

# TAUMATA RAU

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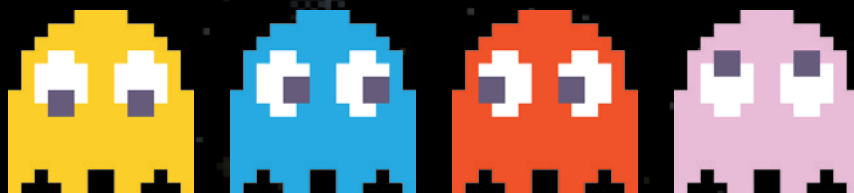
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# Unapologetically Māori

Kia ora, Malo le soifua, Talofa lava, Taloha ni, Kia orana, Fakaalofa lahi atu, Namaste, Ni sa bula, and warm Pacific greetings.

Welcome to the Māori side of *Taumata Rau*. In this special issue, we tell the stories of our people, the indigenous of Aotearoa. We are the original storytellers. Walking on the shoulders of giants, we have had to learn the conventions of pākehā kupu to create digestible narratives.

Even though we use the language that wasn't of our ancestors tongue, we speak to them. We have found a deep connection to our tupuna. Through literature, we have agency to unpack what we have inherited, as well as engage with our present and future.

*We are held in balance between papatūānuku and ranginui's stability. The Earth Mother and Sky Father nurture us to seek growth and joy. The constant that we need to counter the inconsistency of life.*

But support is mutual. We carry these giants with us too. Our whakapapa is etched into our being, and our tupuna sit in watch on our shoulders. Always. This can create a dissonance for many Māori and Pasifika people, who walk between two worlds. The straight edged tightrope of the pākehā and our natural rest in te ao Māori. We navigate between two spaces.

As your acting Māori Editor in chief, Molly, I acknowledge that my position is extremely privileged as a white-presenting Māori. I have been able to engage and disengage from my whakapapa for much of my life as a coping mechanism of feeling unworthy to hold myself and my tupuna up. But I was lucky enough to be surrounded by ātaahua tangata who carried me when I couldn't see the path forward. It felt like there were people who believed in me when I gave them no reason to. That's what many of us need, to not have our being questioned. In these spaces where we can authentically be ourselves, our wairua can take a

break. That's what we have hoped to provide in this issue, for readers and contributors alike.

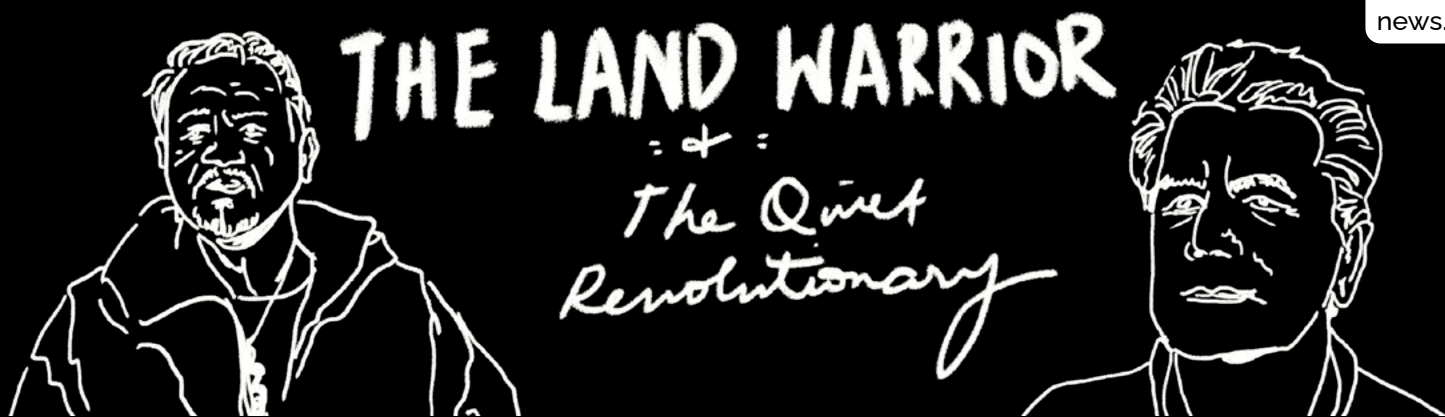
That is the beauty of te ao Māori, an unseen connection between ourselves, our tupuna and each other. Reconnection is a path that is set for you, even if you don't know it. Let that hold you tau in your navigation of this world. Be unapologetically Māori. Be unapologetically you.

This is the second edition of *Taumata Rau*, and our hope is that it will be the second of many more.

*Hei konā mai, Aere rā, nāku iti noa, nā*

**With Love,**

**Molly Huggan (she/her) and Omni Arona (he/him)**  
**Acting Māori and Pasifika Editors in Chief**



## Taumata Rau remembers the passing of two titans



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

Two totara have fallen in the forest of Tāne. More important than any recent news in Te Ao Māori was the recent passing of two giants earlier this year. Joe Hawke and Moana Jackson were both Rangatira of the highest order. Leaders in the eyes of our nation and heroes in the eyes of Māori. *Craccum* remembers them as we look back on their lives to learn and move forward to a new future.

### Moana Jackson

Moana Jackson was regarded as one of the calmest, unassuming, and articulate advocates that Te Ao Māori has ever seen. He sought the reestablishment of a Māori justice system within his seminal report *He Whaipaanga Hou / Māori in the Criminal Justice System*.

He lived with the frustration that change was coming too slowly. That "incrementalism was stasis". He Whaipaanga Hou expressed the importance and need to create a

parallel process for Māori adjacent to the Pākehā justice system. Where Māori took care of their own, something that was promised in Te Tiriti.

One of his dying wishes was for women to speak on the marae with a place on the paepae, a role usually reserved for men, and something that was honored during his tangihanga. His mother used to speak on the paepae and he wanted that tikanga reintroduced. "That tikanga for whatever reason has been suppressed by the virtue of the patriarchal practices in churches and in the courts and in a range of places. He wanted to remind the world that his closest friends, his soldiers who have been his wāhine toa ki tana taha, have been women that he highly regards," said Annette Sykes.

He was grounded, transformational, and soft spoken, exemplified by the title of the 2022 documentary on his life *Portrait of a Quiet Revolutionary*, but when he spoke, it was with precision and mana.

### Joe Hawke

Hawke formed the Orakei Māori Action Committee, taking direct action to stop the development of high-income housing on Ngāti Whātua land. Hawke led the occupation at Takaparawhau / Bastion Point. The land had been confiscated for public works. Joe Hawke took on the might of the crown and a Muldoon government and he won.

Before Bastion Point, Joe Hawke worked with Dame Whina Cooper to help organise the 1975 land march. He helped lead the Hikoi as it crossed over



the harbour bridge which overlooked Takaparawhau. He served two terms as a labour MP in 1996.

A poignant story from his childhood was his grandmother putting a lump of soil in one hand and six pennies in the other asking him to think about which of the two would last longer. A fitting story that foreshadowed his future and spoke to an early mindset of valuing whenua.

His kaupapa has inspired many others to begin fighting for their land with wahine like Pania Newton, who led the SOUL and the campaign to protect Ihumātao, where she fights for the land she holds dear. Joe Hawke visited Ihumātao. He told protesters to "Fight for as long as you have to until victory is gained".

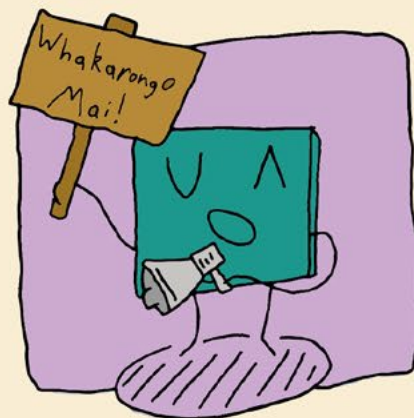
Joe Hawke now lays at Takaparawhau / Bastion Point, the land he fought so hard to have returned.

We acknowledge both of these tāne, for their knowledge, for their wisdom, for their kaha, and for their contribution to Te Ao Māori. Both were Rangatira of the highest order. We'll miss them but endeavor to carry on their fight, our fight.





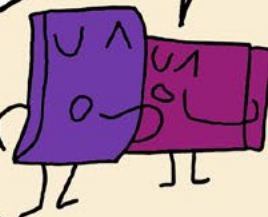
**MAPAS provides us with the most support possible, whether it be the small reminders that we get or even the little check-ins that we have with our kaiako.**



**representation is important, particularly within the Māori and Pasifika communities, and that having this entrance programme is a great way to increase the number of future health professionals that are needed.**



**I think it helps us feel worthy and wanted in the sense that we are able to come to university and succeed just as others do.**

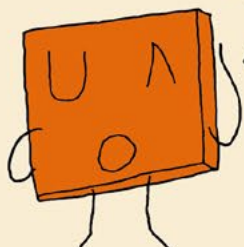


**[MAPAS] enables students to carry their culture and backgrounds through their journeys into a healthcare profession**

**I see it when Pasifika and Māori whānau access services, it can be more comfortable. Specifically when there is a language barrier, and I see that with my grandparents.**



Whakarongo



MAH



# Students have their say on MAPAS



**MOLLY HUGGAN** TE AITANGA-A-MĀHAKI, RONGOWHAKAATA (SHE/HER)

For Māori and Pasifika students, pre-clinical pathways go beyond the fundamentals of chemistry and biology. The demoralising statistics and impassioned speeches from our lecturers about the “poor state of health” in our Māori and Pasifika populations are stark and overwhelming, especially for Māori and Pasifika taura. These disparities are a looming presence for many of the MAPAS students, and are often a driving force through the brutal years of training and study.

We place excessive responsibility on the shoulders of Māori and Pasifika students. There is a tendency to rely on *these taura (students)* to “fix” the system while simultaneously wanting to deny them the opportunity to enter the workforce. But we are over having these debates, and being excluded or pushed to the outside of these conversations.

Starting Semester Two, and the run up to many overwhelming steps in the process of applying for professional pathways, *Taumata Rau* asked Anthony (*Bachelor of Psychology*), Claudia (*Certificate of Health Science*), Johelonn-Hana (*Certificate of Health Science*) and Pauline (*Bachelor of Biomedical Science*) about their experiences so far.

## What do you think is important about entrance pathways for Māori and Pasifika students?

**Anthony:** Meeting people from all over Aotearoa, with different backgrounds and stories helps to motivate you into a career in the healthcare system. If you're coming into any degree, it can be challenging at the best of times, sometimes it can feel like you can forget why you're there.

**Claudia:** [MAPAS] enables students to carry their culture and backgrounds through their journeys into a healthcare

profession. We will always have that foundational support and that helps us to remember where we come from. Keeping us connected to our “whys”.

**Johelonn-Hana:** I think it helps us feel worthy and wanted in the sense that we are able to come to university and succeed just as others do.

**Pauline:** I believe that having an entrance programme designed for Māori and Pasifika students is important, especially given how different the transition from high school to university is. It can be a big step for some people, so having a programme that supports them academically and in other ways is extremely beneficial. I also believe that representation is important, particularly within the Māori and Pasifika communities, and that having this entrance programme is a great way to increase the number of future health professionals that are needed. I believe there is a real lack of representation at the moment, so MAPAS is a great way to meet other students who share similar passions/goals. Meeting other people who look like me and have similar career paths that they want to pursue has been a really positive aspect of MAPAS for me this year.

## How does MAPAS support you in your learning?

**Anthony:** When we had discussions that related to our history, there were a lot of emotions shared through the class. Sitting as a tauwiwi student, you don't have that connection and it's something you learn to get a good grade. But, when you're learning about your own history, it definitely evokes emotion.

**Claudia:** I think it better the chances of there being representation in the healthcare system, especially in New Zealand. I see it when Pasifika and Māori whānau access services, it can be more comfortable. Specifically when

there is a language barrier, and I see that with my grandparents.

**Johelonn-Hana:** MAPAS provides an alternative pathway for us Māori and Pasifika students to help us minimise the gap between secondary and tertiary level education. I think this helps many of us adjust to life at university or even in a big city in general. MAPAS provides us with the most support possible, whether it be the small reminders that we get or even the little check-ins that we have with our kaiako.

**Pauline:** Academically and pastorally, I feel supported by MAPAS. MAPAS provides academic tutorials, workshops and one-on-one sessions. In terms of pastoral support, they provide a space where I can go whenever I want, as well as time to talk to them about any problems or issues I may be experiencing. MAPAS provides an environment in which I can feel more comfortable and relate with others.

## Have you been exposed to unwanted conversations around the entrance programmes?

**Anthony:** Usually when those conversations were brought up, the argument is that people would be looking into their ancestry when it came to applying for university scholarships just to get themselves over the line. That made me feel quite uncomfortable. People are ruthless. Sometimes I have to let them have their conversation, and remove myself because it's just easier. It's a tricky thing, because you can stick up for yourself and your mana, then get shit on and still get hurt.

**Claudia:** Oh, I do hear some people talk about it, but I don't know why. It's just about representation, I don't know why people don't want that.



# Indigenous Peoples' Creative Agency

Mana-enhancement in imprisoned rangatahi through storytelling



RUBY MACOMBER OINAFI IN ROTUMA, TAVENUI, NGĀPUHI (SHE/HER)

***The first story is the whakapapa. The second is the story we leave for others to follow.***

***To speak into truth to power, stories to persist.***

Growing up around my nan, I fell in love with creative writing and storytelling. She lived a life rich in stories. *Massage the knots from her neck and trust they've held more than just her head up.* Writing is a way for me to say 'I love you, thank you,' to her and her stories. To hold conversation with people and moments tangible in memory alone.

Our ancestors shared knowledge not by page but by spoken story and truth. It's empowering to consider that our stories adapt and migrate as we do. They are not tethered to land or page. Black ink cannot possibly hold our ocean.

However, within a disempowering correctional system devoid of creative opportunities, how are our rangatahi Māori and Pasifika to tell and share stories in a way that is mana-enhancing?

**They weave with words where material resources lack. Stories about loved ones, however far away. Stories about past learnings and future aspirations. Stories about cats in summer.**

Te Kāhui is a Corrections and community-based creative writing programme for rangatahi Māori and Pasifika. The kaupapa focuses on creative equity as a means of empowerment. In bringing this whakaaro to the page, I must assert my positionality as someone of Te Moana-Nui-a Kiwa, who has close connections to presently and previously incarcerated peoples, and who works in prisons but who has not been incarcerated. Hence the lens from which I write cannot speak to the lived experience of incarceration.

To lose the capacity to tell and share stories creates dissonance between people and their identities. The rangatahi I have been fortunate to work with are exceptional storytellers, actively reclaiming stories or sharpening their pens for joy. They weave with words where material



resources lack. Stories about loved ones, however far away. Stories about past learnings and future aspirations. Stories about cats in summer.

Their kupu are honest and untethered simultaneously. In showing up for themselves and their stories, incarcerated rangatahi are—

***making mana moves  
finding the water in words, tracing  
whakapapa lines with  
blunt pencils, but  
wielders of whiteboard markers  
aren't carvers  
and lined refill  
ain't a substitute for shore  
—lines  
and sure, we can stand  
but our ancestors never dreamt  
for us to be stationary.***

Storytelling is resistance to stagnancy. Just as our Māori and Pacific elders moved oceans for us to be able to attend University, the stories told in the car before church, while gardening to the Maramataka, and while giving us a growling all contribute to a collective fluid truth. A place to plant roots and a story to belong within.

To give and receive a story in any space requires a degree of vulnerability. This is especially true for many incarcerated tāne who associate the unfastened display of emotion with a call to weakness. Each writing workshop contains a series of writing exercises (prompts) to guide the writing journey.

**People Against  
Prisons Aotearoa  
(PAPA) is a prison  
abolition rūpu  
that advocates  
for the rights of  
incarcerated people  
and highlights the  
structural violence  
prevalent in  
Aotearoa's criminal  
justice system.**

One such prompt is a series of images that writers can select to guide their writing; the ocean, a freshwater river, and a factory chimney, among others. In one piece, the writer traced their whakapapa to the whenua on which the prison stood. Going to prison was their first time being on the land their ancestors called home.

To kōrero about incarceration, it must be acknowledged that Māori and Pasifika peoples are disproportionately represented in prison statistics. Wāhine Māori especially make up around 60% of the female prison population in Aotearoa. The over-incarceration of Māori and Pasifika, especially at higher security classifications (e.g., in maximum security prisons), demonstrates devastating systemic failure. A failure to honour Te Tiriti o Waitangi and to address the inter-generational harm of incarceration. Incarceration disrupts the connection to moana and whenua; leaves people devoid of story and self.

Prison seems to be accepted as a natural progression of punishment. A consequence of an individual's action when taken in isolation. However, this framing neglects the collective experience of land loss, intergenerational trauma, and systemic oppression. Such framing equally diminishes the presence of indigenous dispute resolution; everything from where tūpuna, tikanga a noho, rau aroha, reintegration plans, kaupapa Māori and Pasifika forms of punishment, and an understanding that all voices are to be heard throughout the process.

People Against Prisons Aotearoa (PAPA) is a prison abolition rūpu that advocates for the rights of incarcerated people and highlights the structural violence prevalent in Aotearoa's criminal justice system. They create resources on transformative justice and publications on everything from prisoner voting rights and the harm of solitary confinement to political parties' policies on crime reduction (and how these often continue to perpetrate harm against our indigenous communities). In addition, the Prisoner Correspondence Network (PCN) is a service of PAPA for

**Policymakers  
call it delusional.  
Progressive Pākehā  
call it radical.  
Walking along  
Karangahape Road,  
there are shirts  
with ACAB and  
mentions of prison  
reform spun into  
conversations over  
coffee.**

incarcerated people to connect with penpals outside of prison. I've been a part of this kaupapa alongside my mahi. While some incarcerated people have contact with whānau outside of prison, others may go years without hearing from anyone. Hence, such an initiative is fundamental. For more information, check out <https://papa.org.nz/>.

For creative equity, justice and indigenous empowerment, there must be a way to restore mana to the navigation of crime and consequence. Policymakers call it delusional. Progressive Pākehā call it radical. Walking along Karangahape Road, there are shirts with ACAB and mentions of prison reform spun into conversations over coffee. Prisons fundamentally were not designed to serve the incarcerated rangatahi I work with, but perpetuate harm, maintain stagnancy, and leave storytellers devoid of their power. The persistence of accessible creative opportunities is a commitment to healing. One day, I hope justice can be treated as synonymous with healing rather than punishment.

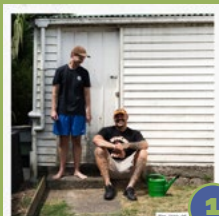
***One day—  
healing will happen on the land that  
calls us home  
stories intertwined with oceanic  
bones, kupu carved  
through connection  
but until then, we  
will speak, and we will write  
truth  
to power  
stories to persist.***

# Māori and Pacific Songs You Should Know About

Nostalgic, generational, and current tunes that if you don't know, you need to know



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)



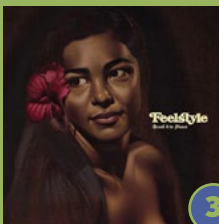
## 1. Lucky Lance—*Always Sunny in Ōmāpere*

Shots of the areas surrounding Opononi make for a distinctive music video. From Opononi bowling club to Waimamaku memorial sports centre, **Lucky Lance** uses the backdrop of the Hokianga to create a healing song. Lance urges us to go at our own pace, to not fall into the rat race and trade our own for something more.



## 2. MOKOTRON—*TAWHITO*

The birth child of Rūaumoko and Detroit techno, **MOKOTRON** gives us enough bass to shake Te Ika-a-Māui. Incorporating Māoritanga into their music, MOKOTRON offers powerful indigenous bass to a static world. Incorporating Māori musical elements means that MOKOTRON creates something new, something distinctive, and something that no one else has.



## 3. Tha Feelstyle—*Suamalie*

Many Pacific Island cultures had no written language. Everything is oral so the intersection between our people and hip hop is there. Samoan MC '**Kas**' **Tha Feelstyle** incorporates his language into 'Suamalie'. Kas was separated from Samoa, coming to NZ as a child. Suamalie and its accompanying music video is a celebration of him returning home. In a recent interview Kas stated "As a hip-hop artist, the dream is to go to New York, the home of Hip Hop. For me, my dream was to go to

back to Samoa"

The Samoan language is amazing, it is powerful and percussive. But its use in rap verse is difficult, and speaks to the skill of Kas as an MC. More importantly, Kas creates the blueprint for not only future Samoan MCs, but any Samoan creative wishing to incorporate their culture in everything they do.

## 4. Church & AP—*Church On A Sunday*

Sampling the **Adeaze** classic 'Memory Lane', **Church & AP** take us back to their childhoods with stories that highlight the shared experiences of recent brown people in Aotearoa. From Adeaze playing in the family van to "waiting for bell, to boost / Sprinting out the front gate, straight up potter avenue".

## 5. Eno X Dirty—*Utu*

Grey Lynn's finest, **Dirty** incorporates te reo Māori effortlessly in a way that is both crafty, menacing, and true to

the song's title, 'Utu' (Revenge).

## 6. Aotearoa—*Maranga Ake Ai*

Written and sung by **Sir Joe Williams**, 'Maranga Ake Ai' is a protest song that translates into "to wake up". During the 1980s, Māori became increasingly educated and aware of the injustice they were facing in Aotearoa. Since 1985, the song has been sung at many Māori political protest movements.

## 7. King Kapisi—*Screams from the Old Plantation*

**Kapisi** blends his Samoan roots with hip hop culture. 'Screams from the Old Plantation' is an iconic song that brings nostalgia to many Pacific kids. Kapisi proudly reps his Pacific nation of Samoa while handing out wisdom to his people. "Pass on the knowledge so the tongue leaves its cradle or take them back home to the motherland and teach / the ways of our elders' lifestyles and the speech".





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# The History of 'Poi E'

The eighties' most iconic Māori pop song



ELLA (NGĀPUHI)

Over the past 50 years, many te reo Māori songs in New Zealand have topped the charts—but none have experienced success as meteoric, and left a legacy as iconic, as Pātea Māori Club and their signature song, 'Poi E'. It was an unexpected success story—the sort that almost sounds like it could have only happened in a movie. But the success and cultural impact of 'Poi E' is something that is very real.

In 1982, the Pātea Freezing Works would close down, throwing the future of the small Southern Taranaki town into turmoil. Success came in the form of an unlikely saviour—Dalvanus

Prime, who was born in Pātea and had found success producing for artists such as Prince Tui Teke, and renowned academic and activist Ngoi Pewhairangi who was also involved in the writing of 'E Ipo'. The two would work together after Dalvanus had taken a sabbatical to learn about his culture and himself, driven by the experience of losing his mother and hearing her talk in te reo, and realising that he couldn't understand her. Along with taking immersion courses, Dalvanus entered into a mentorship with Ngoi as a mentor, and she encouraged him to write songs that inspired pride in young Māori. One of their songwriting sessions would end with him writing a barebones version of 'Poi E', amongst other waiata that would make the Pātea Māori Club's sole album. This rudimentary version of 'Poi E' was presented to the Pātea Māori Club, who would perform it in national competitions, where they did well with the song. However, Dalvanus believed in the power of the song to reach the youth, and discussed adding synthesizers and other modern instrumentation to the song and

formally recording it to Ngoi. Ngoi was concerned that older Māori might find the use of 80s instruments in a traditional waiata offensive, but she eventually came around and the single was released in 1983. It was released on Prime's record label, Maui Record, which Prime hoped would become the Māori Motown.

The Pātea Māori Club would use incredibly grassroots methods of promoting by performing at non-traditional venues (such as gyms) over the rest of the year. Commercial radio showed very little interest in the song, but it did catch the eye of someone at Eyewitness News.

Eyewitness News would run a news programme featuring the song, and that's when the song exploded. The song would go from relatively unknown, to the biggest song of the year in New Zealand, having a four week run at number one. They would be the only New Zealand song to chart on the 1984 year end charts, beating out international legends such as Stevie Wonder, Bob Marley,

**The song would go from relatively unknown, to the biggest song of the year in New Zealand, having a four week run at number one.**



and Bruce Springsteen (#2, #3, and #4 respectively). It would become the most iconic song in te reo from the 1980s, and arguably of all time. While Māori songs had reached number one before, none of them had ever experienced the success that 'Poi E' did.

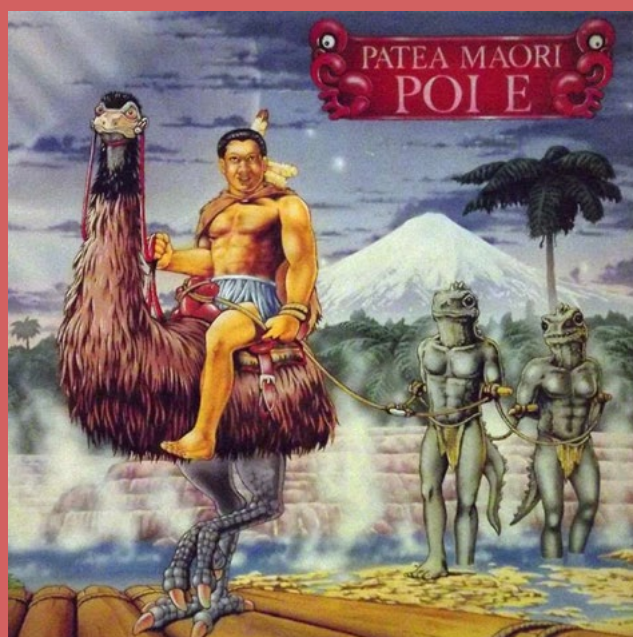
Meanwhile, in wider New Zealand, things were changing for Māori. The Māori Renaissance Movement, dedicated to the revival of Māoritanga and te reo, had taken root in the 1970s and would reach its peak in the 1980s. Being beaten in school for speaking te reo was still something that was in recent memory, as had happened to my own grandmother in the 1960s, and the effects of intergenerational trauma and culture loss was still acutely felt in most. However, younger Māori had grown tired of this treatment and were anxious to take action and to inspire pride in being Māori and participating in Māoritanga. It can be argued that this was one of the major contributing factors to why 'Poi E' became so popular.

But now onto the song itself. 'Poi E' did have synths, but it brought in something from an international genre that had proven to be incredibly popular with Māori youth.

**Māori who were living in the cities were often victims of culture loss and systemic racism. What Māori saw in hip-hop was music that they could relate to their own experiences as a minority even if the contexts were different.**

This was a funky, relatively new genre called... hip hop!

In the 80s (and arguably even now), Māori who were living in the cities were often victims of culture loss and systemic racism. What Māori saw in hip-hop was music that they could relate to their own experiences as a minority even if the contexts were different. Life could be rough for quite a few Māori kids, with poverty, organised crime, and family unrest being themes in many children's lives. In hip hop, these children found people who had been



through the same thing, and who spoke about it in a way that spoke to them. It's also very important to note that the representation of Māori in popular culture in the 80s was generally not great, and thus young Māori looked elsewhere for people to relate to and aspire to be like. The genre was also popular with Pākehā kids, but it was biggest with Māori kids, who really related to the genre and the imagining of the outsider person of colour.

'Poi E' is a song that tells their poi to find their way home, which Ngoi intended as a metaphor for being Māori in the city, cautioning them against losing themselves and their culture, and to remember where they came from. It is meant to be uplifting, in that it tells you to find pride in what you have and who you are and to not lose sight of that.

## **'Poi E's meteoric success blazed the way for a new generation of Māori musicians and musicians singing in te reo...**

It's also incredibly catchy—just listen to it and you'll have "E rere ra e taku poi porotiti" stuck in your head for a whole week. Despite the unfamiliarity of waiata to a Pākehā audience, it was easily accessible while still being distinctly Māori. The song may seem simple on the surface, but it somehow catches lightning in a bottle by being both one of a kind, and by weaponising the pop formula to create a song that you'll hear once and have stuck in your head for weeks, while appealing to the Māori identity that would spout up after the end of the original Māori Renaissance Movement—one that took pride and sought to retain their identity and culture in the face of a modern, eurocentric world.

'Poi E's meteoric success blazed the way for a new generation of Māori musicians and musicians singing in te reo,

and therefore, I would argue that many are indebted to Ngoi Pēwhairangi, Dalvanus Prime, and the Pātea Māori Club as it showed that you can be proudly and unashamedly Māori and be successful in a Pākehā world. It's so iconic that any generation of kiwi will probably know it, no matter what demographic, being a symbol of both the 80s and Māori identity (as shown by its use in the movie *Boy*). And, this is purely anecdotal, but if my Canterbury-born-and-raised, pronounces Māori as "Murry", wasn't even cool when he was young, Dad can easily recognise the song through me humming it to him, then you know that's when you can count this song as one of the most iconic songs in New Zealand.









## POETRY BOOK

**ECHIDNA**

ESSA MAY RANAPIRI



**ANA ROIMATA**  
TE AITANGA-A-MĀHAKI (SHE/  
HER)

*They meet underneath the apples      on the sabbath to fuck in the bushes  
she couldn't help but love      when the forked tongue made an electric feast  
of her soft flesh*

*Echidna*, **essa may ranapiri's** (Ngāti Wehi Wehi, Ngāti Raukawa, Te Arawa, Waikato-Tainui, Ngāti Pukeko, Highgate, Na Guinnich) (they/ia) second poetry collection weaves together three strands of tradition; Greek mythology, Christianity, and Māori esoteric knowledge. As cliché as it sounds, it's hard not to refer to essa's mahi toi as groundbreaking. But it's immediately clear when reading their work that that's exactly what they're doing. Carving out space by breaking new ground, allowing others to follow. As a fellow member of Ngāti Takatāpui, *Echidna* is a comfort and blessing to read. A sexy amorphous collection of myths and pūrākau, weaving strands of various ontologies, and a character that's figuring shit out, *Echidna* doesn't feel very far off what it means to exist as a queer Māori today. My guess is that is what is so powerful about essa's writing.

**It is intelligent, raw, and queer. Groundbreaking and f\*cking sexy.**



## EXHIBITION

**PŌHUTUKAWA**

TAANE METE



**MOLLY HUGGAN**  
TE AITANGA-A-MĀHAKI,  
RONGOWHAKAATA (SHE/HER)

Even when I arrived early, the space was cut by silence. There was an electric feeling in the air as vocalist **Taisha Tari** (Ngāti Kahungunu, Ngāpuhi) assumed her place on the balcony overlooking the gallery. Distracted by the anticipation, I nearly missed **Taane Mete** (Ngāti Kahungunu, Ngāti Koroki) gracefully step forward into the middle of the space. And so it began, with his pūrerehua (a traditional taonga puoro instrument), settling the space into the performance. Through his gentle and fluid movements, he occupied the space in its entirety.

**Stephen Small** had his fingers poised on the piano, waiting consciously for the signal. Alongside Taisha's enveloping vocals, swirling movements of Taane on the wooden floorboards and Stephen's elegant playing, we were presented with the merging of colours. The space was a crisp white next to Taisha's velvet crimson dress. Between her and Taane, a connection unfolded as his simple black suit transitioned into a deep red.

Conceived for Matariki, the opportunity "to be together" was presented as a vehicle to heal the unseen yearning for art we have missed during the pandemic.

**We came away renewed.**



## CLASSIC ALBUM

**NAVIGATOR**

CHE FU



**OMNI ARONA**  
NGĀPUHI, NGĀTI WAI, AITUTAKI  
(HE/HIM)

Last year was the 20<sup>th</sup> anniversary of the release of *Navigator*. A decade defining album that became the sound of the 2000s for many Māori and Pacific Islanders.

**Che Fu** walks between multiple worlds. He draws influences from his cultures, being of both Māori and Niuean descent, mixing in musical elements of both cultures, whether it be the use of Te Reo Māori or Pacific instruments. Che Fu mixes Pacific sounds with elements of Hip Hop, reggae, conscious rap, and soul which all come together to form a memorable and decade defining sound. *Navigator* has since gone on to sell thousands of copies becoming a four-time platinum record.

It is a behemoth, a true classic in the purest meaning. Every brown person in New Zealand knows at least some of this album. Songs such as 'Misty Frequencies', 'Fade Away', and 'Hold Tight' were the soundtrack of my generation's childhood.

***Navigator* exists at the intersections of so many elements that go on to form legendary moments in New Zealand's musical history.**







# He wairua tarapepe

Buckets of bleach sit at the root of the apple tree.

Infected from the base, its fruit rings vibrant

to tease death on the tongue

In between my toes, oozes brown blood of the whenua.

Release the buzzing creatures that chase me down the drag

Taking me in, then under

On to te awa

There it lay rushing down its current.

Lines ripped from us

Up rise the obscured, who repel my skin.

Back past the blood, buzz and leaves.

In the body of the river lie spirits of the unseen

unforgotten

I, up and awake

set my shoulders tight.

to touch the wai is to disrupt their rest

I keep my hands to myself

The split between us and Waipoua is a twisting rod of black

we seek its touch on compressed days

I must keep my hands to myself

We were taken up the tributary to where our taniwha lies.

Whipping her tail, holding her head still.

If our lungs fill with her water, there our spirits lie.

Distilled, absorbed by the mist.

It came for her children,

once, twice, and a third.

Dispersed and drifted away.

Until she held her cloak

pinned them to the whenua.

A mothers only task is to hold the child and bid it not to turn.

Hold you above the rising swell.

But you cannot be blamed for thrice over,

it swallowed them.

With a sadness that emptied the world

she turned to the stream.

Surrendered into tethered tongue,

by silence brought forth the breath of the bless'd children

She waits on.

To hold them tight in her head,

body and flicking tail

then there is my body / contained in a damp cage / swirling, and scattered is my wairua / rotting at the spine / a region dolorous / shields a dwindling fire / it only knows / dark / in between cracks she slipped in / wrapping her body / twisting, whipping and tight / swollen at the hip is an inverted head / bearing its unwelcome teeth into my whare / unsettled / she sinks deeper by stone / each pull loses grip on slippery scales / she is mistaken / found / left / we have each other / returned / we soften our bones in the river / soaking / detaches herself to explore the depths / I will float here until my spine calcifies

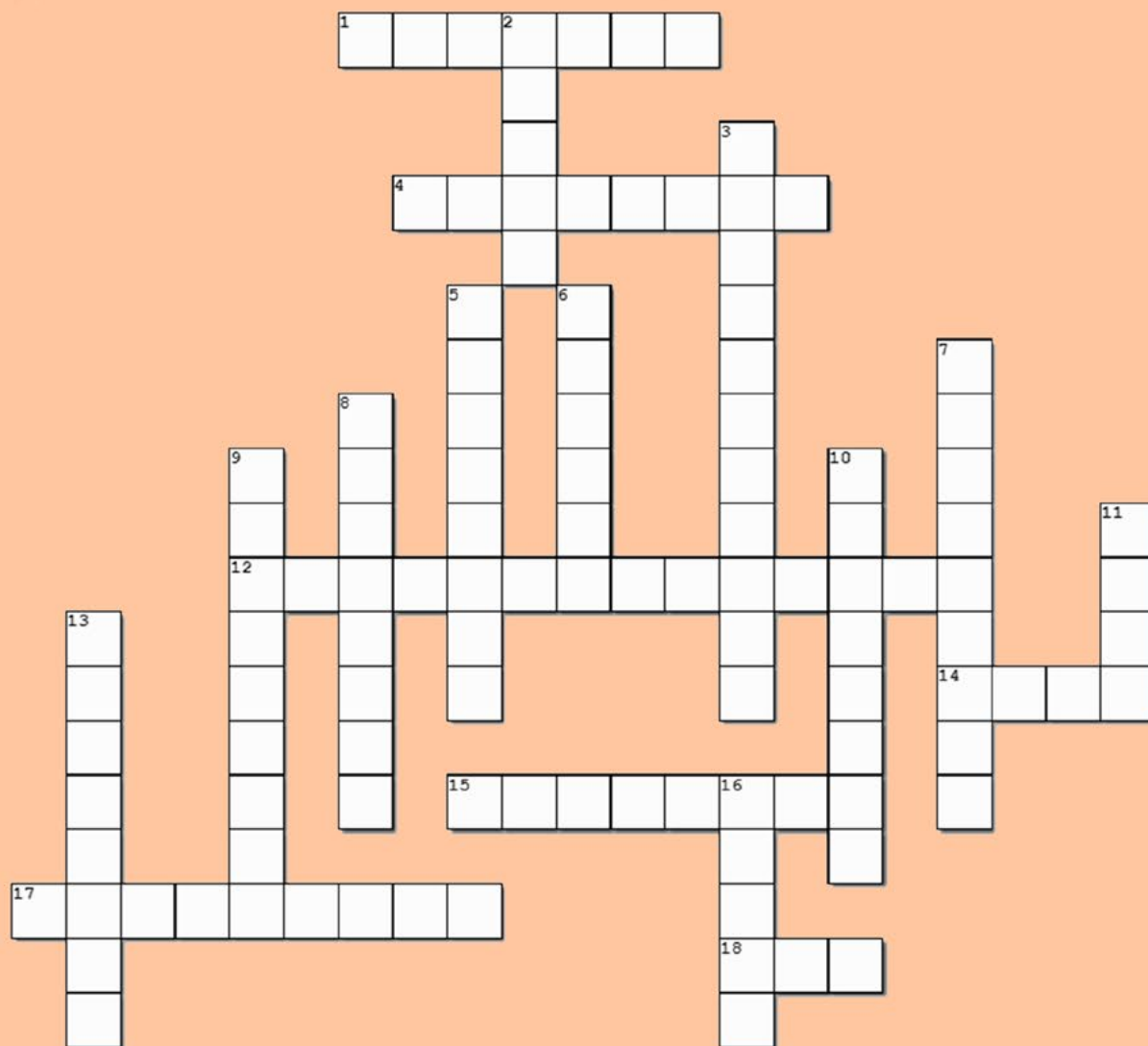
today, she is needed / one day, she will return to her twins / and know not to come back.



**MOLLY HUGGAN** TE AITANGA-A-MĀHAKI, RONGOWHAKAATA (SHE/HER)

# Taumatā Rau

## = CROSSWORD =



### Across

- 1: "Smash" hit from 2009 that hit #1 in NZ  
 4: Auckland suburb known for spiders  
 12: Māori pretest group involved in the Haka Party Incident  
 14: Iwi surrounding Te Urewera  
 15: New Zealand music group who sung 'How Bizarre'  
 17: Eastern Suburb of Auckland containing Takaparāwhau / Bastion Point  
 18: First name of *Boy* and *Thor: Love and Thunder* director

### Down

- 2: Capital of Samoa  
 3: Māori community invaded on 5 November 1881  
 5: Māori God of the Sea  
 6: Large Harbour next to Opononi in the North Island  
 7: Māori word roughly translated into genealogy  
 8: Site of recent land protests in South Auckland  
 9: Samoan dish made with taro leaves, corn beef, and coconut cream  
 10: Largest of the Cook Islands  
 11: Tallest mountain in the world when measured from below sea level  
 13: Large native parrot species  
 16: The right of Māori people to rule themselves; self-determination



# What Manu Are You?

## Question 1: You're tired in a lecture. Do you...

- a) Leave the lecture and head home
- b) This isn't a scenario you've had to deal with before
- c) Push through and get an early sleep that night
- d) Shamelessly put your head on the table
- e) Close your eyes and hope the lecturer doesn't notice

## Question 2: Where is your ideal holiday spot?

- a) I'd rather stay at home or head to the marae
- b) Japan, for the karaoke
- c) Aussie to check out the cuz, sparrowhawk's place
- d) Argentina, to learn some tango!
- e) Brazil to check out the ngahere

## Question 3: What are you snacking on at the cinema?

- a) Nuts and berries
- b) Classic! Popcorn of course
- c) Doesn't matter, as long as it's savoury
- d) I'll go out of my comfort zone, try peanut m&ms
- e) I won't have anything thanks

## Question 4: Performing in the shower is one thing but, who would give you the golden buzzer?

- a) Tiki Taane
- b) Stan Walker
- c) Che Fu
- d) Kiri Te Kanawa
- e) Dave Dobbyn

## Question 5: You're going through a break up, what are you ugly crying to?

- a) 'Somebody That I Used To Know' — Gotye
- b) 'Miss Movin' On' — Fifth Harmony
- c) 'Someone Like You' — Adele
- d) 'I Will Always Love you' — Whitney Houston
- e) 'Back to Black' — Amy Winehouse



## ANSWERS

### Mostly As: Kererū

You are the parental figure in most of your friends' lives. Wise beyond your years and always have the perfect snacks for when things get tough. You are calm in nature and a great listener.

### Mostly Bs: Tui

You could be on the radio with a voice like yours! On a night out, you are the life of the party, and even though you like to jump between your groups of friends (because you have so many!), you enjoy returning back to that core group to decompress. Keep being your magnificent self and nurture those relationships, but be sure to take some time for yourself.

### Mostly Cs: - Kārearea

You are the kind of person people love to surround themselves with. You are the perfect balance between caring and protective, so the people

that know you best are the ones that appreciate all parts of you. If you were going to be compared to anything, it would be a teddy bear with an eye patch. Desperately cute and cuddly, but shouldn't be crossed.

### Mostly Ds: Mostly D's - Pīwakawaka

You have a cheeky spirit, always cheerful and making sure everyone else is having a great time. You might have a tendency to take on other people's emotions, but it has nothing to do with you. We recommend a day trip to the ngahere with your closest mates. Go for a long ass walk. Take some time to re-energise as we start the new semester.

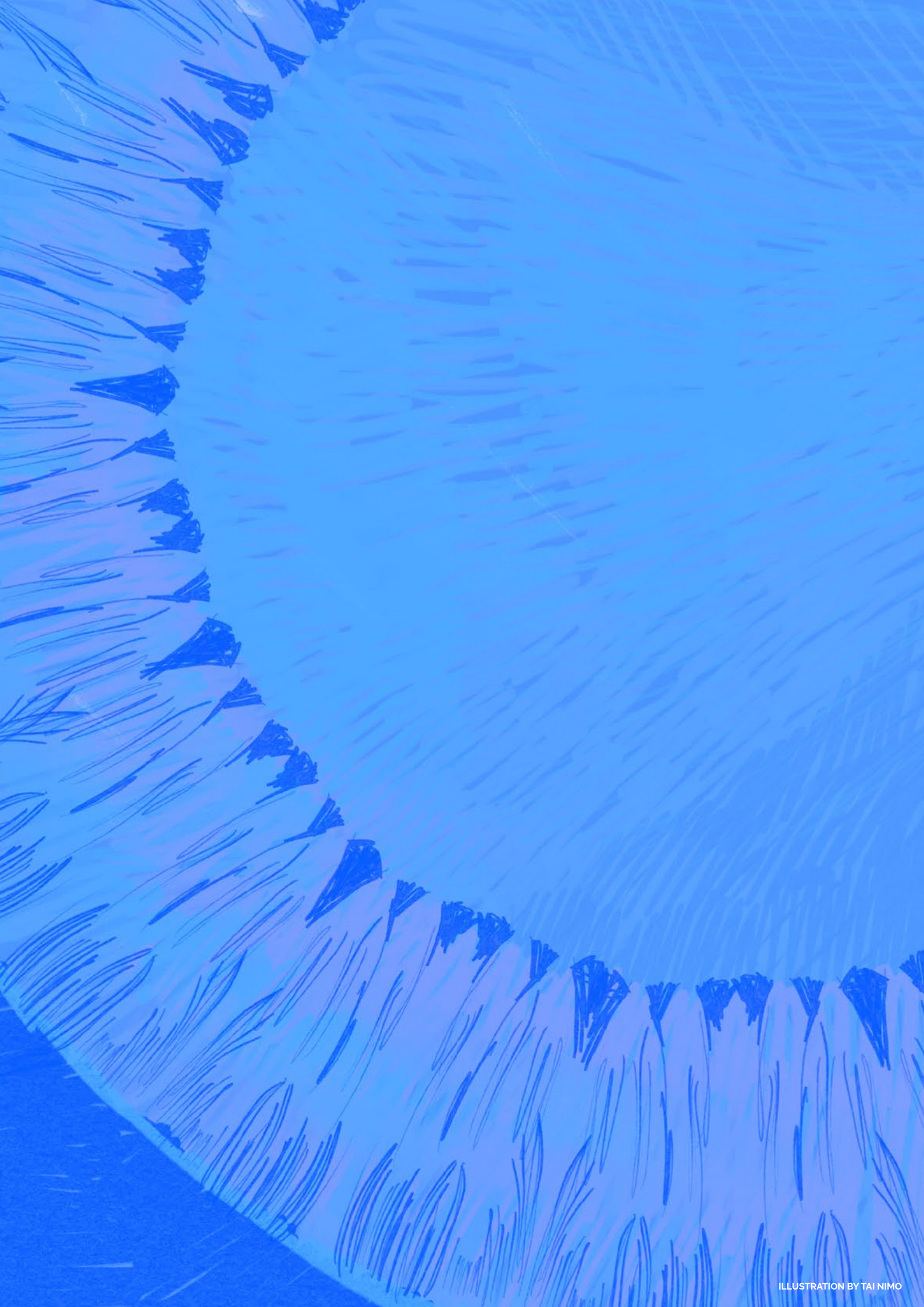
### Mostly Es: Mostly E's - Kōkako

You have a calm, relaxing nature about you. People enjoy your company, even if they don't always say it. You try your best not to burden others with your personal concerns but you deserve to be recognised, nurtured, and cared for.







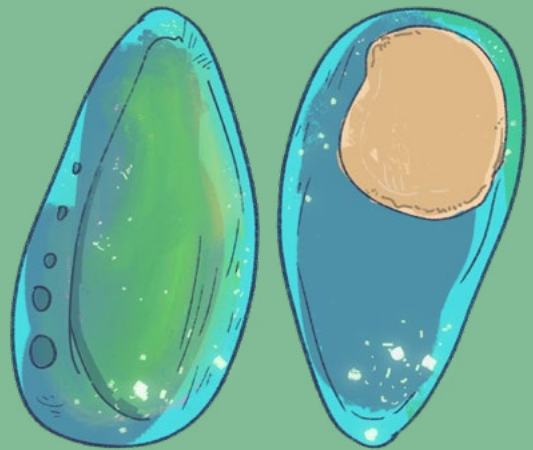




# Cream Paua Recipe

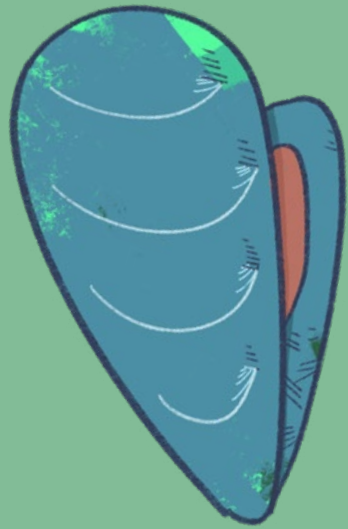
## Ingredients

- 1/2 Onion, diced
- Tbspn Garlic minced
- 300mls Cream
- 125g Paua meat
- Tbspn Butter



## Method

1. Heat up the pan
2. When super hot, add oil in
3. When the pan is smoking, then add diced/sliced/minced paua meat and fry off quickly (seconds 10-20) using a wooden spoon, stirring and moving to fry meat evenly
4. Remove all meat from pan then add diced onions and garlic with nob of butter, sauté off (cook without colour) for a minute to soften onion mixture
5. Season gently with salt and NYC pepper, then add cream
6. Once cream is bubbling, Add meat back to the pan and cook 'til right consistency. The key is to not overcook the paua because it's delicate, so speed and care is required.
7. Once it's reduced to a thickish consistency, remove from heat. This process should not take more than 1-2 mins, depending on volume of paua
8. Sit and rest for 5 minutes then serve in bowl with fried bread to soak up the goodness





# Poly-Slang<sup>v2</sup>

## DICTIONARY

### Chur

Thanks, cool, sweet. Typically used by Māori.

*Uso 1: That was a mean feed bro*

*Uso 2: Chur my bro*

BY [HOONIE](#) JULY 14, 2011

### Hard out

Can also be said as just "Hard". Meaning to agree with what someone is saying with enthusiasm.

*Uso 1: Do you think wāhine should be speak on the marae / paepae?*

*Uso 2: Hard out!*

BY [REWASFINEST](#) AUGUST 19, 2021

### Hungus

Someone who is eating or has eaten a lot.

*Uso 1: Did you eat all the raw fish?*

*Uso 2: What a hungus guy*

BY [RAROGIRL](#) JUNE 6, 2017

### Leshgo (or lessgo)

Let's do this, excited, let's go.

*Uso 1: Munchy Mart?*

*Uso 2: Leshgoooo*

BY [TOTTENHAM4LYFE](#) APRIL 11, 2022

### Nek minute

Used as an exaggerated description of a dramatic turn of events in a situation.

*Uso 1: I thought my car was safe out on the road, nek minute...*

BY [PROTECTIHUMATAO](#) NOVEMBER 12, 2019

### Cuz (or cuzzy)

Verbalisation of someone telling someone else they consider them a friend and ally.

*Uso 1: Haven't seen you ages!*

*Uso 2: It's been a while my cuzzy*

BY [HTAKK](#) OCTOBER 29, 2017

### Seki

Samoan for "cool" or "sweet as".

*Uso 1: I'm off now bro*

*Uso 2: Seki*

BY [RUTHLESS\\_BFN](#) DECEMBER 22, 2015

### Pakaru

Broken, useless.

*Uso 1: Crashed the bike, now it's pakaru*

BY [BLUEFILATRACKPANTS](#) FEBRUARY 18, 2014

### Tu meke

Too much, to show that they are impressed or show respect for your actions.

*Uso 1: I just accepted a better job position at the hospital*

*Uso 2: oh tu meke my cuz*

BY [DALETHASPIDA](#) MARCH 24, 2013

### Bolo

Fool, dickhead. Informal greeting. Endearing insult

*Uso 1: Oi bolo,*

BY [DJNOIZ](#) AUGUST 14, 2017

### honztowho (or honest to who?)

Literal translation is honest to who. Signifying doubt and requesting confirmation that the person is telling the truth by making them swear to god. If they don't, they are lying.

*Uso 1: DojaCat DM'd me!*

*Uso 2: honztowho*

BY [ERINSTREETORPHAN8](#) OCTOBER 1, 2017

# STILL HERE



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

*Re:news* has released a four-episode docu-series that tells the story of the strong but diminished Pacific populace within central Auckland. A population that has since diminished due to widespread gentrification. The series tells the story of the city boys reigniting a central Pacific identity, a Samoan family's resolve to keep their family home, reflections of a Tongan Herne Bay family with a recently passed matriarch, and the continuation of tatau within central Auckland by Tyla Vaeau. It is storytelling at its finest.

Pasifika had laid their roots in much of central Auckland. Pacific Islanders made up the majority of the central urban workforce during the 50s and 60s. The businesses of central Auckland needed workers, and the influx of immigrating Pacific people filled that void.

Once the land these families lived on was seen as valuable, many sought to take it. Through coordinated and organised efforts, Pasifika were driven from their homes. Examples of declining Pacific populations can be seen in many central suburbs by merely looking at the architecture within Ponsonby, Orakei, Grey Lynn, and nowadays suburbs like Avondale and Glen Innes, to name a few. Ponsonby's once diverse and varied housing has been replaced by lacklustre western suburban architecture with no character or culture. The bustling streets of central Auckland that fostered so much Pacific love and community has been replaced by quiet suburban monotony. Once a place where we took care of each other, where everyone got fed, and everyone kept the family close. The socially mobile affluent gentrifies replaces this sense of community with a rat race mentality.

The whole process of gentrification is fucked. It results in the displacement of individuals who do not have the same social mobility as the wealthy upper class. Affluent families have more financial freedom to move into urban neighbourhoods, while poorer families are forced to relocate from the homes they've laid their roots within.

The series conveys Pacific love and resilience. The first episode, titled "City Boys", focuses on a group of young Pacific men and their experiences with gentrification within their central Auckland neighbourhoods of Ponsonby and Grey Lynn. We follow hip-hop artist Diggy Dupe and the City Boys as they use music, fashion, and entrepreneurship to reclaim and rebirth the inner-city Pacific identity. The first title screen displays the text, "In 1971, 45 percent of Auckland's Pasifika population lived in the inner city. Now, they're fewer than 2 per cent." It's shocking and shows the powerful outcomes of gentrification. But this only encourages these boys to push harder. "When there's less of you, you have to go twice as hard". Dupe comments on realtors who continually wish to evaluate his family's property's

value. This is met with a response that displays the value of culture and home over money "We already know the value, but there's a difference between your value and OUR value". It is a fantastic look into the loss of Pacific culture within Auckland. Luckily, Pacific excellence shines as these boys look to manifest and work towards a central Auckland Pacific identity renaissance.

Episode 2 showcases a Samoan family's resolve as they tell us of white Ponsonby's brown history. A past that fortifies their resolve to hold onto their family home no matter what. Moevasa Leali'ifano declares, "We don't care if you offered us a billion dollars; that's nothing to us... we are rich in heart, rich in family, rich in culture. That's more than enough for us".

I'll let you watch the next two episodes and let you enjoy it for yourselves. There isn't enough room to convey how important and powerful a series like this is. It's a must-watch. It is A1 content. It's a 10/10 and a reminder to everyone in Tāmaki Makaurau that we remain and that:

We're Still Here.





# Postgraduate Polynesian Academic Discrimination

## A Raw Moment and Reflection



**IATUA RICHARD FELAGAI TAITO** QUEER ADVOCATE. (LANO, SALAILUA IN SAVAI'I SAMOA. WEST AUCKLAND-BRED). BACHELOR OF ARTS (DRAMA AND PACIFIC STUDIES), STUDYING MASTERS IN DANCE.

Imagine feeling targeted to fail because you're unapologetically proud of being Pasifika. That confidence is personified with the way you move into spaces that are overwhelmingly Eurocentric. But people within a hierarchical system sense an opportunity to exclude using their white privilege and superiority just to show you're inferior and wrong. It discourages you from being authentic, from making our minority voices heard. They want us to just be grateful with the absolute bare minimum of lower incomes, lower education. To stay stagnant and not challenge and speak up.

Mental health can be impacted in these spaces. The continuing structural institutional bullying silences people. We code-switch to survive and forget integrity, and it's due to the dominant culture. When some—not all—use their microaggressions to wield their sword to make you feel uncomfortable, it's enough to make you question if you deserve to be doing higher education and facilitating spaces. It's a dangerous

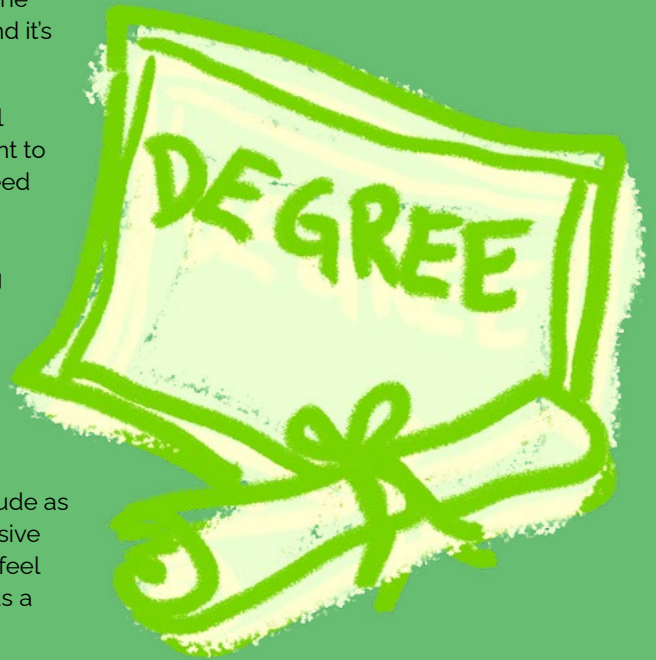
place to be, when you let the digs hit you personally—and it's inevitable it will.

It gets to the point you feel like some people don't want to see you succeed and exceed limitations that they either subliminally or blatantly have for you. They're trying to make you feel fearful, but there's hope in everything no matter the darkness you feel from the intimidation, unfair treatment, unconscious bias and attitude as well as the passive aggressive behaviour that makes you feel gaslighted and confused as a whole.

There "tends to be a power dynamic when gaslighting happens", Dr. Robin Stern explains. The manipulator holds enough power that "the target of the gaslighting is terrified to change up [the relationship] or step out of the gaslighting dynamic because of the threat of losing that relationship."

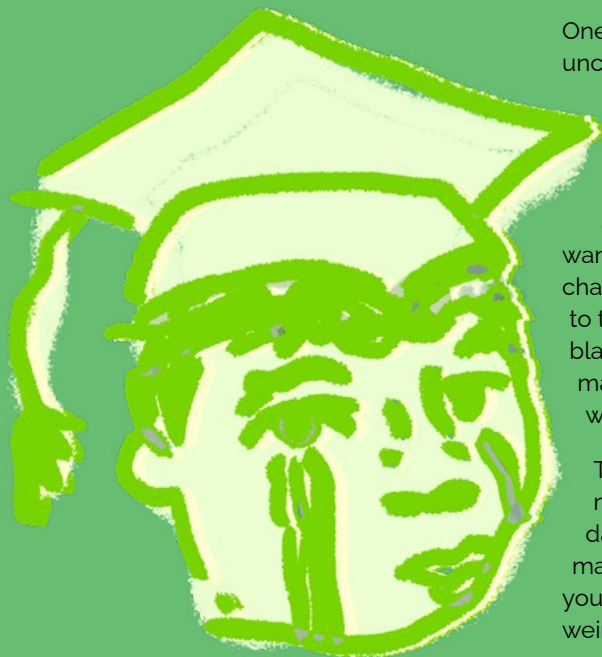
One slight slip up, then the unconscious stereotyping occurs. The overreaction from someone who's a toxic essentialist starts to permeate. Then you, in this case, have a trauma response and not speak up as you don't want to lose anything or damage your character and name and so forth due to the power they have. It makes you blame others to protect yourself, it makes you put your job over integrity, which gets you mind-fucked later.

The toxic positivity from the manipulator to you after the damage that was caused is a mastery of manipulation that makes you confused. But, sitting with the weirdness you learn why. Why did



I do this? Why did I get picked on? And you realise you're human. No one will get their responses right in the moment—all you have to do is forgive yourself and move on and let it flow through your mind and body (and low-key tears lol) then start the day genuine in your emotions and keep being resilient in these spaces, choosing your battles and learning to protect yourself. And like the Bible verse said, 'Guard your heart' (Proverbs 4:23). So then when unfairness knocks on the door, you battle it head on, and the repercussions or resistance doesn't weigh you down too much, and you keep fighting the good fight to proudly diversify, to proudly amplify voices that get suppressed or overlooked and to fight another day 'til God says you need to move into your next venture. I may stumble and cry but I will never remain stagnant and weak.

I come from a strong line of ancestors and God the creator who gives me strength to move on. I'll move through the pain and grow. Watch me x





# The Rise of

# RISER





## The hip-hop group taking Māori and P.I to the world



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

If you go to Spotify right now, type in Risera and play the track 'Invade', you're going to know exactly what Risera are about. Ranui Marz goes for the queen saying *"Your royal family is nothing but a motherfuckin lie, Colonising my property / Prophecy / Living in Poverty / Democracy has been playing my life like it's a game"*

From the Waikato to the Westside, from Aitutaki to Avondale, and from Rānui to Rewa, hip-hop collective Risera make sure to incorporate their culture and put on for the communities that have shaped who they are. Historically resilient and unapologetically Māori, Risera gives us some insight into how their culture informs their music, how their streets have shaped who the people they are now, and the part they played in organising the Reclamation festival at Ihumātao.

**Tell me your name, where you're from and where you whakapapa to.**

**LSJ:** Ko Tuhoea Tuteao toku ingoa, he uri no Waikato, ko Ngāti Mahuta ki te Hauāuru te hapū, e tipu ake ahau ki Ngāruawāhia, e noho ana au ki Waitakere. My blood is Waikato through and through, I whakapapa back to Auaukiteranga, father of Hotorua, captain of the Tainui Waka that came from Hawaiki, in this day my people reside on the West Coast of the Waikato, ko Kawhia Moana toku ukaipo.

**Ranuimarz:** My name is Te Maramatanga Nathan a.k.a. Ranuimarz. I hail from the iwi of Ngā Puhi and I'm from Matauri Bay/Wainui.

**Brandn Shiraz:** My name is Brandon Rangi Dixon. I was born in Otahuhu and raised all over Auckland (briefly living in Raro as a child).

**Soufsyde P:** My name is Angus Pemberton but most people call me Gus. No Motukiore ahau, i tupu ake ahau ki Manurewa, i naianei ka noho ahau ki Waiuku.

**What was your connection with music growing up? What artists were you drawn to?**

**LSJ:** I spent my primary school years in a small town in the heart of the Waikato called Ngāruawāhia, [which was] a majority Māori town. Growing up around my cousins and relations, I would say Gangsta Rap was the biggest influence to us, the hood culture was pretty prevalent there and everyone wanted to be hard so we listened to rappers like Tupac, Eazy-E, 50-Cent, all the 90's/early 2000's shit.

**When it came to doing my own music, my reality is that I'm a Cook Islander living in Aotearoa. It's important for me to push that, plus the more I looked into my peoples history and the songs I remember as a child, it's like everything came full circle.**

At home I was influenced a lot by my dad's taste, he loved Pac, Snoop etc. and played them a lot in the car but he also listened to a lot of rock/jazz from his era in the 70's like Steely Dan and Pink Floyd. Also my uncle played a lot of Reggae like Kora, Katchafire, Herbs etc.

**Ranuimarz:** I give credit to my old man who really introduced me to music. He was a musician himself who loved to play guitar. I had been drawn to the likes of rock and reggae. I listened to pretty much everything my old man listened to from artists like Stevie Ray

Vaughn, Eric Clapton, and Bob Marley. Rock bands too like ACDC/Guns & Roses, The Beatles, and so much more, as far as hip hop, I wasn't drawn to it 'til I was about 13 years of age. It was a time where I needed something to endure this pain and that's when I came to know hip hop.

**Brandn Shiraz:** Some of the earliest songs I can remember are Island jams from the 90's/00's. There were some big hits during the time we were living in Raro and we had all these Kuki and Tahitian CDs that we brought with us when we moved back to NZ. Me and Tuhoea were real music nerds in school, we'd go to record stores and dig for hours. When it came to doing my own music, my reality is that I'm a Cook Islander living in Aotearoa. It's important for me to push that, plus the more I looked into my peoples history and the songs I remember as a child, it's like everything came full circle.

**Soufsyde P:** Hip hop is my life soundtrack. Growing up in primary I had a discman so I would tax any CDs I could find: Eminem, Dr Dre, Scribe, NWA, and a bunch of mixes. The oldies always had sound banging when they were on it but 'cos they didn't play hip hop much I held it a bit closer than their old head music until I got older.

**Tell me about performing at Ihumātao.**

**LSJ and Ranuimarz:** Playing at Ihumātao back in early 2019 was our first Risera gig. Me and Marz helped put together the Reclamation Festival there to raise funds for the kaupapa and was able to get us a slot on the line-up. Me and Marz actually came up with the name Risera because we needed a stage name to play the show. That was a mean experience for us. We played right before Che-Fu and Tigilau Ness. A year on, when the occupation kicked off, we stayed there for months. Marz and I were both working at the airport at the time which was practically down the road. We had

a camp setup between five or so of us and spent our nights playing guitar and singing waiata, sharing kōrero and unwinding from whatever the events of that day were. Aside from the stormy winter nights, those are some of the best memories I have. Later on during the invasion of Ihumātao, they held another concert day which was mean. Especially performing after Damn Native, that's something I will never forget.

**How did the members of Risera meet? How did the concept of Risera come about?**

**LSJ:** Year 7 I was sent to boarding school in Auckland, that's where I met Shiraz and Soufsyde P. Shiraz and I messed around with music for years and got involved with some of our older homies including Marz' older brother Bryce, they had a studio on K'Road, they helped us throw gigs, sus releases, all sorts of shit. Those years getting into trouble, drinking, and making music everyday are crackup to look back on but basically how we formed the backbone for Risera before meeting Marz.

Marz and I became tight homies

**That Mana comes from the pain my ancestors had to go through in order for me to be present today. That Mana also comes from the hardship I had gone through as a kid and growing up in an environment I never want my kids to live in**

pretty much as soon as we met, we related on a personal level after sharing our struggles. A few days in and we made 'You Don't See', the first song we made together back in 2017, all our boys were there crowded around my desk while I made the beat and Marz came in and went crazy, after that, Marz and I decided to start a crew and became dedicated to building on that style and spreading our message.

**I want to ask you guys about Mana. When I hear Marz**



**and Soufsyde rap, it's powerful, not only in what they say, but in the delivery. Where do you think that Mana comes from? Was it growing up in the hood or a product of being grounded in your culture?**

**Ranuimarz:** That Mana comes from the pain my ancestors had to go through in order for me to be present today. That Mana also comes from the hardship I had gone through as a kid and growing up in an environment I never want my kids to live in. The Mana definitely comes from culture no doubt it's been

**...through the dark we somehow managed to have one of the best childhoods growing up in West Auckland. I will never forget Risera Drive—that street really shaped who I was.**

carried down for years and it will be carried on for years to come.

**Tell me about the areas that made you into who you are now: West Auckland, Southside, Aitutaki.**

**Ranuimarz:** Ranui is home to me and many others. The environment wasn't bad to grow up in—yeah there was murders, homicides, even suicides but there was more good to me than there were bad. As a young local Ranuian, everybody knows you, knows your family and where you live. That's how tight knit our community was. I know kids used to come outside to play because they either had no food or there were domestics, but through the dark we somehow managed to have one of the best childhoods growing up in West Auckland. I will never forget Risera Drive—that street really shaped who I was.

**Soufsyde P:** I was born on the Shore but only remember living out South. First Papatoetoe, then Papakura, then Rewa—my mum still lives there now. Southside means everything to me, That's where I was when all the important stuff happened in my life. It was ruckus but it molded me into who I am and I can never take it back,



nor would I want to. Everything I write comes from a place of experience. Every artist has to draw from somewhere and Rewa is my fire, all the good, bad, and ugly help me paint a picture in hopes someone can relate in some sort of way.

**Brandn Shiraz:** My dad took me and my brother to Aitutaki when we were young which was crazy just seeing how the people live day to day over there. It's very old school, not many shops, and mostly living off the land. My music draws a lot from my roots. I get inspired by different memories and songs that my grandparents use to sing in the garage.

**How are you guys pulling all of this off? Is it all self-funded?**

**LSJ:** Not a cent from the government haha. We self-fund all our promotion and music videos bar 'Focus On Me'—that was crowdfunded—shout out to the Ranui community for the support. Shiraz and I also cut and edited a lot of our own promotional material and even some of our music videos, we do most of the background stuff for the crew. We're also lucky to have some of the best photographers in Auckland as homies so shout out Luca Macioce, Tak Soropa, and Nicole Hunt for most of the classic shots of us.

**Tell us about the importance of your culture in your music. How does it inform your art?**

**Southside means everything to me, That's where I was when all the important stuff happened in my life. It was ruckus but it molded me into who I am & I can never take it back, nor would I want to. Everything I write comes from a place of experience**

**LSJ:** I started to put my Māoritanga into my music after I met Te Maramatanga (Ranuimarz) back in 2016 when I was living with his older brother in Grey Lynn. Marz knew my music and was hungry to show me his skill on the mic. When I heard him freestyle I was instantly inspired. He rapped about being Māori, being from disadvantaged circumstances and his struggles with mental health. I resonated with the things he said. That's pretty much when I started incorporating my culture into my music. It was something I always wanted to do before meeting Marz but hadn't figured out how to yet, our chemistry working together just brought it out of me.

**Soufsyde P:** I do the music for the culture. I think it's good that youth can hear our own voices on a song and feel that they can go do whatever they want. When I was a kid I thought rapping was a wasted dream, if it wasn't for the other Risera boys I would probably just be jamming a 9-5 without any passion in anything and hopefully I can pass that awhi on.

**I feel like Risera is more than a group, it's a movement, with a central idea of uplifting/ radicalising Māori and Pasifika to fight back against a system that has placed us in the lowest sections of society. Is there a desire to inspire others to fight against colonisation and understand the reality of what it has done to our people?**

**LSJ:** Definitely, to voice our people's struggle where we can while making it something you can also nod your head to in the car, I think has a strong influence, especially to our youth. I'm lucky to be strongly connected to my people and outside of music, I work closely alongside my iwi and hapū. Observing my peoples struggles, triumphs, trials, and tribulations inform how I want to portray that. I see music as a way I can create awareness and instill pride in our people.

**I'm lucky to be strongly connected to my people and outside of music, I work closely alongside my iwi and hapū. Observing my peoples struggles, triumphs, trials and tribulations inform how I want to portray that. I see music as a way I can create awareness and instill pride in our people.**

**Lastly, what's the vision for the future?**

**Risera:** The future? Definitely to stay creative, inspire our people to get outside and make shit happen, and to pursue more than just a 9 to 5, take Māori to the world and leave our mark as the heartiest Māori rap crew out of Aotearoa.





## The innovative movement of siren jams, and how its backlash is a proxy for prejudice



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

If you look back to the 1950s, many would have described Rock and Roll as obnoxious, loud, hypersexual, and the antithesis of "good white American values". If you look back to the 1970s during the birth of Hip-hop, you'll see many labeling it as sickening

and distasteful, and go on to use anti-rap rhetoric as a proxy for their prejudice. Musical and expressive POC movements are usually met with repugnance from Pākehā and an overt police presence. Common factors of all these artistic and cultural phenomena were that they were created by young people of colour.

**Musical and expressive POC movements are usually met with repugnance from Pākehā and an overt police presence**

Sirening is a primarily Pasifika underground youth subculture that originated here in Tāmaki

Makaurau. Being the cultural capital of this city, South Auckland is credited with its formation. The subculture has spawned an entire genre of music called Siren Jams, influenced by reggae and dembow as well as Pacific musical elements.

The idea that stereotypes can be used to legitimise prejudice and discrimination has been well established in social psychology. People

often endorse stereotypes that justify existing social systems such that those who are victims within a system are stereotyped as being less capable and deserving than those whom the system benefits. It is a tactic used by the "state" or in this case, the crown, to proliferate negative stereotypes about our people, and in this case, a growing subculture. Unsurprisingly, the first instance of police reports to the media associated with siren battles with gangs, no doubt in an effort to paint the subculture as dangerous and criminal. After this event, sireners began bringing receipts of their purchases to battles. By the end of 2016, police no longer could no longer make the argument against sireners and no longer considered the subculture associated with gang activity.





# 2 OF SOUND



The NZ Herald comment section is a perfect arena to see the hatred towards the scene. It is not the first-time forthcoming movements have been accused of fomenting crime and youth violence, which leads to negative perceptions of people of colour. Some may find the noise of it obnoxious, which is understandable, but many use it as a proxy for their racism and fuel for hatred against our people.

Regardless of the ultimate aim of Siren music, the value that listeners derive from it cannot be understated. It is the use of music and sound as a medium to express something original and creative in a community that doesn't often get the opportunity to do so.

For me, I saw it as hilarious. I see it as something original, something innovative. To make change, you have to disrupt, you have to ruffle feathers. Art is meant to unsettle. It is meant to disturb the status quo, whether that be individuals or the powers that be.

All these boys need is a space to be expressive. Instead, Auckland Council sought to create barriers by closing off Auckland Public Reserves during the night (which has been ineffective at stopping siren battles, unsurprisingly).

Never doubt that a small group of thoughtful, committed people can change the world. It's the only thing that ever has.

**It is not the first-time forthcoming movements have been accused of fomenting crime and youth violence, which leads to negative perceptions of people of colour.**







# Most Memorable Quotes from my Hidings as a Kid

A Word From Our AUSA President on growing up



ALOFA SO'OLEFAI (SHE/HER)

*E iloa le teine Samoa moni i lana tu, amio, ma aga // You can tell a Samoan girl by the way she stands, her character and her actions*

Do you know how hard it is to balance being Samoan in a Western world? It's the same clichéd story but it's a reality for many. Growing up in a very staunch

**...trying to fit into a society that tends to value individualism and often dominating auras that stand out hasn't been easy.**

Christian Samoan household means that my upbringing was very much submissive, obedient, and communal—and I'm not saying that's bad! But trying to fit into a society that tends to value individualism and often dominating auras that stand out hasn't been easy.

My nana tells us about the days when she was being chased by Immigration during the Dawn Raids to be deported and the only people she could trust were her in-laws; she was taught to be obedient and submissive to the New Zealand laws at the time or she risked deportation. Tell me... if this is our background, why do you think it's hard for some of the next generation to even speak their mother tongue or speak out when they are being taken advantage of? Even in this position as President,

**...in this position as President, it's difficult trying to navigate situations where it is often seen that I need to have all the answers and solutions. What if it goes wrong? What if it falls back on my family and brings shame?**

it's difficult trying to navigate situations where it is often seen that I need to have all the answers and solutions.



What if it goes wrong? What if it falls back on my family and brings shame? What if that one decision I make undoes everything they've worked hard for?

***E te iloa le uiga o lou iloa? // Do you know the meaning of your name?***

Just like 99% of every other Pacific Islander on the planet, my twenty-nine-letter name printed on my birth certificate isn't just for the sake of not fitting on exam papers at University pre-Covid. My name is translated into 'love' in the English language but in its entirety, it refers to a person who loves unto others in all forms of the word. I can't tell you how many times I've kneeled in front of my papa after a very intense growling and heard him say this to remind me that selfishness and stupidity isn't in my name. And it's in the little things—staying out late because of an event or going out to dinner when my parents are at home cooking their own food after a long day at work—I should know better and not just express my feelings of love, but rather show it through my actions. My name carries the weight of my ancestors and the sacrifice that they made for me to be here so the least I can do is actively play my part by loving others *without being asked*. It's so bloody hard, but it becomes a part of who you are and if you genuinely buy into the concept of your name being your virtue, it gets easier because it's something that comes naturally. Unless you come from an Island home as well, then it might come naturally... after a few good one, two uppercuts.

***Afai e te alu I le aiga o lou toalua a e te lē iloa fai se pa'upa'u, e tuli oe e***

**My name carries the weight of my ancestors and the sacrifice that they made for me to be here so the least I can do is actively play my part by loving others *without being asked*.**

***le aiga. O le faiaoga muamua, o le umututa // If you go to your partner's house and don't know how to do anything, the family will tell you to go away. Your first teacher is the kitchen.***

Sunday mornings are always a pain. Waking up at the crack of dawn to cut onions and garlic for the *sapasui*, my brothers peeling the taro on the other end of the bench, my nana walking around with her wooden spoon (a.k.a. the ultimate weapon for hidings) and a towel on her shoulder—life is hard. But besides having an early body clock and learning how to cook the basics for your average Islander Sunday lunch, it's about discipline and service. I've learned that cooking goes far beyond just putting a chicken in the oven, it's about ensuring that those you are catering for are being looked after in all senses of the word. Learning how to hold your hunger until everyone has eaten, keeping clean and multitasking in a kitchen so you don't burn anything, attending to guests in hierarchical order, paying attention so you know when to bring the *apa* for the guests to wash their hands... it's all played a part in how I am now. It's translated into knowing how to serve others from different backgrounds and cultures, learning how to humble

**I've learned that cooking goes far beyond just putting a chicken in the oven, it's about ensuring that those you are catering for are being looked after in all senses of the word. Learning how to hold your hunger until everyone has eaten...**

myself in certain situations, reading the room on when things need to be said and when it's best to leave it alone—I wouldn't change it for anything.



# New Job, Who Dis?

## CDES to Help More Māori and Pasifika Students Enter the Workforce



ARIA ITE LALOMALAVA SAMOA (SHE/HER)

To help Māori and Pasifika students kickstart their careers, the Career Development Employability Services (CDES) team will be hosting career workshops as part of their Get Recruitment Ready Series inviting professionals from various industries to network and talk about their respective lines of work with Māori and Pasifika students

Job hunting can be hard. But the task can be even more difficult for Māori and Pasifika students and graduates who are expected to prove themselves more in order to stand out among other job candidates.

This has led to the underrepresentation of Maori and Pasifika in skilled professions

However, the landscape of careers is significantly changing as employers are recognising the importance of diversity, and are increasingly looking to grow their

workforce by recruiting more Māori and Pasifika graduates.

"What we are hearing is that the demand [for Māori and Pasifika graduates] is there, but student feedback suggests there are challenges with the current Westernised recruitment models taking a 'transactional approach'...which are not necessarily tailored with Māori and Pacific in mind", Pepe Afeaki, CDES Team Lead Māori and Pacific, told *Taumata Rau*.

CDES's Get Recruitment Ready programme aims to create a culturally safe space for Māori and Pasifika students to connect and kōrero with employers. It comprises a number of workshops, 1:1 career consultations, and employer networking opportunities in an effort to equip Māori and Pasifika students with the CV, cover letter, and interview skills to help them secure graduate roles. Afeaki says the programme aims to "bridge the gap between Māori and Pasifika students and employers."

Over the next couple of months, CDES will be hosting workshops with organisations across the corporate and public sectors. The line-up includes some big names with the likes of the 'Big 4', also known as Deloitte, KPMG, PWC, and EY, as well as the Ministry of Education.

Afeaki encourages Māori and Pasifika students to get involved and attend the sessions, "[...] we believe it's important for Māori and Pasifika to utilise our services to ensure we can support them to confidently navigate their journey from their time here at the University of Auckland into their future career."

For more information about CDES's Get Recruitment Ready sessions, visit this link: <https://www.auckland.ac.nz/en/students/student-support/career-development-and-employability-services/cdes-events1/maori-pacific.html>

# Pasifika Associations on Show at Clubs Expo



ARIA ITE LALOMALAVA SAMOA (SHE/HER)

Semester Two kicked off last week in the usual fashion as OGGB and the Engineering Building became a bustle with keen students signing up to the various clubs, societies, and associations on offer at the bi-annual Clubs Expo.

University clubs have always been known to be a useful way for students to make new friends and connections. In some cases, they have also been crucial in helping students excel academically and engage with their culture. This is particularly true for Pasifika-student led clubs who have a focus on fostering academic success and cultural pride.

Among the 200+ clubs at the University, you have the long-standing Pasifika cultural clubs such as the Tongan

Students' Association (Taua Pe Foki), Fijian Students' Association, and the Samoan Students' Association (UASSA), to name a few.

Dray Va'ai, Secretary of UASSA, noted that Pasifika students "find it hard to transition [into university] and ask for help." Va'ai recognised that such cultural clubs can act as a "bridge" for Pasifika students to receive the pastoral and academic support they need, as well as allowing them to "find a palpable place to fit in".

Notably, the Village Arts Association (VAA), a newly established club for Pasifika students in the Arts and Global Studies faculties made its second appearance at the Club Expo this year.

VAA's co-founder, Tristan Ah-Sui,

told *Taumata Rau* that before 2021 there were no Pasifika-led clubs or associations for Arts, Communications, and Global Studies students despite such faculties having the highest enrolment of Pasifika students in the University: "VAA was established to fill this gap", Ah-Sui says.

VAA now seeks to facilitate engagement and connection among Pasifika students through various student-led events such as study wānanga, poetry workshops, and social activities.

With all these new clubs forming there seems to be a place for everyone to form meaningful connections at the University. Ah-Sui advised, "Don't be shy...find your group of people who will help you thrive and succeed."





# Why Efeso Collins should be Auckland's next Mayor



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

The world has been in a turbulent era of world leadership. Individuals like Donald Trump and Boris Johnson have lowered our expectations for our world leaders. Division and toxic rhetoric has been a staple for many politicians this past decade. Even leaders such as Prime Minister Jacinda Ardern, who is considered great on the world stage, has vocal advocates against her within New Zealand. The world needs leadership that does not divide, that listens, and brings community to a world in turmoil. No rhetoric, no shit-sliding, no half measures. We need someone who attacks problems with love and an earnest desire to make positive change. You might think it's "only" our mayoral elections, but there's one person who stands out above the rest.

Fa'anana Efeso Collins grew up in Otara as one of many siblings. His time growing up here informed many beliefs he has today. During his time at intermediate, Efeso was told by a Palagi teacher that he shouldn't go to school in Otara because he was "too bright". The insinuation here is that Otara is not a place for bright kids to get an education. This has shaped how Efeso sees the education system and his

ideas on how to improve it.

"More than anything, I want an education system that believes in our young people". Efeso has said "For me, the purpose of education is in ensuring that we create the conditions that are going to harness, support, nurture, and release the creativity, innovation, desire, and passion of every child and young person in New Zealand... That means we need a broad overarching position on education, with a passionate purpose. What we need now is an education system that is culturally responsive. That is going to ensure our teachers know how to engage with our children who are diverse, who come from a multiplicity of ethnic backgrounds."

During his time at The University of Auckland, Efeso became the first AUSA president of Pacific descent. He now runs for mayor and if he were to win, would be the first Auckland mayor of Pacific descent. It feels only right that we finally get a Pacific mayor in the largest Polynesian city in the world, and since he has a history of trailblazing these positions; the hope is there.

Efeso is a big advocate for climate change, which is evident with one of his main goals for Auckland in making

public transport free. Efeso became the chair for Manukau, and his support for the people of that community is consistent, as making public transport free will benefit South Auckland. For many in Manukau, with large families on lower incomes with poor public transport options, the only choice was to keep on driving. Reports have shown that 30% of income for families in Manukau goes towards transport. Freeing up that income to go towards other necessities will allow families and students, especially Pasifika, to put money towards other costs

On the future of Pacific youth, Efeso has stated that "I wonder if we've got a generation [of Pacific youth] that is coming through the New Zealand system saying I want to be more than just what's gone before me. What this next generation has is the ability to tell a new story, and as they develop this new story, they're able to get that pride back"

Efeso is what our city needs right now. We need that sense of community to fix issues that affect all of us. An interview with him will come soon, but for now, register to vote in our local elections.

Efeso For Mayor.





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## Walking Between Worlds

Malo le soifua, Talofa lava, Taloha ni, Kia orana, Fakaalofa lahi atu, Namaste, Ni sa bula, and warm Pacific greetings.

Welcome to the Pacific side of *Taumata Rau*. In this special issue, we tell the stories of our people, for I have found it to be the best way to reconnect to our cultures; to reform our identities and relearn much of what we thought was lost to colonisation.

Our people walk between worlds, whether it be Fa'a Samoa, Te Ao Māori, Anga fakatonga, or the Western world. We all come from several Pacific backgrounds, with many of us laying our roots across communities within Tāmaki Makaurau. Whether it be the central suburbs of Ponsonby and Grey Lynn, the Southside communities of Māngere and Manukau, or the Western streets of Avondale and Rānui.

As Pacific Islanders who have grown up in Aotearoa, we are often made to feel like we are small, that we are a part of only a tiny community within Tāmaki Makaurau. That because our islands are small, we are too. But the truth is, Auckland is the largest Polynesian city in the world and we have so much to offer.

Many Māori and Pacific Island people grow up and are made to think they are dumb; that they are stupid; a mindset that invades the minds of many Māori and Pacific Island kids. Part of our challenge as Polynesians is acknowledging how great we are because we ARE great. Pacific Islanders have a deep history of being creative, imaginative, and innovative. From the sails that brought us to Aotearoa to the art made by the new generation. Our people are powerful beyond measure.

While we acknowledge those who came before us, we have got a generation growing up in New Zealand who want to be more than just what has gone before them. We, the next generation, now have the ability to create and tell a new story for ourselves. Us, the urban Pacific Islander deciding what it means to be Pacific Islander for ourselves. As we tell this new story; we are able to develop our cultures and evolve our identities.

New Zealand is crying out for more of our people in every facet of society, whether it be health, law, politics, or science. My hope is that Māori and Pacific people studying here at the

University of Auckland are able to evolve beyond the factory floor. To be in positions to make important decisions. To be more than what our parents had to endure.

You should all be proud. To be here, to make it into a tertiary education institution that wasn't made with us in mind. We were not meant to make it this far. Our people exist at the intersections of so much trauma and so much pain. Yet, Māori and Pacific Islanders are still here, still fighting, and we will continue to do so, for we have come too far not to go further; we have done too much, to not do more. We are rich in heart, rich in love, and rich in culture.

This is the second edition of *Taumata Rau*, and my hope is that it will be the second of many more.

*The purpose of life is a life with a purpose. So, I'd rather die for a cause, than live a life that is worthless*

*Hei konā mai, Aere rā, nāku iti noa, nā*

**One Love,**

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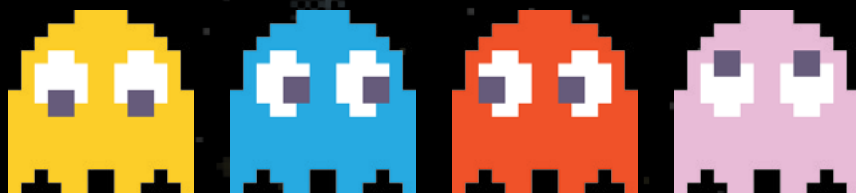
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