland, we end the week with an Arts & Cultural themed pub quiz! This doesn't need much explanation, rock up with a team, bring a koha for the AUSA food bank and get quizzing!

Check out the awesome galleries around uni and be sure to keep an eye on the AUSA Facebook page and follow the event pages for Culture and Arts week to stay up to date with extra goodies and info! ♦

The Great University Gallery Guide

As part of AUSA's Culture and Arts Week we thought we would give all you university culture novices a tour round some of the awesome exhibition spaces showing student work! Did you know that the university has 5 gallery spaces showing everything from films to fine art to architecture models? No? well this map is for you!

Projectspace Gallery , Elam School of Fine Arts (Ground Floor, Main Fine Arts Building, 20 Whitaker Place)

Check out this Gallery for fresh new work from the Students of Elam, constantly updating the shows this gallery will give you a taste of something different every visit. Take a look at facebook.com/ElamGalleries/ to keep up to date

west. , Creative Arts and Industries Student Centre (Creative Arts and Industries Student Centre, Level 2, Building 421)

west. is a new exhibition space for current post-graduate students from across the faculty of the Creative Arts and Industries. This is a testing site.

One for discussion and presentation of work in a interdisciplinary context.

Window Gallery , General Library City Campus (Entrance to the General Library)

You have likely walked past this exhibition space many times but you have not seen the whole show. Window prides itself on its dual-platform layout, both showing onsite at the library and online at windowgallery.co.nz Take some time next time you are about to trudge into the library to check it out!

George Fraser Gallery, Princes Street (25a Princes St, Auckland Central)

Just a short walk across the road from the Clock Tower is the George Fraser Gallery. This gallery is used as both an exhibition space for students of Elam internally and also a chance for works to be viewed by the general public. Like all of these galleries the line up is diverse and constantly changing, check facebook.com/ElamGalleries/ to stay up to date on whats on.

Gus Fisher Gallery , Shortland Street (The Kenneth Myers Centre, 74 Shortland Street)

The University's public exhibition venue produces an annual programme of stimulating research-based exhibitions. This is the big time, you will find a larger focus on academic research, post-graduate work and overseas guest exhibitions and a more professional finish. Set in the Kenneth Myers Centre this is a stunning space and always has something interesting on show. Check out www.facebook.com/gusfishergallery/ for the most up to date program. The Facebook page also features a piece from the Universities art collection every Friday!

As well as these spaces the University has amassed a collection comprising of more than 1200 paintings, prints, photographs, sculptures and video on permanent display throughout all of the four campuses: City, Grafton, Epsom and Tamaki. Go on a treasure hunt around the uni and you will find works from some of the most influential New Zealand artists, happy arting! ♦



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Welcome to the Losers' Club

With Anoushka Maharaj

SPOILERS AHEAD!

Morbid curiosity is one of the weird, unpleasant parts of being a person. It motivates our fascination for creepy and depressing media content (I just started watching *Making a Murderer* and I'm completely miserable), though I'd like to believe that it can also be a tool to trigger the part of us that should respond to suffering with discomfort. The most innocent way to engage with some of the darkest parts of humanity is through the horror genre, which everyone seems to dig these days—largely owed to the 80s-soaked cinematic treasure *Stranger Things* and James Wan's *The Conjuring* series. Apparently, Hollywood have been hesitant in investing big bucks into horror films (yet they have been totally on board with funding three *Expendables* films, somehow), unsure if people would be willing to pay money to watch films that rarely have happy, saccharine, running-to-the-airport, true-love-wins kind of endings. Like, I get it. Real life is depressing enough and we don't need a demon to remind us that we are all destined for Hades. But horrors, like romantic comedies, provide their own kinds of lessons, and are, in their own way, reflective of the society within which we frolic.

The remake of *It*, based on Stephen King's absolute beast of a novel (it clocks in at around 1,138 pages), is an incredibly meticulous and sprawling endeavour into a unique and complex narrative. While it's nearly impossible to fit every aspect of the novel into two hours, the film remains fairly loyal to its origins, relying on nuance and a flawless cast to flesh out the multilayered storyline. The film introduces us to Pennywise and his terror almost immediately, and doesn't shy away from a very gory and violent amputation of Georgie. However, while the concept of a psycho demon clown taking the shape of one's worst fears seems like your average villain, the scenes in which Pennywise and the Losers' Club interact are some of the most intense and brilliant scenes in possibly any horror film yet,

owed to the heavy, frenetic performance by Bill Skarsgård (a total babe in real life) and the natural charisma of the kids (Eddie and Richie are notable standouts, aided by two fanny packs and an extensive vocabulary of profanities, respectively).

What makes *It* an extraordinary horror venture is that it exceeds fear-based storytelling—the film and novel alike touch on the different monsters the kids encounter along the way, such as grief, young love, abusive parents, school bullies and creepy men, highlighting the enormous burden that children can feel when terrible things happen and they have no idea where to turn. Friendship is a significant part of the narrative, and the relationship between the Losers' Club is pure, beautiful and founded on love and loyalty—in addition to the very relatable concept of being marginalised by the rest of society—which makes their adventures, their bravery, and their triumphs all the more enjoyable to watch. So, while the film is undoubtedly terrifying, it is also incredibly poignant, and gives horror the kind of profound depth that it is so capable of—and insight into where horror stems from, too. At the very least, there is something timelessly endearing about a group of misfits destroying monsters (of all kinds) and standing by each other no matter what.

In terms of televisional horror, it's worth mentioning *American Horror Story*, a show that dropped the ball way back in 2011, but has somehow clawed its way back into the foreground of our media consumption with the start of its seventh season, *Cult*. Centred around the aftermath of the U.S. election (why? WHY?), it also manages to incorporate killer clowns and a bevy of auxiliary characters who are neither useful nor interesting. But what I found most bizarre about *Cult* is how they had the opportunity to work with the stuff of nightmares—real life—and did little to utilise the actual climate that we are all living in. Where *Scream Queens* championed its relatively diverse cast of women, *Cult* fails to

bring any of those qualities to a narrative where it is most needed—and most reflective of the story it's trying to tell! The minorities in the show are only present to act as plotlines for a narrative that intentionally excludes their perspective as human beings (and in doing so, prove the point of the world they are trying to critique). The only conclusion I can draw from the strange direction that *Cult* is headed in is that maybe they're trying to illustrate that anyone can be anyone else's worst nightmare. Maybe.

Regardless, the stark difference between filmic ventures like *It* or *Stranger Things* and *AHS* is that the concept of humanity—often characterised as innate goodness—is what prevails as the most important part of the narrative, and seeks to understand the complexity of fear rather than capitalise on its side effects, which is what makes them stand out as compelling pieces of art. One of the most important scenes in *It* is when the Losers refuse to leave Bill and decide to fight Pennywise alongside him, which was courageous and moving, especially when keeping in mind the novel's emphasis on their unconditional love for each other. It was also the embodiment of my favourite quote from the novel, delivered by Ben: "Maybe there aren't any such things as good friends or bad friends—maybe there are just friends, people who stand by you when you're hurt and who help you feel not so lonely. Maybe they're always worth being scared for, and hoping for, and living for. Maybe worth dying for too, if that's what has to be. No good friends. No bad friends. Only people you want, need to be with; people who build their houses in your heart." While some horrors do exist merely to frighten and entertain us, there are some that use fear to highlight its antipode, and *It* does a remarkable job of this by combining all the worst parts of life—fear, loss and pain, and the best parts of life—love, friendship and courage—with the overwhelming sense of relief you feel when you find people to share these with. ♦



NGARO

Catrina Britton interviewed Choreographer Louise Potiki Bryant about her upcoming dance performance as part of the Tempo Dance Festival, NGARO

WHAT IS THE BASIC PREMISE BEHIND NGARO?

NGARO acknowledges the often hidden and faceless journey of living with a mental illness and reflects upon our collective well-being and consciousness.

Revealed and concealed within the work is Hinengaro—the hidden feminine and atua of the mind, consciousness and awareness. In a world so overtaken by individual egos, and the necessary dulling of our senses to cope with stimulation overload, NGARO re-affirms a connection with sensual pathways and a reawakening to the ocean of consciousness.

NGARO IS DESCRIBED AS A MULTI-MEDIA WORK. CAN YOU TELL US WHAT THIS MEANS, AND HOW IS IT SHOWN IN THE PERFORMANCE?

Each member of the creative team for NGARO is a multi-media artist, meaning that we each work with several art-forms in the making of our art. Each art-form included in NGARO has an equally strong presence within the performance.

For myself, I am a dance artist as well as a video artist and in NGARO the video installation is integral to my solo performance.

My collaborator Rona Ngahuia Osborne brings textile design to the work and Paddy Free brings sound design. All these elements work together to create a hybrid performance work.

HOW WAS THE IDEA FOR NGARO FORMED?

The idea for NGARO began when I was living in New York City in 2016. I was there undertaking the Harriet Friedlander Residency awarded to me by the Arts Foundation. It was an amazing experience for which I am very grateful.

Whilst there I observed the human scenery which is so prevalent in New York City. I began to reflect upon our human condition and upon our collective consciousness. Whilst there I also witnessed Donald Trump being elected, and felt the sadness this caused in people around the city. The political system in America and other elements of living in the city made me reflect upon a feeling that there might be an element of illness in our collective psyche.

This thought was supported when I did some

research into mental illness and discovered that the World Health Organisation reports that depression has become the leading cause of disability worldwide.

On a personal level I had been living for a long time with an anxiety disorder called OCD—Obsessive Compulsive Disorder. The work NGARO partly emerged out of my using creativity and artistic expression as a tool to manage my anxiety. It is not always easy living with an anxiety disorder and I wanted to acknowledge those for whom it is really very hard.

Ngaro means lost, hidden or out of sight and so partly I am referring to the way that OCD sufferers tend to hide their disorder and how many with OCD may appear completely fine to the outside observer. For me, I also chose the title Ngaro to acknowledge the sense of being lost that people with mental illness can often feel.

However, in making NGARO I also discovered in the work a colourful world which began to emerge and open up through reflecting upon my disorder and through working with dance, drawing and video to explore my journey.

Also with NGARO we acknowledge Hinengaro who is the atua (deity) of our consciousness. For me, I view Hinengaro as the hidden feminine of our mind, and in the performance I portray Hinengaro as being hidden and then revealed in different ways within the performance.

HOW DID THE COLLABORATION EMERGE WITH PADDY FREE AND RONA NGAHUIA OSBORNE?

I am lucky that Paddy Free is my husband and we have collaborated on many multi-media dance projects over the years.

I met Rona in 2016 at the imagineNATIVE Film + Media Arts festival, which occurs annually in Toronto Canada. Rona and her partner Dan Mace presented a video installation at the imagineNATIVE which I loved. So I asked Rona if she would be interested to collaborate with me. Lucky for me she said yes.

MENTAL HEALTH IS STILL NOT COVERED WIDELY ENOUGH IN THE MEDIA, ALTHOUGH IT IS GETTING BETTER. HOW WELL WOULD YOU SAY AOTEAROA NEW ZEALAND MEDIA IS DOING IN COVERING ISSUES OF MĀORI MENTAL HEALTH IN PARTICULAR?

Yes, I feel the more media coverage there is about mental health issues the better it will be for all our communities. It would be good if we were able to get to the point where there is no shame or stigma attached to mental illness. I feel the more we are able to talk about it within our communities and in the media, the better it will be for people who live mental illnesses.

CAN YOU EXPLAIN HOW MĀORI PERSPECTIVES OF MENTAL HEALTH MAY DIFFER FROM WESTERN PERSPECTIVES?

For Māori there tends to be a holistic point of view of health which acknowledges the many aspects of our lives. There are several well known Māori models of health, including one developed by Māori health expert Mason Durie, called Te Whare Tapawhā. Based on the four walls (sides) of a house, this model can be used to look at the health of an individual and/or a community. All the walls need to be in balance for there to be mental and physical health. The four walls are te taha wairua (spiritual health), te taha hinengaro (mental health), te taha tinana (physical health), and te taha whānau (family health).

WHAT CAN CREATIVITY DO TO RELIEVE SYMPTOMS OF MENTAL HEALTH?

I am a big believer that creativity is a positive tool to relieve symptoms of mental health issues. I certainly use it as a tool to process and to focus my energy.

How prominent are Māori voices and perspectives in the Aotearoa New Zealand dance scene?

I believe we have a thriving Māori contemporary dance community. There are many talented and passionate independent Māori dance artists as well as several Māori contemporary dance companies such as Okareka Dance Company, Atamira Dance Company and Hawaiki TŪ Dance Company, all of whom are creating interesting and diverse work. ♦

NGARO IS A PART OF THE TEMPO DANCE FESTIVAL. YOU CAN VIEW THE ONE-OFF PERFORMANCE ON WEDNESDAY 4 OCTOBER AT Q THEATRE. STUDENT TICKETS ARE \$25.50 AND ARE AVAILABLE ONLINE WWW.QTHEATRE.CO.NZ/NGARO.



Moana Reo Māori

By Samantha Gianotti

In the wake of Te Wiki o Te Reo Māori, the much-awaited te reo version of Disney's Dwayne Johnson juggernaut Moana is being released, with a fresh cast of te reo speakers set to breathe new life into the seafaring tale of a demigod, a chicken, and the passionate daughter of the chief of Motu Nui, who sail across the sea to restore a goddess' stolen heart and save the world.

National treasure Taika Waititi's company, Matewa Media, set out to create a te reo version of the film, and three of the University of Auckland's own were tasked with the responsibility of translating the film and imbuing its story with an entirely new sense of wonder: Vikky Demant, Waldo Houia and Katarina Edmonds. In the midst of an election cycle where the preservation and perseverance of te reo Māori remains a question of "if" not "how", the importance of Moana Reo Māori should not be undersold. Craccum was able to speak with Māori Education Lecturer Katarina Edmonds on the idea's inception and the importance of our nation's first language.

I WONDERED HOW THE IDEA OF TRANSLATING THE FILM INTO TE REO CAME ABOUT, AND HOW WERE YOU APPROACHED TO BE A PART OF THE PROCESS?

Tweddie Waititi and Chelsea Winstanley sat around their dinner table a year ago and thought it would be a good idea if their babies could watch *Moana* in te reo Māori. Tweddie is Taika's sister and from Te Whānau ā Apanui, as I am. She had approached another whanaunga (relative) from our hapū, who asked us if we were

interested in being part of the process.

WHAT WAS THE TRANSLATION PROCESS LIKE? DID YOU ALL TACKLE EACH SCENE COLLABORATIVELY?

We had lots of fun and were presented with many challenges. None of us had even watched the movie—in fact, we got started on the translation immediately because we knew that we had certain timelines to meet. We did our first cut and edit of the script in less than two working weeks. We would begin at about 5.30pm and into the night, trying to accomplish a reel a night. Never was it a chore. We didn't really watch the movie in its entirety without stops and starts until afterwards—we didn't have the time for that.

Many times we would go over and over what we had written to ensure that we captured the intent of the movie—we were intent on maintaining the integrity of the movie itself and the integrity of te reo Māori and tikanga Māori. We always worked together as a threesome on the script.

COULD YOU TALK ABOUT YOUR VIEW ON THE IMPORTANCE OF BRINGING TE REO INTO THE MAINSTREAM OF POPULAR CULTURE?

The revitalisation and maintenance of te reo Māori is in the hands of the young people of today. They deserve to watch programmes that are relevant to their world and to appreciate that te reo Māori is more than capable of meeting their Māori language needs. *Moana Reo Māori* is not just for the young although in English its target

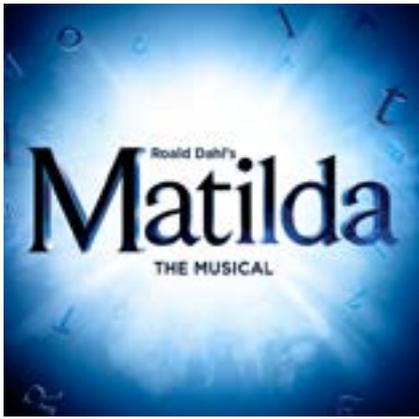
population is young children. Matewa Media has put together a movie that adults will enjoy. Non-speakers of Māori will enjoy the movie although there are no subtitles. The language of the movie is simple, straightforward and at the same time has a sophistication that does not rely on extensive and new vocabulary. The nuances and genre of the movie are captured subtly and succinctly.

For some, it will be a movie they would love to hate. It has accommodated Americanisms, common phrases and yet brought alive Māori language structures and expressions not often heard today in conversational Māori. Māori and New Zealanders can be very proud of Matewa Media's collaboration with Disney to present *Moana* in te reo Māori.

ARE THERE ANY UPCOMING PROJECTS SIMILAR TO THE TRANSLATION OF MOANA THAT YOU ARE INVOLVED IN, OR ANY THAT YOU WOULD LIKE TO SEE COME ABOUT?

After the premiere last night (on the 11th of September) some of the children came up and put their arms around around me, then asked and named the movies they wished to have in te reo Māori. Now that tells us how much they want to see their reo up on the big screen. ♦

MOANA REO MĀORI IS NOW SHOWING IN THEATRES ACROSS NEW ZEALAND, INCLUDING EVENT, HOYTS AND READING CINEMAS.



Matilda: The Musical

THEATRE REVIEW BY RACHEL BUCKMAN

Do you feel like you're missing some magic and childhood joy in your life? Of course you do, you're a student swimming in debt and questionable choices. Unless your heart has truly iced over beyond saving, *Matilda* can provide a healthy dose of happiness to cure even the dimmest of university spirits.

I loved the book as a child, so I'm 100% a biased source of information. Although, if you've chosen to read this you probably also had at least had a mild appreciation for Roald Dahl. The music itself is catchy, but the biggest success of *Matilda* is the way the entire production captures the feeling and essence of the book—that strange quiriness that made his writing so popular. The set, the costume, the choreography, the lights, the script. Every bit of this show takes the character of Roald Dahl and translates it in a way that suits the stage.

While the general humour has a definite adult tinge to it, the children on stage are what make the show. First off, they're just completely amazing. So talented they make you seriously consider what you have achieved with your life given you are probably at least double their age. I struggle to synchronise my dancing with the beat, yet these kids manage to form complex and compelling performances without fault. On top of this though, there is something about having kids on stage that emphasise everything this story is about. Innocence. Kindness. Imagination. Hope. Standing up for what's right. Just general warm fuzzies.

To sum up—this is a musical that will lighten your heart a little. And these days, that is no small achievement. ♦

EXPOSURE.

Decent Exposure

EXHIBITION REVIEW BY MADELEINE MORTON

Decent Exposure: The University Art Collection Undressed is a capsule of works that rations art's most familiar fodder: the nude. The selection is an effort of the university's curator-in-training cohort, and each artwork is paired with a student's narrative in the accompanying catalogue. The signatures in the frames span obscurity through autograph territory, but the exhibition looks past the bias of any name's acquaintance with the art world today. History tends to be recorded of the famous and the few, but here the exhibition-makers have written windows into an overlooked local timeline.

Decent Exposure covers a diverse range of the uncovered, and at closer quarters than its blockbuster mothership, *The Body Laid Bare*. Its motives are parallel, with opposite horizons. The exhibition hopes to expand on narrow representation of the nude, meanwhile trying to shrink the distance between artwork and viewer. Students have authored conversations with makers who would not otherwise have owned the title of Artist, some considering themselves passers-by in the annals of Elam. Self-confessed or not, the artists have made works that define a (hard to find) history of Fine Arts education in New Zealand.

Catalogue essays about these works have been developed from an open dialogue between artist and author, where identity has been re-established and the individual has become distinct. The local art canon might need revising with the influx of anecdotal evidence. With a premise of questioning the authority of established art narratives, viewers are invited to make up their own minds about the meaning of the nude. The conflict between representation and reality has long been waged on exhibition walls, and *Decent Exposure's* subject material welcomes this debate into stark (naked) contrast.

If you're after a slice of lunchtime culture, guided tours take place every Tuesday in September and October, meeting in the exhibition space at 1.15pm.

Decent Exposure is open for viewing at Old Government House between 11am and 4pm, Monday to Friday, until October 27th. ♦



Forced Witness

Alex Cameron

ALBUM REVIEW BY AIMÉE MATTHEWS

Love is a strong theme in *Forced Witness*, however this theme is explored not in implicit sexual ways or the "I love you so much baby" kind of way. Alternatively, Alex Cameron explores it in funny, unfortunate ways, and often finding it on the internet.

With the help of Brandon Flowers, lead singer of The Killers, "Runnin' Outta Luck", has some 80s teenage film soundtrack vibes, with soft, clean vocals, an upbeat tempo, keyboard synths, and gentle background vocals. However, the lyrics stray from 80s pop music, as he falls in love with a stripper, and strangely "with blood on my knuckles", they have money in the back of their car.

With Tinder popular in our digital age, "True Lies" may be a song as relevant as ever, as he sings about being unfaithful to his lover with some woman on the internet, even if the woman he loves online happens to be "some Nigerian guy".

Alex Cameron continues to find bad luck on his side. In "Stranger's Kiss", he sings "I got shit on by an eagle", which is apparently good luck, even though it's bird poo and bird poo only—not bird poo and OMG GOOD LUCK. Even though he is the "king of the neighbourhood" and he could "just peel the gym pants off a single mother", with the classic 80s saxophone solo bringing the mood back up, sadly, his run of good luck hasn't got him "feeling all that good".

After listening to "Marlon Brando", you better get your ears cleaned—there are plenty of swear words, as he is bickering about his ex lover's new man with verbal threats. In the end he just wants his girl to "say that my hair looks nice and my face has a Beckham-like quality".

With multiple interesting stories about his relationships, *Forced Witness* shows love is not black and white, but strange and all over the place. ♦



Saturation II BROCKHAMPTON

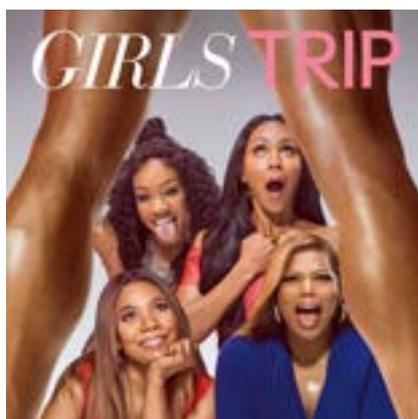
ALBUM REVIEW BY CHRIS WONG

All-American boyband BROCKHAMPTON return with the second part of their *Saturation* trilogy, *Saturation II*. Formed on the online forum *KanyeToThe* in 2015, together with Tyler, the Creator co-signs, and comparisons to Odd Future, the collective of fifteen members have been on an upward streak since. Though thematically and sonically similar to the first *Saturation*, *Saturation II* sees a major improvement in production, hooks, and lyrical content, highlighting the strengths of each of the group's individual members. Like *Saturation*, while the first half is hip-hop heavy intertwined with skits in between, the second half heads in a slower indie-R&B inflected direction, ending with bearface crooning over solo highlight "SUMMER", much like how *Saturation* ended with "WASTE".

Kevin Abstract confronts the rap community's lack of acceptance of gay or bisexual rappers on highlight "JUNKY" ("Why you always rap about bein' gay? / Cause not enough n**** rap and be gay") on one of his best delivered verses yet, as well as personal experiences of not being accepted until he started making cash ("I told my mom I was gay, why the f*** she ain't listen / I signed a pub deal and her opinion f**** disappearing"). The rest of the track also has BROCKHAMPTON's other members facing their own problems, with Ameer rapping about his past with drug abuse, a common theme of his, Merlyn on his wasted education and Matt Champion on sexism and entitlement.

Meanwhile, the psychedelic-jazz infused beat of "TOKYO", along with its hypnotic pitch-shifted hook, makes it out to be one of the most sonically interesting songs BROCKHAMPTON have ever written. The track "GAMBA" also feels like an upgraded version of "SWIM" with the addition of bearface's angelic vocals, giving us one of the most laid-back moments on the record.

If you're looking for a refreshing new sound in 2017 that stands apart from the crowd, look no further than this. ♦



Girls Trip

FILM REVIEW BY ADORATE MIZERO

Girls Trip is a comedy film that brings the "Flossy Posse" back together who are former college best friends Lisa, Ryan, Dina and Sasha (Jada Pinkett Smith, Regina Hall, Tiffany Haddish and Queen Latifah).

The film follows these ladies as they rekindle their friendship over a rollercoaster weekend at the annual Essence Festival in New Orleans. In amongst the clubs and drunken antics, *Girls Trip* dives into the good, bad and ugly of friendship, sisterhood and romantic relationships, with more than enough laugh out loud moments in between.

Although *Girls Trip* is centred around four female characters, their wild weekend isn't without a few important male characters, namely Malik, Julian and Ryan's husband Stewart (Kofi Siriboe, Larenz Tate and Mike Colter). These men provide another level of drama and entertainment, and Ryan and Stewart's rocky marriage sprinkles a little awkward tension into the mix.

The main female actors do a decent job of portraying their characters, but their onscreen chemistry and seemingly natural interactions with each other present a more grounded story. It seems that the real-life friendships of the actors reflect genuinely onscreen, which comes to no surprise when you learn that Jada Pinkett Smith and Queen Latifah have been friends off screen for 30 years.

Much of the comedy in the film is driven by non-other than the real life comedienne in the group Tiffany Haddish. With her ridiculously hilarious lines, Dina tends to carry much of the comedy as the other characters are a little more reserved in their humour.

For a New Zealand audience, I wouldn't shy away from some of the unfamiliar faces on screen. Having been ranked one of the top comedies of 2017, the talent and star quality in *Girls Trip* is very much there, making it a worthwhile watch. ♦



Hellblade: Senua's Sacrifice

GAME REVIEW BY BEKA KANUTA

This is the best game I've played since Bethesda's *Skyrim*.

The narrative follows Senua, a Pict, who has travelled to Hel/Helheim, a realm from Norse mythology that hosts a portion of the dead, in search of her beloved Dillion who was slaughtered by Vikings that raided her village. The thing that sets her apart from the generic warrior is her very obvious psychosis, a mental illness that the developers were keenly interested in portraying as accurately as possible. Interestingly, the developers have used eighth/ninth-century history and Norse mythology to flesh out Senua's story and world within the game. It is graphically beautiful, narratively seamless with almost flawless combat and realistic dialogue. It also boasts of permadeath, which is sure to heighten your anxiety.

Throughout the game, Senua's experiences are very much reflective of her psychosis and the trauma that she has experienced throughout her life. Much of her psychosis manifests in the form of the voices she hears and her hallucinations, which are things that you are very privy to. The developers have used binaural recording to create a 3D stereo sound so the voices can seem far away, right next to you or only in one ear. Moreover, mental illness is represented subtly through things like the environment, which reflects her mental and emotional state by shifting from dark to light, so it can become increasingly confusing when you're trying to find the right path. These moments of confusion coupled with fear are powerful representations of anxiety, especially with the voices that either alternately mock or encourage you.

Senua herself is not a passive representation of mental illness; she is a very fleshed out character that is not defined by her condition. Interestingly, her quest is not to overcome her mental illness, but to accept it, which I think is a powerful message to those who have experienced mental illness. And those who have not—it's incredibly de-stigmatising. ♦



We Adore Amy Shark

Eloise Sims interviews indie pop singer-songwriter, Amy Shark

YOUR BIG HIT HAS BEEN “ADORE”. WAS THERE A SPECIFIC INSPIRATION, OR A STORY BEHIND THAT SONG?

It kind of just came together very quickly as some of my songs tend to do. It wasn't like I sat down and said, “Okay, I'm going to write a love song” or anything like that. I sort of just stumbled across the chords that sounded nice and it all sort of came from there. That's why I'm addicted to songwriting—I sort of really never know what's up in that conscious area of my mind. But it was probably a bit of a play-by-play on a night out that I was reminiscing on, I guess. But yeah! I mean, it is what it is. And I'd never really written heaps of romantic sorts of stuff before... I mean, I was pretty negative! So it was my first real sort of love song. But... lucky I wrote it!

YEAH, ABSOLUTELY! SO, WHAT'S YOUR SORT OF PROCESS WHEN IT COMES TO LYRIC WRITING?

Yeah, it's a hard thing to explain. I mean usually... every now and then I think of a line. I had the “right-hand slugger” line in my head for a little bit. But I just have everything up in my head—I don't write heaps of stuff down. Most of the time I'll just be playing around on guitar, and find something that I think sounds kind of cool. And I mean, yeah, if it's a good day lyrics will probably just start flowing if I'm really enjoying the melody or the chords that I've just sort of worked out. And then, you know, a lot of the time I've been really lucky and I don't have to do much editing with the lyrics. Sometimes it's great what just comes out first-hand. But it's different every time. And now I'm travelling a lot more, I'm getting much more used to writing things down on planes and stuff. It's getting a little different now.

RIGHT, BECAUSE YOU'VE BEEN ALL OVER LATELY, ON TOUR. HOW'S THAT BEEN?

Life on the road is *so* different to my old life

[laughs]... but it's awesome! I just have to put so many more routines in place because it's very easy to just be like—“Hey, I'll just have another beer, I'll just have another drink at the airport”, you know! I've been trying to do some exercise and eat better, you know. But when you're thrown into it—like, I was *thrown* into it, it's not like I was signed at sixteen or anything—it's like “Wow, here you go, this is your new world.” I love every second of it but it's so different to my old life. But it's super fun, every tour I learn more and more of what not to do.

I THOUGHT WHAT WAS SUPER INTERESTING WAS THE WAY THAT YOU USE VOCAL SAMPLES IN YOUR BACKING TRACKS. WHERE DID YOU GET THE IDEA TO USE THAT?

I'm going to be really honest with you—when I went to go into the recording studio... those vocal pitches were being used a lot, everyone was sort of using them. I went in saying, “I don't want to use them”, and blah blah blah and we started working on the record, demo-ing and demo-ing. The producers I'm working with are the absolute tops of their game, and they'd pop one in there every now and then. And I'd be like, “Damn it, I really like it!” you know? Most of it's my voice sampled... and it *works*—it works with that hip-hop cross indie flavor I'm going for. It's quite gritty if it's not there, like it's sort of the thing holding it together in this nice polished way. If those vocal pitch shifts weren't there, it'd sound really, really gritty. I don't know—I started out hating it, and now I love it. I'm addicted to it. It is what it is.

YEAH, ABSOLUTELY. I WAS WONDERING, IF YOU WERE MAKING ANOTHER ALBUM, WHO WOULD BE YOUR ABSOLUTE DREAM COLLAB TO BE SONGWRITING AND SINGING WITH?

That's a hard one because I actually don't write with anyone. The only person that sort of wrote on that album aside from me was Allday, because

he's a rapper and I sort of wanted him to do his own thing. But it would have to be someone I really respect as a songwriter. I'm a big fan of your boy Joel Little. I'd love to do some work with him. But it's weird because I'd feel really weird writing the personal lyrics that I write with someone else. I know it's going to happen sooner or later, but yeah. At the moment I'm just binge-writing right now, so maybe not yet. But if I could have my choice, I'd love to obviously do a collab with like... Eminem! [laughs]

SO, JUST TALKING ABOUT THAT WHOLE “PERSONAL LYRICS” THING—IS IT KIND OF WEIRD FOR YOU TO WRITE SONGS FROM A PLACE REALLY CLOSE TO YOUR HEART, AND THEN HAVE PEOPLE LISTENING TO IT IN SUCH A WAY THAT THEY ARE CURRENTLY?

Oh, definitely. I mean, it wasn't for so many years, because I had like 11 friends listening to my stuff so it didn't matter. My friends were just like, “*Oh yeah, that's a cool song Amy!*” But now it's like, every word gets picked apart, and I get asked about every little lyric. I've got to be okay to talk about it, and it's a funny game because I don't want to hold back. If I hold back, that's not giving people who I am as an artist and what I want to be. But I've also got to be prepared to talk about it. So I am getting used to it, I am getting used to it.

YOUR NEW ZEALAND SHOW IS COMING UP, OF COURSE—ARE YOU LOOKING FORWARD TO VISITING THE BETTER SIDE OF THE TASMAN?

Oh yeah, most definitely. New Zealand is my second home—I'm there a lot. I have a lot of family there, so I'm usually there at least once, maybe twice a year. So I absolutely love it. I'm counting down the days. ♦

AMY SHARK PLAYS THE KINGS ARMS ON FRIDAY 22 SEPTEMBER. TICKETS ARE AVAILABLE FROM TICKETMASTER.

Amateur Hour



*With
Jordan Margetts*

A Column Formerly Titled “The Jacinda Defect”, Now Titled “A Confusion of Dunces”

Each week Jordan, disgraced former-editor-in-chief, tries to impart political wisdom but mainly just cries in the shower.

So I was going to write something along the lines of *oh New Zealand, it's so weird that despite there being no real change in Labour's policies and no real change in the team it looks like there might be a Labnaissance just because of cool charming new leadership*.¹ But the latest polling (please note all *Craccum* columns are written approximately five days prior to publication)² suggests that the Nats might get enough seats to govern alone and the Greens might not make it into Parliament. In the spirit of that one episode of *Community*³, this column has a sort of timeline split.

In one timeline, the government changes and we get a Labour/Greens coalition. People (like me) who've been wanting to get rid of the blue peril for ages are generally pretty stoked because, look: NZ is being both progressive, but also looking more like the myths we heard about NZ growing up—i.e. the first country to give women the vote, the legend country to stand up to the Saffas and Yanks re. Apartheid and nuclear

1 Please refer to my second column on Jacinda—widely critiqued by my smart friends as “vague”, “average”, “poorly written”, “under-researched”—where I made the point that charisma is about all you need to do well in NZ politics (Cindy vs Andy).

2 More than five if you hand your column in on time. Which itself makes for a pretty interesting synecdoche of *Craccum's* problems in general—a print magazine in an age of on-time media; an un-funded rag giving their weekly politics column to a guy who prefers Grain Waves, Primo (cookies and cream flavour), and vomit-gags (pun intended) to political commentary.

3 Where Jeff rolls the die to see who will collect the pizza and six different timelines emerge and the rest of the episode is spent doing a mostly successful, but sometimes sloppy and not totally convincing job of illustrating these six different timelines. N.B. you can totally see *Rick and Morty*-type genetics developing here, but sans the teenage nihilism and weird grandpa-belching-and-planets-looking-like-testicles-jokes, which I reckon totally distract from the cool sort of smart stuff that *R & M* does.

vessels respectively by having what must surely be the youngest-ever elected female PM. And in this version I'm basically kind of happy except for the aforementioned distasteful knowledge that NZ has really only changed paths because “that Jacinda seems nice” the way John Key seemed “charming” (as opposed to a follicular pervert, apparently), and Bill is sort of boring and grey and tired and lame (remember the last time he led National, mate, this guy does not do well at the helm... I say in this timeline with the usual smirk).⁴ And I think (again despite in this scenario being a two ticks Labour sort of guy) it's just sort of dubious and shit to jump to a party that's exactly structurally and intellectually the same just because you like the cut of the leader's jib.

Maybe this is sort of curmudgeonly of me, and certainly the ex-AUSA AVP—who recently posted a lengthy PSA on his Facebook informing his social media universe that personality is basically as good a reason as any other to vote for a certain party/candidate and is in fact integral to the political strategies of the given party etc. etc.—would think I was being a little on the nose.⁵ So in this timeline I'm basically grumpy that NZ did the right thing for the wrong reasons and conclude that this change, while good, represents nothing deep or permanent or good happening to the NZ psyche.

4 The actual definition of follicular doesn't work here, but what I mean to denote is John's hair fetish, and follicular sounds like follicle, even though it doesn't mean hair-follicle at all, but hey, Shakespeare made up words and apparently language is fluid and stuff.

5 The ex-AUSA AVP's private Facebook posts aren't actually important to the article, but I'm hoping to get a letter to the editor at long last and former AVPs seem like the kind of guys who might take issue with mild mischaracterisation.

BUT then there's this other timeline where Labour does better than it has in three elections, but the Nats are basically in the same position they were last time except now there are only three parties with list-seats (Labour, Nats, NZ First—not in that order) and the Greens are gone. Which would mean that this was about the worst election for the left in like ages and Labour's apparent success was actually just an instance of votes sliding from your natural ally to the point that they're so weak they no longer exist. In which case Jacinda was a terrible phenomenon and all the grumpy things I said in the other timeline apply with the added bitterness and resentment and apoplexy that come from seeing New Zealand really is just a fearful-Nat loving sort of place that's scared of taxes and doesn't like minor environmental regulations and so forth.

Now obviously there are a whole bunch of other options—and likely between these two poles⁶ is what will actually happen. But I think this is the point: either way it seems like I come out pretty pissed off because Kiwis are basically stupid about politics, and either way the outcome seems more based on either charm or resentment (not to mention povos refusing to vote) than it does on say the analysis of policy (which as I've said before is fucking hard to figure out anyway because the parties know this and publicise only vague bullshit) or on our real serious normative views about the national interest.

I can't see the future, but either way there's someone to condescend to. Which is nice, really.♦

6 Or polls—lol get it.

By Popular Demand



With Michael Clark

Ode to *Moana Reo Māori*: How Language Dances with Culture

Each week Michael, long-time writer and all-round teddy bear, tries to persuade you to take pop culture seriously.

I grew up in Australia where cultural relationships are... oh boy. Not only was pre-colonial history not really a thing taught in class, there were no resources available for any sort of Australian Aboriginal language studies. It's a bit tricky though because saying Australian Aboriginal is a bit of a misnomer because it gives the impression that this is one group we're talking about, rather than hundreds of cultures with their own languages, traditions, and beliefs separated from one another by a vast, sprawling landmass. For example, Wollongong, where I grew up, was built over Wodjodj land who spoke the now extinct Tharawal language. The name Wollongong translates to "a feast of fish", which is what happened after a great wedding between two highborns occurred in that place.

Language contains a culture. This is especially so if your history is kept orally—passed down the generations through stories and recounts. As Romanian philosopher Emil Cioran puts it, "it is no nation we inhabit, but a language. Make no mistake; our native tongue is our true fatherland." This is the view held by most linguistics to varying degrees. It's called linguistic relativity, in which language is the framework for our knowledge and thoughts. It is through language with its words, grammar, and syntax that we understand and interpret the world.

To learn a second language is to access the beliefs of another's way of life. Which words and grammar are emphasised and which are not; how utterances are structured and how words are a part of a language's vocabulary.

One of my favourite parts of learning te reo is learning what is important to the people who

speak it. The many ways of greeting different parties of people signifies the importance of human address. The rich abundance of grammatical particulars used to describe the level of personal connection to an object differs from English's particulars, which highlight the object as something that needs to be possessed, rather than something to develop a connection with. The different names for family members establish the different kinds of values attached to each family member. One of the key philosophies taught where I used to take classes (Te Whare Wānanga o Awanuiārangi—look them up!) was learning the histories, karakia, and values because understanding them made it easier to learn the language.

It will be awesome to get to see *Moana Reo Māori*. I'm not going to lie—I'm probably not going to be able to pick up most of what is being said and what I do pick up is going to be a big victory for me. But it's not for me that Taika Waititi intended his project for. It's for the people that will take on the language, grow with it, and give it back to their children. And *Moana* is one of the best stories to do it with. Disney pushed the interest gears in motion by throwing the story of the legendary Māui into mainstream popular culture. With interest gauged, the next step was to translate the story into the language more appropriate for the subject matter.

As Oscar Kightley says, "The characters are rooted in the South Pacific, they have wide noses, they have funky feet, they've got brown skin and because this is a language from the South Pacific, the pictures and the sound go together amazingly... it gives it a whole other level of authentic-

ty that I don't think the other translations will have." Disney already made efforts to implement values, traditions, and beliefs of the culture it was representing on screen; it is up to Waititi and his company to refine and enlighten them in their translation, creating a story for families to go back to in order to inspire further revisitation of a special, very different language—a language placing particular emphasis on connection with land, with objects, with family, and people. To revitalise this language more and implement it further into New Zealand culture would give us more options for seeing the world contained within it.

It's sad to see a language die out. In nature, the last of a species is called an ending. At Cornell University, they recorded the song of the last remaining Kaua 'i 'ōō bird before it died. It was believed to be a mating call, but we can't be sure. Now there's nothing left to sing that song.

Yes, language naturally changes, but it never, without human interference, dies. And so many languages have died during the European conquest of Oceania—it's one of the many tragedies of colonialism. It is one of the most powerfully destructive things to do to a person; as Cioran puts it, "our native tongue is our true fatherland". To destroy a language is to destroy a culture.

But the opposite is also true. To revitalise a language is to revitalise a culture; not only the culture of the native speaker, but the culture it has been circumstantially attached to. I only hope that *Moana Reo Māori* will be the first of many Māori translations of mainstream media to be made for a global audience. To bring te reo to the forefront might just allow us a little clarity. ♦

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How to Talk About Sport



With
Mark Fullerton

The Māori-Only All Blacks

Each week Mark, disgraced former-editor-in-chief, tries desperately to understand the different names of props and flankers, not out of any particular interest, but more in the case that they ever come up at a pub quiz.

Last week Chris Rattue, as Chris Rattue does, kicked up a fuss by saying that Vaea Fifita should never have been in the All Blacks in the first place. His reasoning was that in whisking him away from Tonga at age 18 to represent Tāmaki College in the Auckland 1A competition, New Zealand Rugby engaged in unscrupulous player poaching—denying Tonga their very own player-hurdling, 40m-try-scoring beast. He argued that nationality clauses for national teams could do with a shake-up to level the playing field.

Needless to say, Rattue was ripped a new one by the *Herald* Facebook masses. But what if he was right? What if New Zealanders of only true New Zealand heritage—that is, Māori—were allowed to rep us on the rugby field? It might look something like this:

1 – Kane Hames: Joe Moody is fine, but looks like an overgrown man baby.

2 – Dane Coles: Arguably the best hooker in the world, fondly remembered for his ankle-breaking step on Adam Ashley-Cooper and just generally having very very short legs.

3 – Ben May: Seems decent, I guess.¹

4 – Joe Wheeler: I don't watch many Highlanders games, but Joey Wheelz is engaged to a former *The Block* contestant, which is nice.

5 – Liam Squire: An admirable player who very nearly missed this cut because of his absolutely atrocious mullet.

6 – Akira Ioane: I read once that in the first half of the Blues/Lions game, Akira Ioane broke every tackle attempted by the Lions. It sounds unlikely, because I was there, and saw him get tackled, but either way he is an elusive beast.

7 – Elliot Dixon: Elliot Dixon makes the team for a number of reasons. Firstly, he's already in

¹ I am not a big man, and am therefore generally more interested in watching back-line moves rather than grunting forwards, so excuse the laziness in this opening stanza.

this position for the Māori All Blacks, so that makes things easy. Secondly, his Wikipedia page is constantly being hijacked—in the past he has been listed as a Tintin cosplayer, the president of a cheese appreciation society, as well as being given the moniker of The Brie King.²

8 – Liam Messam: Unfortunately absent from the current All Blacks lineup due to increasing competition for the jersey and his desire to go to Rio with the Sevens team and get absolutely pantsed in the first Olympic outing for the team.

9 – TJ Perenara: Some would argue that Aaron Smith would have been a wiser choice on evidence of his sneaky try just before halftime against Australia the other week, which arguably turned the game. He doesn't, thanks to a five-year injury-wise run of good luck, suck, and fuck, he's the best in the world on his day. But this writer has always been a fan of TJ, and is willing to sign a sawn after-david to prove it.

10 – Damian McKenzie: Bye bye Beaudy. The mercurial Chiefs playmaker has a smile that lights up the world, has a cheeky habit of ripping new anuses in opposition defences and is about my height and therefore very relatable in his desire not to get flattened by men who are about the size of six of him.

11 – Reiko Ioane: Now an All Blacks regular, this speedy youngster has been a personal favourite of this writer for a long time, and did this impression no damage in absolutely ripping apart a British and Irish Lions defence for the Blues—despite only being awarded one try he crossed the line four times that night, once bringing approx. half of the Lions team along for the ride. This boy is STRONG.

12 – Charlie Ngatai: Concussion tends to put a hold on Ngatai's international career, but watch-

² This one, at least, I can verify as incorrect, as The Brie King is most likely the man I once saw at Countdown Three Kings unwrap a wheel of brie and munch away à la an errant toddler being given a bread roll by a harried parent, except this man was about 70 and wasn't wearing a shirt.

ing him in action for Taranaki against Auckland was a sight to behold.

13 – Ngani Laumape: The top try-scorer of Super Rugby 2017 and former Vodafone Warrior doesn't let much get in his way, not the least of which being Dan Biggar in the Hurricanes 31–31 draw against the British and Irish Lions. It was the BOOMFA to end all BOOMFA.

14 – Nehe Milner-Skudder: The breakout star of 2015 has been scuppered by injuries to his infamous stepping feet, but it's good to see him back in the fold. Plus, "I'm uncomfortable getting tackled" is probably the most honest sentence ever spoke.

15 – Israel Dagg: Cast out onto the right wing by that pretty-boy sabbatical-taking Ben Smith, an all Māori team would see Israel Dagg return to his rightful 15 jersey. Have you seen the punt on this boy? Eat ya heart out, Bender.

Some fun facts about the Māori All Blacks:³

- The criteria wasn't super strong in the early days. Non-Māori players who looked Māori were often selected in the team, including some Pacific Island players and a couple of African descent.
- Until their loss to the Lions, the Māori All Blacks had won 21 straight games against test-playing nations—three more than the supposed "record" of 18 held jointly by the All Blacks and England, but still three shy of the real record held by Cyprus.
- The team has a better win ratio than Australia, England, France, Argentina and Ireland. •

³ A fun fact about the Māori Rugby League team, which I couldn't quite justify in the main text: In 2000, New Zealand had two teams at the RLWC—the Kiwis and the Aotearoa Māori. Not only that, but Australia also had two teams—kind of. The "Lebanese" team was, in fact, a team made entirely of Australians of Lebanese descent. This was a result of the Super League Wars, an ongoing contract/broadcast dispute which almost tore the sport apart, and the RLWC organisers wanting to gain a few brownie points with as many countries as possible. Neither team did particularly well, and organisers were mercilessly roasted for including them in the first place.

Quarter-Life Crisis



With
Caitlin Abley

Kore rawa e rawaka te reo kotahi

Each week Caitlin, disgraced former-editor-in-chief, tackles an item from her list of Twenty Things To Do In Your Twenties and tries to pass it off as journalism.

Over the last few weeks, I've invested far too much time into watching leaders' debates. I've witnessed Bill grinning maniacally, Jacinda using the word "scaremongering" and Paddy Gower asking the dumbass question "What would you do if Donald Trump called you at 3am in the morning wanting an immediate answer as to whether you will join a war on North Korea?" more times than I'd like to count. This last event happened only once. That was once more than I would like to count. My favourite debate, however, was *The Spinoff's* debate hosted on Facebook Live, throughout which we got to hear from politicians other than Bootstrap Bill and Jacinderella—firecrackers like Marama Fox, narcoleptics like Shane Jones and part-time Kermit impersonators like David Seymour.

One of the more interesting discussions centred around the idea of making te reo Māori a compulsory subject in schools. Seymour made the bizarre argument that compulsion was used to strip te reo away from Māori, so compulsion shouldn't be used to revitalise the language—to which the ever-graceful Marama Davidson replied, "the Crown beat te reo out of my grandmother in schools... you cannot compare what happened with losing our reo with putting it back into schools." This particular section of the debate gave me pause to reflect on my own meagre interaction with te reo throughout my education. Other than learning the colours and numbers at primary school, the few words of te reo I had managed to pick up were merely incidental; when I went through high school, learning the language wasn't even an option until senior school, by which time most students felt it was too late to start a whole new subject.

At the very least, I can just about understand the perspective of those who oppose making te reo mandatory in our schools. My tūpuna, all Irish, experienced a very similar assault on their native language over eight centuries of English invasion and oppression. By the twentieth century, gaeilge was under serious threat of extinction. In response, the state made the Irish language

compulsory in schools in 1928. Now, 40 per cent of Irish people say they can speak gaeilge. Unfortunately—and please excuse me going anecdotal for a second—almost all of my cousins over there passionately resent the fact that they have to learn Irish, especially since bad grades in the subjects can seriously impede their chances of getting into their desired university courses. So I can see why Seymour may think that making te reo mandatory would make people resent it—I just don't agree with him in the slightest. There are ways to make compulsory te reo an attractive prospect to students; making the curriculum relevant to 2017 and focusing on conversational skills would really help children and teens engage with the subject. If we don't at least make the effort, we run the risk of losing a huge chunk of our collective history and culture. After all, English is compulsory in most schools till around Year 12. Some people resent that fact, but they come out the other side with better English communication skills.

With this in mind, I wanted to try to tackle this week's challenge:

Learn another language.

After listening to this debate, te reo seemed like the obvious option. I was a little bit hesitant for a couple of reasons. Firstly, I was mindful of the fact that Te Wiki o te Reo Māori, which this *Craccum* issue belatedly celebrates, is a contentious concept. As a number of my Facebook friends have pointed out, it smacks of tokenism—celebration of te reo is confined to one week out of fifty-two, allowing schools, publications, and politicians to fool themselves that they are fostering the language. They can promote te reo for a week, applaud themselves for doing their bit to keep the language alive, then go back to speaking English for the next 358 days. Another factor holding me back was superbly expressed by musician Anna Coddington in her *Spinoff* article, "My te Reo Māori Journey". In her words, a "big barrier to people learning Māori is the whakamā—the shame—of making mistakes." What if I incorporated te reo into my columns

and someone spotted a mistake? What if it was horrendously culturally insensitive of me to use te reo Māori inaccurately? What if my earnest desire to learn the language came off as narcissistic virtue signalling? Helpfully, Coddington's account of learning te reo was very encouraging. According to her, "the further I get the more I realise nobody is judging. Anyone who has gone to the effort to learn te reo Māori has the same whakaaro... they want the language to survive." This, here, is the key point. We want the language to survive, and to thrive. Te Wiki o te Reo Māori is nowhere near enough, but ideally it will provide a springboard for people to jump off, a spark to ignite an interest in the language.

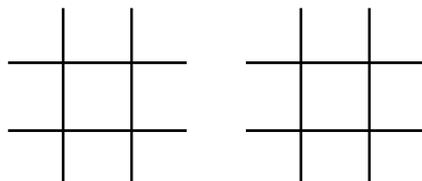
With this in mind, I set off on a week of practising te reo every day. I am pleased to report that it really is very easy and very accessible. As embarrassing as it is to reference them three times in one column, *The Spinoff* published a handy list of "Where to learn te reo Māori anywhere in Aotearoa, for free or next to nothing". In an ideal world, I'd download an app, because I am a total turd and like to be given little medals for completing modules. Unfortunately, I am also a real ninipa and I recently tripped and smashed my phone to smithereens so I turned to lessons I could do on my computer. I personally found the Tōku Reo online lessons really useful—they start from the very basics, presented in 5 minute chunks that were easy to do on study breaks, or while making my bed in the morning. All I can say is just bloody well do it! It's easy and stimulating and bloody beneficial for everyone involved—so if you've been waiting for that little push, as I was a week ago, consider this it!

Unsurprisingly, my reo is far too basic for inspiring concluding phrases, but there is a fitting quote in another language that has fought to stay alive. Easter Rising leader Pádraig Pearse declared in gaeilge:

"Tír gan teanga tír gan anam"—"a country without language is a country without soul". ♦

BABY'S BOTTOM SUDOKU

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4	9						1	8
	8	1				7	4	
2	6						5	3
		2		7		5		
			5	2	9			
9			1		8			6



KISSES AND QUIZZES

EASY (ONE POINT)

- Who led the 1975 Māori Land March?
- Who wrote *Whale Rider*?
- What token is given to the winner of the annual Billy T comedy award?

MEDIUM (TWO POINTS)

- Which actress links the films *Star Wars: Revenge of the Sith*, *The Nativity Story* and the TV show *Game of Thrones*?
- What was Pierce Brosnan's final film as James Bond?
- Did Hōne Heke cut down the Kororāreka flagpole three, four or five times?
- What relation was singer Howard Morrison to actor Temuera Morrison?

HARD (THREE POINTS)

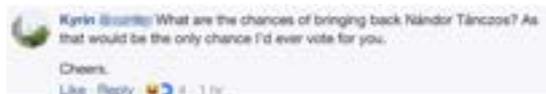
- Which Taranaki village was the centre of a major non-violent campaign of resistance against European village in the area?
- Which New Zealand rugby player holds the record for most tries scored in a single game?
- What name is given to the ceremony of calling to guests to welcome

HERALD'S HEROES

Every week we'll trawl the comments section of the NZ Herald Facebook page to find the hilarious, the repulsive, and the outright absurd.

The *Herald* opened themselves up to a world of trouble by requesting questions to ask Green Party leader James Shaw in the comments section.

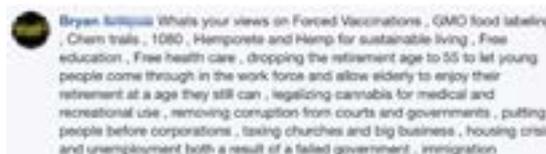
Kyrin speaks for all of us...



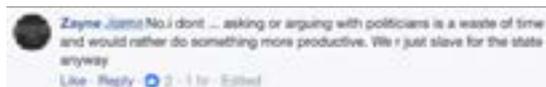
...while Mark lets his fez-wearing war-recreating creep flag fly...



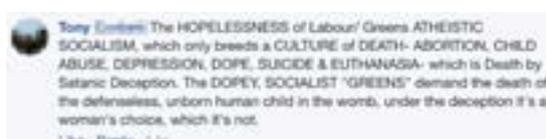
...and Bryan is the kid at the front of the lecture theatre who everyone just wants to SHUT UP.



Zayne is one "rawr xD" away from full 2006...



...and Tony just doesn't know when to switch off.



NB: There was a live Q+A with Paula Bennett but I don't have the time nor inclination to screenshot all 820 comments, because they were all pure quality.

ROCK SOLID SUDOKU

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	1	2		8		7		
9				6			1	
	5	6	3		4	2	7	
	2			5				3
		3		2		8	4	
		1		4	6			
6			5					1

them onto the marae?
 Answers: 1. Dame Whina Cooper 2. Wit Ihimera 3. A yellow towel 4. Keisha
 Castle-Hughes 5. *Die Another Day* 6. Four 7. He was his uncle 8. Parhaka 9. NOT
 Marc Ellis but Portia Woodman—eight against Hong Kong at the recent World Cup,
 whereas Ellis only scored six against Japan in 1995 10. Karanga

the people to blame.

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Caitlin Abley

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SHADOWS

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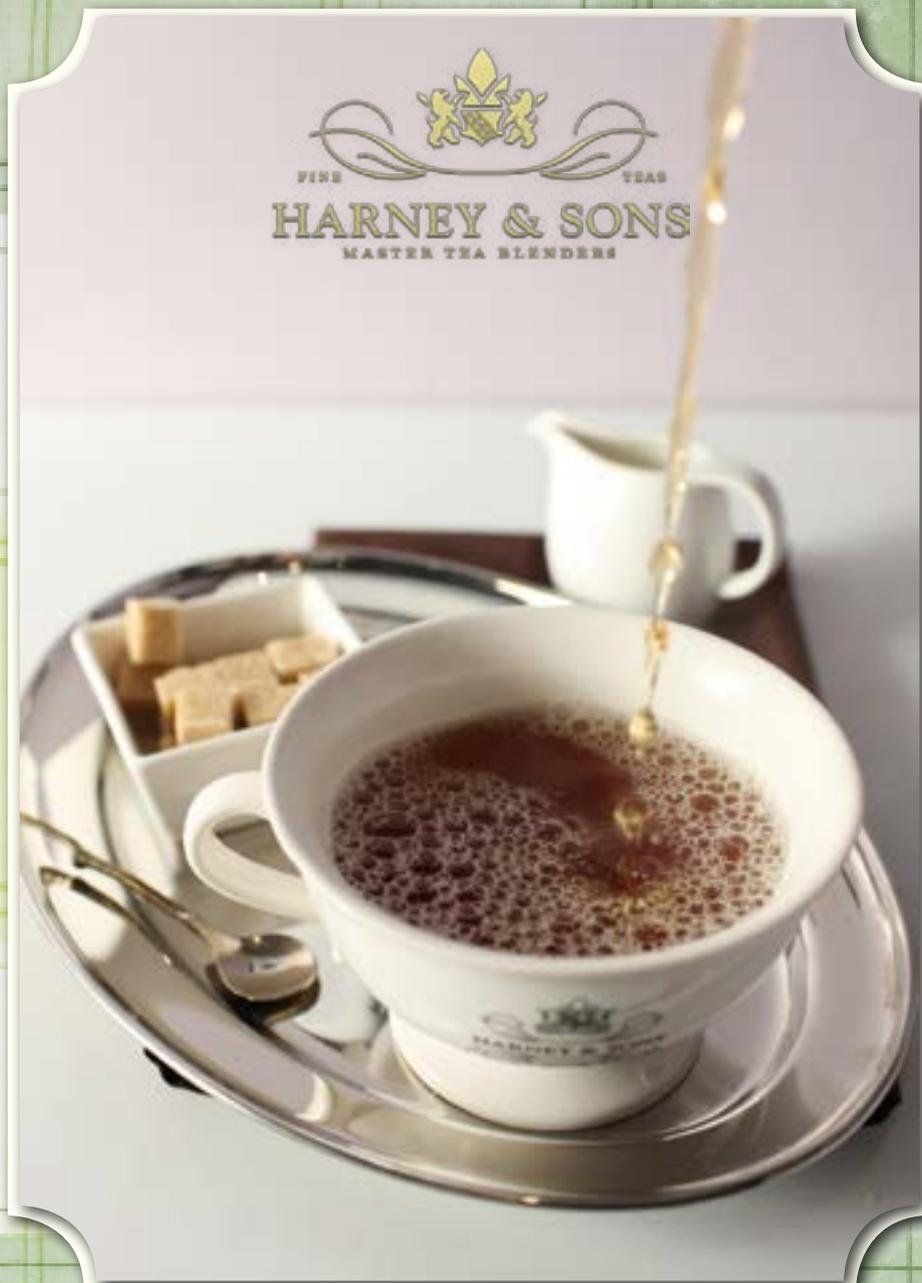
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