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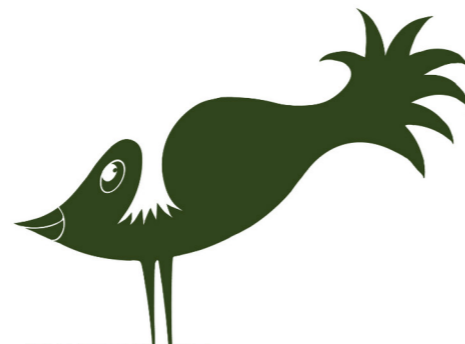


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Editorial

If you're on holiday and just picked up our magazine while waiting for your coffee, Kia ora! Take a deep breath and take a mental picture of this moment in your mind. Life is good. If you're a local, hi! This is your new magazine.

We all play an important role in our community as individuals, but we believe that it's collective work that creates a better society. Coromind is a collaborative project that gives voice and a platform to the people from the Coromandel. Diversity is important to us. We love storytelling, a good laugh, and of course, some thought-provoking conversations.

Coromind is a free magazine with a mighty website where you can find all our articles plus exclusive video content. We also have an audio version available if you want to listen to our writers while going on that bush walk or taking the dog for a cruise.

Scan the QR code on the cover of the mag to access our online content or access **coromind.nz** in your browser. So easy!

Now, sit back, relax and enjoy Coromind!

Peace,
The Coromind Team



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Art Director/Web - Taylor O.G

Production/Marketing - Leonardo Magri

Layout/Design - Sam Jury-Zimmerman

Office Administrator - Júlia Schwenck

Illustrator - Lucas Rocha

Cover - Nick Barry

Contributors - Anusha Bhana, Billie Hunter, Brandon Amoamo, Cindy Williams, Connor De Gier, Dave Burton, Fabian Roberts, Karenza Yates, Macy Costello, Ron Morgan, Ross Liggins, Stewart Pedley, Tanya Arnold, Thomas Everth, Michael Van Dinther

Proofing - Anusha Bhana, Deli Connell, Fabian Roberts, Helen Oliver

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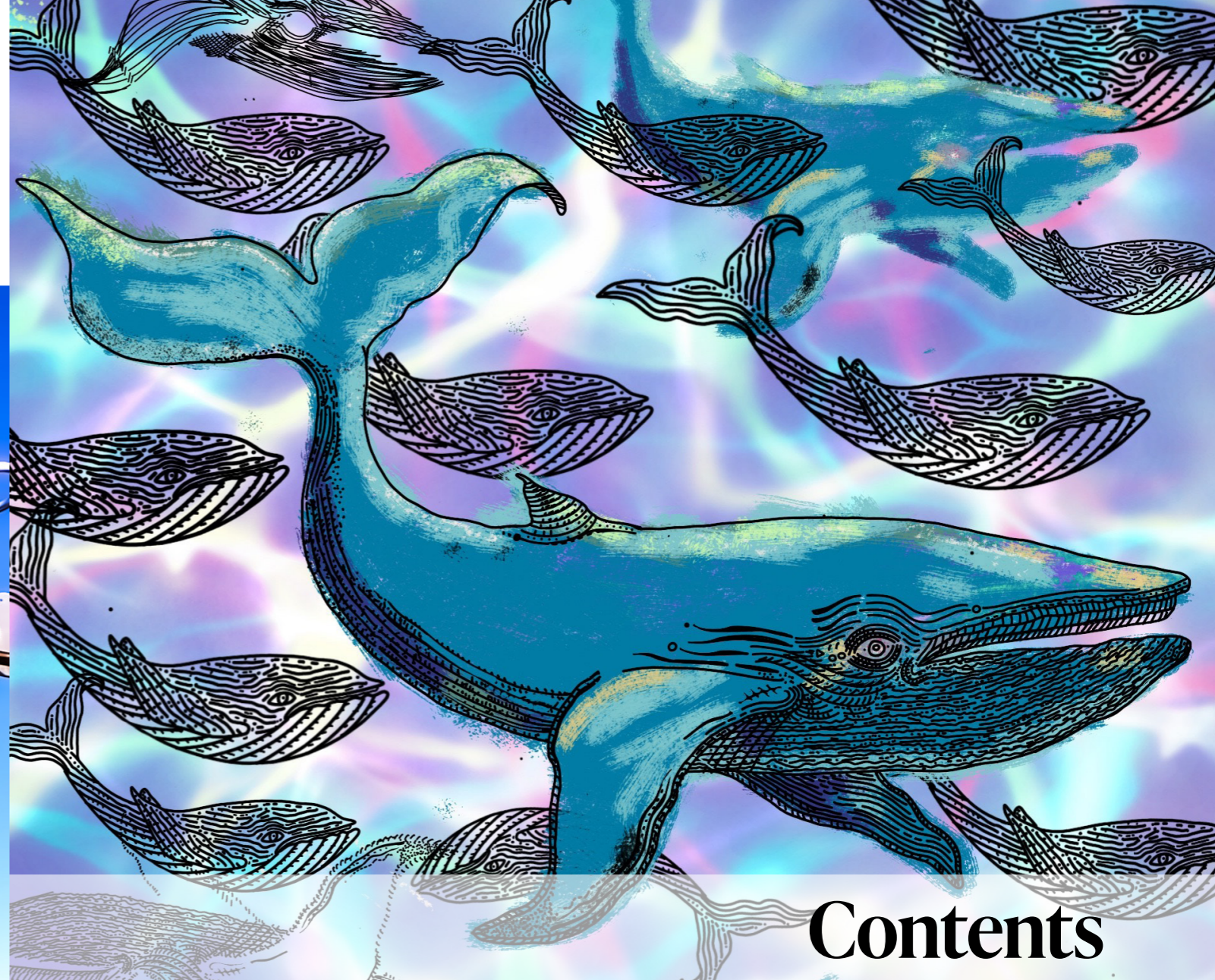
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NICK BARRY



Nick Barry is a lifelong jotter of ideas, scribbler of jokes and sketcher of Dawgs. Nick's art-form lives in a colourful, hand-drawn world where reside the iconic 'Dragon-Dawgs'. His style has been playfully developed over the past 12 years through the capturing of spontaneous thought streams and sketches. His bank of ideas is rich in humour and social observation.

Nick is an avid fan of the humble coloured pencil, but his current exhibited work features Hand-routed timber Dragon-Dawg characters that stamp the walls of homes all around the country. The 3D dawgs are an ode to experimentation with texture, colour, size and, most distinctly, personality.

As well as his recognisable comic text and drawings, Nick Barry is an experienced and coveted scenic painter in film and television. His immersion in the world of special finishes and artistic sculptural techniques draws us into a

tactile world of depth that lies well beyond the 2D. His work is found in a variety of international Netflix and Disney films.

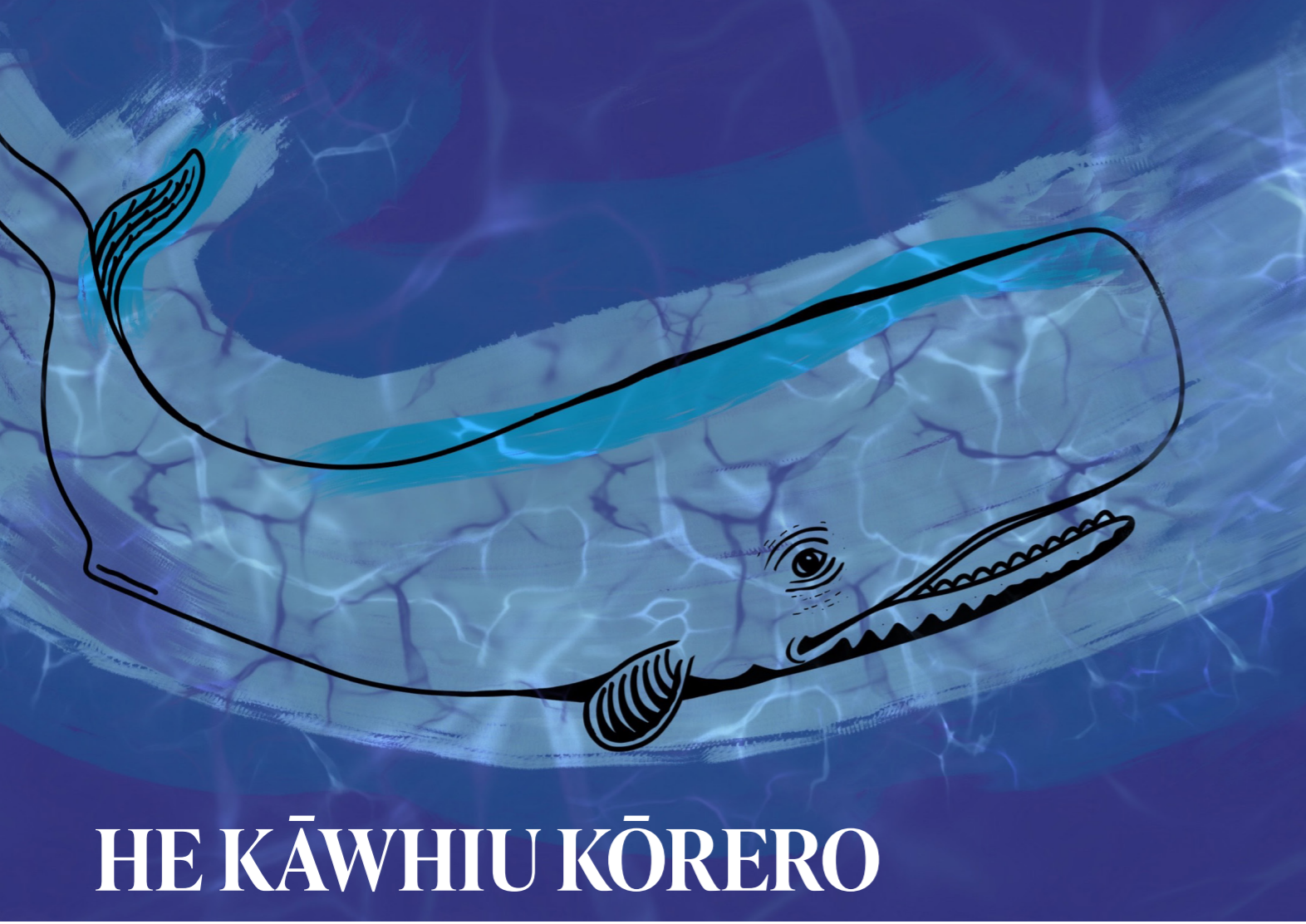
Why Does Art Matter? What is the importance of art to you?

Art flows through me like a tap. I feel lucky to have been gifted with artistic talents. To create art feels like as much a responsibility as a passion.

On a personal level, making art is a lifeline to an artist, and its importance in society follows through from there significantly. The importance of making art begins with its ability to release and process my emotions. I find it easier to express myself through drawings than words, so my art is my primary language. I hope that my work is an offering for people to understand me better.

Making art is an escape into your own world, where decision making with familiar elements and tools can mirror the external challenges of life. The obstacles you encounter in your mind and on the paper often reflect what is showing up in your day-to-day. Making no excuses in your art form teaches you to weave your way through other obstacles in life. Drawing slows my brain chatter; it has become a meditation for me.

Art matters for everyone it touches. It has held importance for thousands of years, and its influence can often transcend social, cultural and age barriers. Like me, so many people find it more moving and easier to relate to visuals than be limited by talk. It would be a bare world without artwork and the influence of art on our everyday lives. Who wants to live in a place where texture, colour, style and ideas don't inspire the senses?



HE KĀWHIU KŌRERO

Ocean Stories¹

TE IKA, TE WAKA TE PUNGA A MĀUI, ME MOTU KĒ (Māui's Fish, Boat, Anchor and Other Islands)

Aotearoa is a Pacific Island nation coming to terms with its whakapapa. Our whakapapa includes pre-Treaty strands originating in Te Moana Nui a Kiwa² and post-Treaty strands from Europe and the rest of the globe. In 2019, Tuia 250 – Te Pōwhiri ki Wharekaho, was a singularly impactful event for bringing these strands together in celebration of our national and local identities in Pare Hauraki.³

800 years after the arrival of luminary navigator Kupe, local iwi, schools and community welcomed a flotilla of waka and ships' crews, dignitaries and well-wishers on the 250th anniversary of Captain James Cook's journey through our region, as he followed the transit of Mercury, under orders of the British Royal Society in 1769.

TUIA I RUNGA, TUIA I RARO (Bind Above, Bind Below, Bind for Balance)⁴

This was also the anniversary of the meeting of rangatira, Toawaka of Ngāti Hei, and the Tahitian ra'atira, Tupaia, a crew member of the *Endeavour*. After connecting through whakapapa, discussions between these wānanga-educated statesmen and scholars lay the foundation for 'the first sanctioned pōwhiri between European and Māori.'⁵

Tuia 250's mission statement, 'tuia te muka tāngata ki uta' ('weaving people together for a shared future') sums up the occasion's vibe and describes how the peoples of these three chiefs (Cook, Tupaia and Toawaka) laid down their perspectives on the marae ātea (the ritual space where oratory occurs) to re-synthesise our current understanding of history-past and future-waiting.

TE ROI A TINIRAU (The Tears of Tinirau)⁶

The weaving together of people and stories brings us to Puhī Wairangi, the ika tupuna (fish ancestor or relative) whose story elicited so much attention in local and national media during late October in 2022. The young deceased parāoa (sperm whale) washed ashore at Matapāua, was towed to Wharekaho and there, was ritually flensed and interred by Ngāti Hei and their supporters.

The 'harvesting' of Puhī Wairangi's remains took place under the tutelage of tōhunga (experts / priests) of the Ngāti Wai people. Like many iwi, Ngāti Wai have strong whakapapa ties to Tangaroa's elder children (whales) and carry obligations to that tupuna in perpetuity. The wānanga (imparting and application of traditional knowledge) invoked by the whale's passing included previous and new students of Ngāti Wai, from the local area and further afield.

TŪKAIAIA KI TE RANGI, NGĀTI WAI KI TE MOANA (As The Sea Eagle Flies, Ngāti Wai Sails The Sea)

Ngāti Wai o Te Moana (The People of the Sea) are one tribe who have played an important role in reviving traditional whale practices within iwi throughout New Zealand. Rangatira Hōri Parata is an acknowledged 'go-to' in the mātauranga tohorā (traditional whale lore) he has learnt and lived, since childhood. He has worked with tāngata whenua, local government and Te Papa Ātawhai (DOC) for decades, developing protocols around whale ritual, rescue and harvesting. A Google search of his name should placate the concerns of any who were caught up in the media "pātero-storm" which emerged during the Puhī Wairangi wānanga. Those whose opinions can change based on quality information and reasoning add to our nation's future-resilience. Those who remain fixed-minded do not. Tērā, tērā ('nough said).

TUIA I ROTO, TUIA I WAHO (Bind the Inside to the Outside)

We are a Pacific Island nation coming to terms with our identity. The process occurs daily, is generational and is organic. Hopefully, it is also kind, enlightened and involves listening. Tuia ki uta, tuia ki tai ... Tihei mauri ora! – Connect to the land, connect to the sea ... the life in them is the life in me.

– Words by Brandon Amoamo,
Kaiako Māori
Art by Lucas Rocha

1 'Kāwhiu' – a type of flax kete used for gathering seafood. 'Kāwhiu Kōrero' – a collection of ocean stories
2 'Te Moana Nui ā Kiwa' – The Great Ocean of Kiwa – The Pacific Ocean
3 'Pare Hauraki' – regional name, of Tainui origin, which takes in the land and sea area from Matakana (in the modern Rodney ward of Auckland) to Matakana Island (off the coast of Tauranga). 'Te Kauwae o Te Ika – The Jaw of The Fish' (according to Te Arawa's Ngāti Hei tradition) and 'Te Tara o Te Ika – The Barb of The Fish' (according to Tainui tradition) are names for the Coromandel Peninsula which is part of the greater Pare Hauraki area.
4 A reference from the karakia which gave the Tuia 250 Events of 2019 their names. Here, a reference also to balance, equity, partnership and Te Tiriti o Waitangi – our founding national document. Contrary to the poorly informed opinions of a minority, the 'te reo' version of the Treaty over 500 hapū or tribes signed was all about partnership. Only 30 odd signed the English language version which spoke subjugation to the Crown and relinquishing existing rights. International law does not recognise the latter.
5 From Destination Coromandel - 'thecoromandel.com' – posted by Emma Darragh in 2018
6 Tinirau was an ancestor sought out by whales as he could communicate with them. 'Roi' refers to the tears he shed when his spirit-familiar, a parāoa called Tutunui, was murdered by the priest Kae. Tinirau later avenged Tutunui's death.



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Time, Bread & Soup

"Most of the Time Management solutions, tools and techniques work against human nature; people are just not as self-disciplined as we theorists thought" writes Alec Mackenzie in his book *The Time Trap*.

Interesting thoughts, which are supported by the experiences of many of us as we wrestle with the challenge of how to get a growing number of things done within a seemingly smaller amount of time.

Managing our time is not about time; we all have the same amount in a day, a week or a year. Nor is it about management; we can't control time. Time management is about choice and about us as individuals. How we choose to spend our time will determine the results we get. But we won't all make the same choices! Why? Read on!

How are you with time?

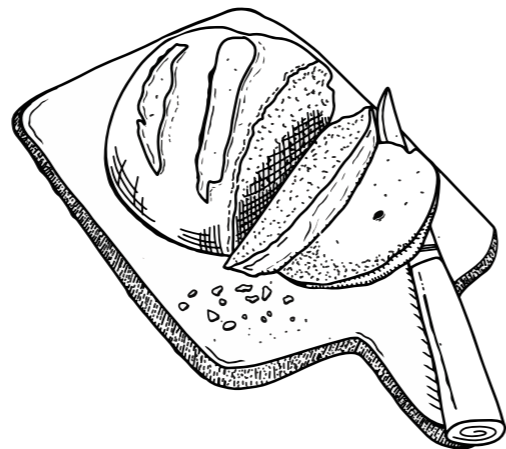
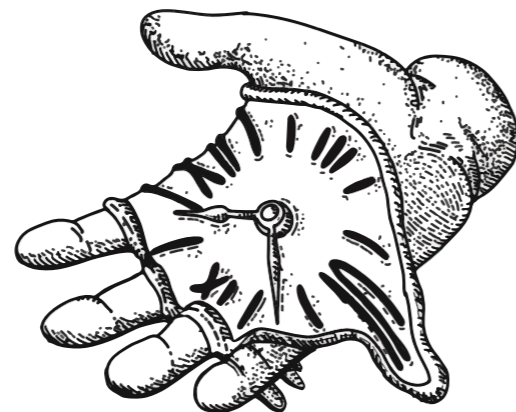
Different people perceive time differently. To some of us time is a finite, measurable, tangible commodity. Like a loaf of sliced bread, it can be shared around very simply and specifically. To others time is a much less tangible item. In fact, it is more like a large bowl of soup, difficult to divide according to any set of rules and difficult to distribute evenly.

To determine your inclination towards bread or soup, tick the characteristics below that best describe your approach to time.

1. Can be unstructured
2. Focused on tasks and results
3. Responsive to what's going on
4. Can become frustrated with chaos or the unexpected
5. Strong on relationships
6. Prefer to complete one task before starting another
7. Can lose focus on the important tasks, while busy on interruptions
8. Can measure progress on a task
9. Can multi-task readily
10. Take a structured approach to work
11. Find it difficult to measure a day's achievement
12. Stay on track easily
13. Enjoy finding new ways of doing things
14. Can be inflexible

Count the ticks for the even-numbered statements ____
This is your preference for the "Bread" approach to time.

Count the ticks for the odd-numbered statements ____
This is your preference for the "Soup" approach to time.

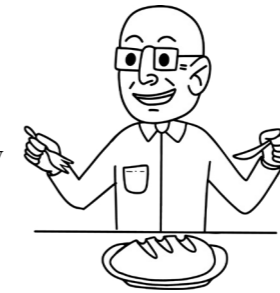


Here is some more information to help you understand how you approach time and how you could make better use of the time you have.

The Bread Approach

Useful Qualities

- Structured and logical
- Do things in a step-by-step way
- Plan and stick to the plan
- Tend to be proactive



Potential Drawbacks

- Can be inflexible or rigid
- Dislike interruptions
- May prefer to be doing a small number of tasks at once

Development Strategies

- Learn to say "Yes" to interruptions
- Allocate some "chaos" time in the day
- Be prepared to help others to get their work done
- Chill out and go with the flow

The Soup Approach

Useful Qualities

- Don't need a lot of structure
- Do things as they occur
- Happy working on many tasks simultaneously
- Tend to be responsive



Potential Drawbacks

- Can be scattered and get swamped by too many tasks
- Accept interruptions too readily
- May tend to take on too many tasks at once

Development Strategies

- Learn to say "No" to interruptions
- Set goals based on outcomes, rather than time
- Use a diary to keep focused on the important activities
- Focus on getting your own work done as well as helping others

Remember, neither of these approaches is better than the other, and when used together the results can be spectacular!

Timely Tips

Whichever your preference, here are some more tips that will save you time. Choose two or three and practice them until they become a habit.

- Do jobs at the times when you're at your best for them
- Keep asking yourself "Is this the best use of my time right now?"
- Rather than prioritising tasks, prioritise the outcomes of the tasks
- Ask yourself "Am I the only person who can do this?"
- Remember when you say "YES" to something, you're saying "NO" to something else
- Check whether you are allocating your time according to your head or your heart
- Divide a large task up into manageable sections and do them one at a time
- Measure Urgency and Importance when setting priorities
- Use "To Do" lists showing the duration, due date and priority of the task
- Estimate based on "Most Likely" size of a task rather than "Best Case"
- Use the BLF approach (Big Lumps First!)
- Focus on one task at a time; remind yourself that you will get to the others
- Fix the cause of a problem rather than the symptoms
- Schedule admin, planning, meeting preparation and meeting follow-up

And when you're making choices about your use of time:

1. Notice the approach you're taking, is it bread or is it soup?
2. Remember that your perception of time may be different to other people's.
3. Consider the effect of your use of time on you, your family, your friends or your team. Are you getting the results you want? Are they getting the results they want?

- Words by Dave Burton, Potential Developer
Art by Lucas Rocha

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The Taonga (Treasure) Of Multiple Perspectives

Are you willing to look and listen before you speak? This challenge is set out for you to accept the state of ambivalence when faced with multifaceted issues and then start asking the right questions

When looking at some of the large-scale developments in human society over the past decade, one cannot help but notice a concerning toxic trend: that of hardening of stances, narrowing of positions and the appeal to anger and fear driven by self-righteous, intolerant and entitled perspectives that see *difference* as a threat to identity, sovereignty and privilege. However, embracing and promoting *difference* is the source of all progress. The truth of this will sink in when thinking about that for a while. And most importantly, tolerance and the embrace of difference is the gift that makes freedom possible. Freedom is only ever as real as the freedom to be different that is granted to all others.

Aotearoa is in an enviable position in this regard. As a bi-cultural nation by its historical origin and now becoming increasingly multicultural through immigration from all corners of the planet, we are a people made from a braid of different cultures and perspectives. This is our ultimate strength and, if cared for with aroha, will continue to make our country a place envied by many for

its cultural diversity, freedom to be and embrace of the possibilities of the new. But we do need to care for this spirit. Sadly, freedom is easily lost if a society is taken over by fear of difference on which the evils of fascism rise, amplified by demagogues that call upon racial or national identities and instill hate of others as means to gain power. History is littered with the corpses of millions, killed in pursuit of such small-minded and evil agendas. This century appears to be poised to revisit some of the dreadful times of the last century unless we counteract this trend wherever it rears its ugly head.

What makes these matters an urgent concern are the current global economic developments which hint at a fundamental shift, from a century of post-WWII exponential growth to an epoch of coming to terms with the "Limits to Growth" which were so clearly signaled last century by the book with the same title of the Club of Rome. From climate change to the collapse of ecosystems and diminishing natural resources, the signs point to more

austere times ahead and challenges that the living generations did not have to endure or experience. And in these times, the most precious taonga we collectively hold is our tolerance, social cohesion and embrace of our nation's diversity. Because the challenges ahead are far better navigated if we explore multiple perspectives, listen to diverse voices and learn from each other. We can take a 'leaf' out of the book of nature here and see how life evolved against many odds in the form of a web of thousands of very different species in mutual support. Monocultures are toxic evolutionary dead ends and ill-suited to produce evolutionary solutions to a changing environment. Monocultures in society are equally toxic, leading to conformism and, eventually, the elimination of the freedom and diversity needed to explore many potential pathways into the future.

When the sperm whale stranded a few weeks back at Matapāua bay, our community's spirits seemed tested by this comparatively small challenge. For some, inexplicably, the whale was just an unwelcome disturbance of their perceived entitlement to undisturbed access to all beaches, free of any form of trouble. They argued that the whale should be expediently dragged off to sea to be sunk, out of sight and out of mind, and they worried about the cost of the whale to the taxpayer.

However, for Ngāti Hei, our local iwi, the whale was a once-in-a-century offering of the sea, 'he taonga Tangaroa', to reconnect with indigenous customs for the celebration and use the resources it presented. In the past, before the first generations of European settlers and their whaling fleets decimated the whales and drove some of their species close to extinction, whale strandings regularly provided Māori with important resources that enriched their lives. But since then, these events have become a rarity. It is only now that whales are slowly recovering in numbers, with some species still remaining endangered and close to the possibility of extinction.

For the Department of Conservation (DOC), the whale stranding posed a significant and weighty challenge to respond to. Tending to marine mammal strandings is part of the department's designated role under the Marine Mammals Protection Act 1978, and there is a specific protocol in place for such a case and has been for a long while. One key point of this protocol is the "Enabling cultural protocols – this involves consulting with local iwi and hapū through every step of the stranding, including rescue, euthanasia, sampling and disposal". And this is exactly what then happened. The local iwi, together with experienced whale stranding expert

Hori Parata from the Northland iwi Ngāti Wai and his team, organised a traditional flensing and burial of the whale at Wharekaho beach on Ngāti Hei property. And DOC assisted with the towing of the whale to Wharekaho and securing the site for health and safety aspects. The culturally significant parts of the whale were harvested and retained for use. The rāhui placed on the beach during this process was lifted soon after.

The whale story shows that solutions can and will be found if we listen to each other, explore the rich benefits of multicultural perspectives and cooperate

in good spirits on solving challenging issues. The real tests of society lie in our future. As we test the limits of our human impacts on the planet's ecosystems, we will need to reconsider many of the old wisdoms from a time when humanity still lived in explicit dependency on the health of our local environments. European and other settlers have much to benefit from understanding the perspectives of kaitiakitanga and mātauranga Māori as we work through the challenges to make our society sustainable and compatible with what nature can provide.



Note: The thought-provoking, unique drawings in this article were generated for me by the DALL-E artificial intelligence drawing system.² The first one was generated by prompting the system with the words: "two sided face with one side maori new zealand, the other side european, surrealist line drawing"; the second was generated for "bicultural maori new zealand whale, surrealist line drawing". I admit astonishment and a sense of unease that an artificial intelligence system is capable of doing this. I am still processing what this means and heralds for the future.

- <https://www.doc.govt.nz/nature/native-animals/marine-mammals/marine-mammal-stranding>
- <https://openai.com/dall-e-2/>

- Words by Thomas Everth, Teacher & Researcher
Art Left by Lucas Rocha

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These are some of the incredible guests so far since our first show in February 2022:



Bryce Langston: Host of one of the biggest YouTube channels on sustainable living, 'Living Big in a Tiny House' has over 4.3m subscribers and more than 600m views on YouTube.



Tipene: "Best Māori Urban Artist" 2019, Tipene has 10m plays on Spotify and YouTube. He is a teacher and social worker who heavily promotes Māori culture and youth empowerment.



Leigh Hopper: Director of Hopper Developments, Leigh is one of the most prominent and influential developers in New Zealand.



Āwhina & Te-Taima: These twins are passionate about their culture and language. They have a massive following and create online content aiming to entertain their audience but always pushing the importance of speaking te reo Māori.

"Kiwis have a special perspective to offer. Talking to locals and guests from other parts of NZ teaches me about active listening and respecting diverse opinions. In giving space for the people of Aotearoa to tell their stories, Altbays is creating a unique legacy from the Coromandel."

Leo Magri, Altbays Show host

Hey there, Altbays Show family here! Did you know that 5.07 billion people in the world use the internet? In New Zealand, 94% of Kiwis are online, and 82% are on social media. Remember when we only had four or five TV channels available to choose from? It's estimated that currently YouTube has more than 114 million active channels. And this is only one video platform that we are talking about. Things change so quickly! Nowadays, if you are not creating online content, you are probably consuming it. There are many ways of describing a generation, and this one seems to be the generation of broadcasters.

At Altbays, we take online presence seriously. Our professional studio is located in the stunning beachside town of Whitianga, Coromandel where our podcast/videocast is live-streamed three times a week on YouTube, every Monday, Wednesday and Friday at 7pm. We care about connection, community, and conversation.

The Altbays Show opens space for people to talk in a relaxed, non-judgemental environment. We invite a range of guests – from surfers to sociologists, boxers to business owners, politicians to property developers – to chat with us in an authentic, laid-back way.

Our approach is resonating with our rapidly growing audience. The shows are accessible, entertaining, and informative. We are filling a unique gap in online media in New Zealand.



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Career Clarity for Youth Through Creative Mentoring



Local music producer Dave Rhodes mentors Mercury Bay Area School students for Creatives in Schools programme

"What do you want to be when you grow up?" It's a question that is constantly asked of us when we're young, especially during those high school years. At that age I had these idealistic dreams of being a doctor, a mural artist, or a UN ambassador. There was a career counsellor at my high school, but I remember that feeling very prescriptive and uninspiring. I had no idea about the realities of any of those professions, and spent quite a few years, post high school, trying different jobs out to see what I liked, meandering along with no clear career direction.

So this year when my partner Dave Rhodes spent two terms being a Creative Mentor at Mercury Bay Area School (his ex high school), I was intrigued! After most sessions he'd come home and tell me how fulfilling it was for him to be able to share his industry knowledge, and how receptive the students were to his mentoring. It made me think about the importance of mentoring for high school students, and what a profound impact being mentored by an industry professional can have on how you realise your ambitions. I chatted to Dave and some of the MBAS students involved to find out how it went.

A few weeks ago a group of MBAS students gathered at the Monkey House Theatre & Cabaret Lounge to celebrate the release of an EP of original music they had recorded professionally, under the mentorship of Dave. The EP entitled 'MBAS South Highway' is an eclectic mix of original compositions showcasing extraordinary talent and all made possible by the Creatives in Schools well-being programme.

“The project was focused on songwriting and recording the students’ original compositions. We spent quite a bit of time doing pre-production, working on song arrangements and instrumentation,” says Dave.
 “Then we moved onto recording the songs focusing on the individual performances of each musician, and showing them how to record these performances to a professional standard.”

Delivered by the Ministry of Education in partnership with the Ministry for Culture and Heritage and Creative New Zealand, Creatives in Schools aims to inspire rangatahi by increasing their awareness of careers in the arts and creative sector, enhancing their well-being and supporting them to build skills in communication, collaboration and creative thinking. MBAS worked with Dave to put together a creative project, and applied for a place in the programme.

“The project was focused on songwriting and recording the students’ original compositions. We spent quite a bit of time doing pre-production, working on song arrangements and instrumentation,” says Dave. “Then we moved onto recording the songs focusing on the individual performances of each musician, and showing them how to record these performances to a professional standard.”

MBAS music students from Years 11, 12 & 13 collaborated to produce 6 original songs, with singers, songwriters, musicians and producers working together to perform the compositions. “When it comes to producing music, both the songwriting and recording, it’s really important to collaborate, so you can bounce ideas off each other, continually improve what you’re doing and come up with fresh ideas. I love that creative process and it’s probably why I prefer to work with bands more than solo artists, because of that creative group magic!” says Dave.

Most of the recording took place at the MBAS recording studio, with a few students visiting Dave’s recording studio to record vocals, some instruments and observe the mixing process.

Guitarist and singer Alex Litherland (Y13), who also designed the cover art for the EP, drew plenty of inspiration from the project: “Hearing a song that I co-wrote on Spotify and seeing the whole recording process from start to finish definitely made me want to record more songs in the future – firstly ‘cause it sounds pretty cool but also because anyone can listen to it now which I think

is awesome.”

Dave has been mentoring youth in music production throughout his career, through the Ignite Youth Music Mentoring programme, recording and songwriting courses at Depot Sound Recording Studio and Play it Strange. “I love seeing young people connect with something I’ve shown them, and see their excitement to try it for themselves, especially practical knowledge they can use.”

Most of Dave’s clients are also young and emerging artists. “Even though it’s not officially mentoring, it ends up being like that during the recording process, because you’re always trying to get the best performance out of someone, and when you have those conversations inevitably you’re passing on knowledge. Sometimes you can mentor people without even realising it.”

There are plenty of technical aspects to music production which can be overwhelming for the uninitiated, but Dave’s ability to explain things in plain language supported the students to broaden their knowledge.

Bass and ukulele player Charli McDougall (Y13), with her keen interest in recording and mixing, found a renewed sense of confidence in her abilities. “I’m the only one in my year group that was interested in recording and mixing, not just performing. Being the only student who could operate the school’s audio equipment also meant that I was a little under-appreciated throughout my time at MBAS,” says Charli. “Dave’s mentoring gave me back my confidence in this field.”

The project also gave Charli added certainty about what to pursue after high school. “I knew I wanted to study sound engineering but because of this opportunity I was able to find out what kind of producer I wanted to be. This changed how I approached my studies and now, while my course generally has a focus on studio-based recording, I’m able to work more with live sound

because this mentorship gave me the courage to ask. Dave showed me the other side to the industry that I had been dying to see and I am so grateful.” Charli will be starting Wintec’s Bachelor of Music and Performing Arts in February 2023.

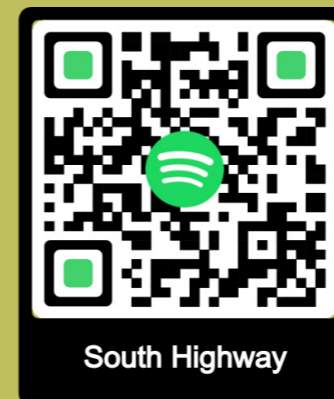
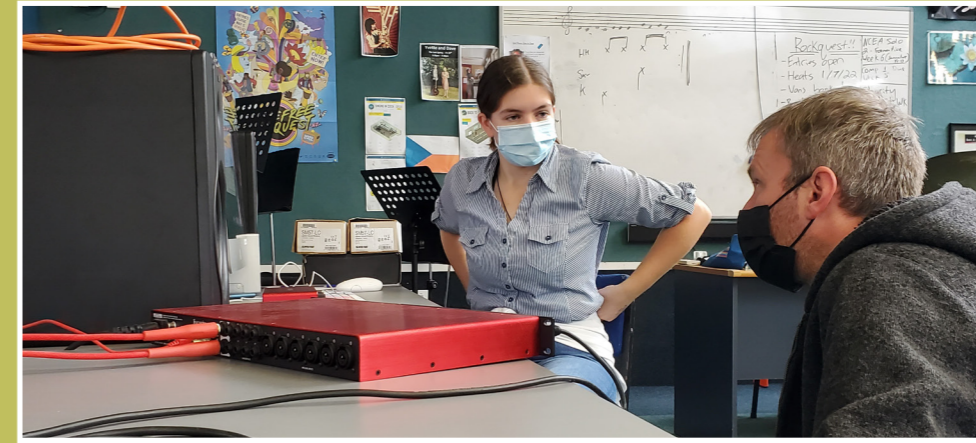
The clarity that mentorship can provide a young person can be life changing, which keyboard player and violinist Taiju Watanabe is grateful for. “From being mentored by Dave, I felt the possibilities with my ability to compose and record. It really pushed me towards the composition pathway. I had always wanted to compose and record original songs since when I was little, so it was a great experience learning from Dave.” Taiju will be starting a Bachelor in Music with Composition at the University of Auckland in 2023

MBAS Head of Arts Faculty Dave Mulholland was also happy with the outcome, with this being the first time MBAS has applied for funding for a programme like this. “It’s really opened doors to career pathways for students both as recording/performing musicians as well as recording and sound technicians. The majority of the Year 11s and 12s are continuing with music at school next year and we’ve applied to Creatives in Schools so we can run the project with Dave again in 2023.”

For all those aspiring young musicians and music producers out there, not quite sure where to start or whether music production is the right path, Dave has some simple advice.

“Get stuck in. Write and record lots of songs and learn as much as you can by doing. Don’t get hung up on making it perfect. Don’t be afraid to fail. Just do it and enjoy the process.”

– Words by Anusha Bhana, Storyteller/Advocate



You can listen to the MBAS South Highway EP on Spotify (scan the QR Code) and all the usual streaming platforms.

Learn more about Dave Rhodes Productions at www.daverhodesproductions.com or contact Dave on iamdaverhodes@gmail.com

Page 16
 (Top Left) Petra Campbell recording vocals

(Top Right) Awa Illingworth and Francie Lidgard rehearsing Francie’s song

(Bottom Left) Layla Vickers recording drums

(Bottom right) From L-R: Violet Robinson, Georgia Litherland, Dave Rhodes, Che Simmonds, Emma Jones rehearsing their song ‘Mirror’

On this page
 From L-R: Dave Rhodes, Petra Campbell, Brielle Cottier-Hall, Brooke Loudon recording vocals

Charli McDougall learning how to operate Pro Tools software

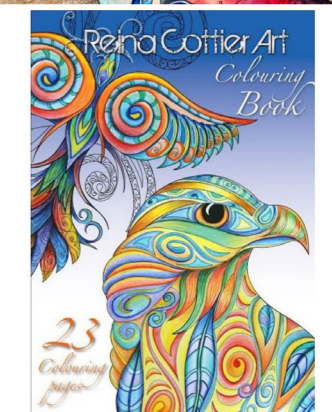
MBAS South Highway EP cover art designed by Alex Litherland

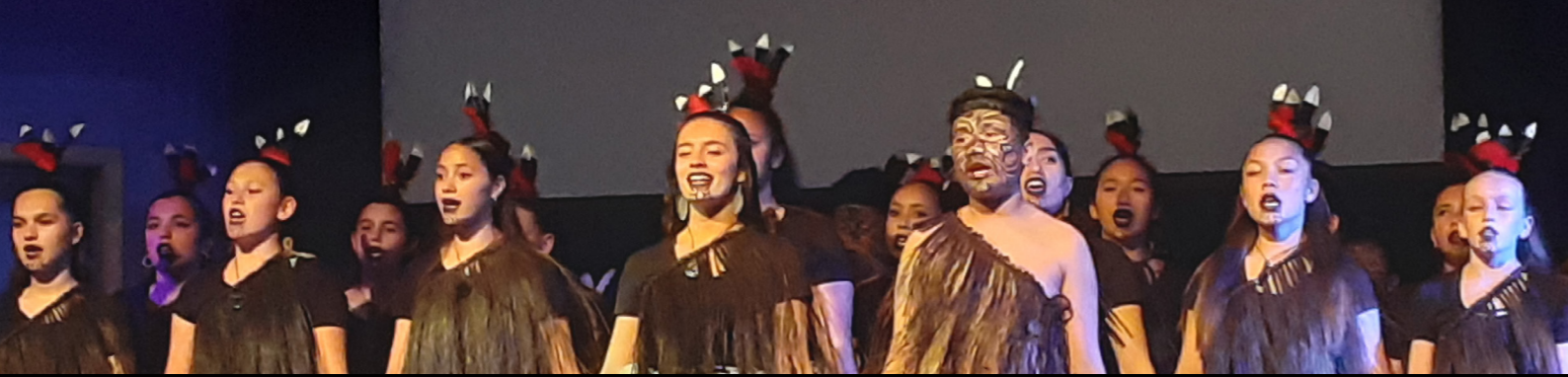


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Ngā taurira o Kapa haka ki Whanganui-a-Hei o Whitianga-o-Kupe



The War of Toi Whakaari

A life's journey unfolds before your eyes as a Kapa Haka stalwart shares her tale of bloodlines and connections.

When I think of 'The Arts' my mind wanders to an overflow of vibrant colours and textures, free-flowing movement with drama and excitement. I think of melodic sounds, tantalizing the ear drums with rhythm and vibration. I think of wānanga (discussion) and thought provocation. I think of my whānau (family) and my place in this world. 'The Arts' – an expression of creativity and storytelling, and as a means of expressing one's culture and identity.

I fell in love with Kapa Haka or Māori performing arts at 5 years of age, after my whānau had moved back to our hometown in the central north island of Raetihi where I was enrolled in the bi-lingual class at the local kura (school). We would compete in interschool Kapa Haka and regional festivals each year. My school days were filled with hours of practicing, learning new songs and choreography. Day after day we would sing the same songs over and over, songs of our local history, songs of love and loss, songs of bloodlines and connections between whānau. Little did I know that what was actually taking place was the transmission or download of mātauranga (knowledge).

In each song there was such rich history and multiple layers of meaning. At 5 years old I was enriched to know so much about my culture, who I was and where I had come from through these performing arts. I loved when I was on stage, there was something truly powerful in this 'self-knowing' and the utmost confidence that comes with it. The resolute beauty you feel when adorned in your cultural attire: with piupiu (flax skirt) swaying from side to side, gorgeous pounamu pendants hanging from your neck and moko kauae (chin tattoo) etched on with temporary paint; a glimpse into what I would look like when I am older. The discipline you learn and apply as an individual, but also as a kapa (group), standing to attention, not breaking rank, awaiting the call from your kaea (leader) to give it 1000% and 'haka your heart out', leaving nothing left in the tank. For this was war. A beautiful war, a war of performing arts.

I consider myself one of the lucky ones. I got to immerse myself in the arts and cement my identity quite quickly in life. Some tamariki (children) never get the chance and they can get lost along the way. I got to perform and stay in this environment for 8 years until my whānau moved overseas, where my progression of culture and identity was shelved whilst

living in a foreign land. And yet, void of my native tongue and practices, I soon learnt to use the skills that Kapa Haka had taught me to get by: discipline, public speaking, performing, conveying myself through song, dance and literature. I was armed with the life skills to navigate through the toughest times. The power of art.

Fast forward a few years and I still hold the same love for Kapa Haka for it gave me so much and opened so many doors. I am still connected with a group of friends who meet up weekly to run through various waiata (songs), keeping the transmission of knowledge flowing. But now it is different. This time I am privileged to watch my own tamariki grow and learn all about who they are as young Māori, to watch their first Kapa Haka festival – held in Te Aroha mid-November 2022! I felt elation as a parent watching them on stage, with pride beaming from their faces as they expressed themselves authentically in an environment made especially for them. I now understand why my dad would cry like a baby whilst watching me on stage ... I get it now, Dad.

In the world we currently live in, with people disconnected from their whānau, separated from their culture, struggling with identity issues and subsequent mental health problems, how would the arts not matter?

I love what they are doing in the Department of Corrections with their Hōkai Rangi strategy, a strategy that uses Māori culture to rehabilitate Māori prisoners. Performing arts groups from nine different prisons around the country will compete against each other as a part of this initiative. Not only will it lift their spirits but the prisoners



will gain NZQA credits that will count toward their educational attainment. It also provides them an insight into better pathways, creating opportunities of growth, connection and reintegration into society when they leave prison.

That's the power of art when it is viewed holistically. We can utilize this amazing tool to inspire our tamariki, heal trauma, bring together our communities and even to unite our national identity! Let art heal our world, one song, one performance and one haka at a time.

Watch this space e te whānau, we could very well be working on something special for our community here in Mercury Bay.

- Words by Billie Hunter, Big believer in Māori Performing Arts

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Born & Raised Warren Lee

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Fourth generation Lee in Whitianga.

I now live in Alaska and have been here for 30 years

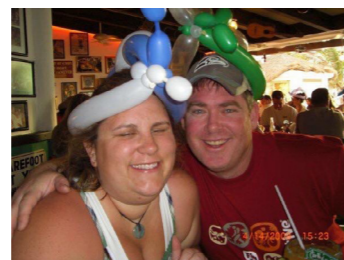
I lived in Whitianga from 1971-1992. I attended MBAS From kindergarten 'til sixth form.

When I left school I worked for my Dad as an electrician for three or four years, then moved to the USA where I worked in construction for about 18 months, finally moving to Alaska. I worked in construction in Ketchikan Alaska for about four years, then moved back to Whitianga to work for my Dad again. That lasted about eight months until I decided to return to the USA and became a full-time firefighter EMT for the City of Ketchikan, Alaska. I have been working as a firefighter EMT for the city for 23 years now.

I try to get back to New Zealand whenever I can. The last time I was back in Whitianga was 2019 to take care of my Mom after open-heart surgery. Things don't seem to change there much, just everything has a new coat of paint.

My hobbies here are spending time with the family; hunting, fishing, camping, sharing time with friends and just enjoying life.

As far as getting back in touch with friends... Facebook seems to do a pretty good job of that. It would be nice to get in touch with some of the people who I went to school with.



The changing art of education - Part 1

My first memory of formal education was my first day at primary school. My teacher was a stern, sad, wrinkled woman who I thought was very old. She went by the name of Mrs G so I assume someone once loved her, or perhaps had to marry her. But by the end of my first school day, I definitely didn't love her, mainly due to the fact that she hit me on the knuckles with the edge of a ruler for some minor infringement of her classroom management rules. I mostly succeeded in avoiding corporal punishment during the rest of my primary school years apart from the odd whack on the hand with a leather strap. However, when I started high school, things were about to change.

One afternoon, during my first week at a boys only college, I attended my third form divinity class where the Presbyterian idea of 'truth' was imposed upon us. The teacher, who was a minister, took exception to my not paying attention to his bible lesson and ordered me to go and wait outside his office. After the class finished, he appeared and with his face a few inches from mine, admonished me for the sin of not listening to his religious propaganda. He caned me four times, the standard punishment in those days, unless you did something really bad like swearing at, or disobeying a teacher, in which case you got what we referred to as 'six of the best', a beating that often drew blood. After this abuse, he asked me in a sinister voice, "Now, what do you say, boy?" I couldn't really think of anything intelligent to say especially with my arse hurting like hell so with quivering lips I spouted out, "Thank you sir," hoping like hell it was the right response. "You don't mean that boy" he shouted, to which I answered, "Sorry sir," and quickly retreated to show my friends the four stripes on my backside, considered a badge of honour at school at that time. We were always told by our abuser that we were caned "for our own good" and that it taught us self-discipline. I wonder what it taught the caners; or perhaps it was a therapeutic way for them to relieve the stress of an unhappy marriage or being inescapably trapped in a gay closet. Who knew the causes of their unhappiness?

So much for teachers. Now what about the students? Well, I remember high school as a place where you memorised as much as possible and regurgitated it in exams, and if you had a good memory and/or were good at sport, you became a prefect. These fortunate teenagers had grand powers in some schools, especially at single-sex boys' colleges. At one, they were even allowed to have what they called 'fags' - younger boys who would run around doing the prefect's bidding (who said slavery didn't exist in our day?). Stories of corporal punishment administered to 'fags' by adolescent prefects also abounded.

So, while there was a lot of rote learning and sport, coupled with dubious methods of discipline, creativity and critical thinking played very minor roles. The most creative thing I remember doing was donning a tutu and performing a can-can dance at the school concert with other members of the first fifteen rugby team. Our thirty hairy legs being thrust this way and that did elicit a few laughs from the audience and might have been quite exciting for one and a half members of the team who were possibly gay, if statistics are to be believed. Being gay was never talked about at my high school except when boys used the derogatory terms prevalent in those days. One friend told me how, as a teenager at a boys' school, he realised he was gay and visited the school chaplain to seek some guidance, only to be hit on by his 'counsellor'. Well, you can imagine how confusing this was for my friend - and no, the chaplain wasn't a Catholic priest!

I left high school in December 1968 with no idea what I would do in the coming year. In fact, I never even considered what I would do until my father asked me one day "What are you going to do son?" How was I to know the answer to this vexing question? I was 17 for god's sake and they wanted me to decide about the rest of my life! In the end, because both my cousins were doing accountancy at Auckland Uni, I said I would do the same even though I didn't have a clue what a debit or a credit was. I wish I had

never found out as it was about as interesting as reading a bus timetable for the wrong bus. But in those days, uni was free, and having been thrust into a future that some of us didn't really choose for ourselves, we didn't feel guilty if we stuffed around and didn't study, which is what some of us did for the first year, especially when the surf was up at Piha and we could borrow a parent's car. Capping week was always fun, but some of the pranks were a bit sketchy. I remember, late one night, a fully dressed mannequin hung by the neck off Grafton Bridge, 100 feet above Grafton Gully, to greet early morning commuters driving to work. As you can imagine, it wasn't well received by the public or the police.

Anyway, at the start of my second year, fortunately or not, I met friends who were more conscientious about study even though their weekends were spent partying and imbibing various dubious substances. So, after 3 more years of actual study, I graduated with a B. Com in which I included subjects like social anthropology, psychology and maths to spice up the dryness of economics, accounting and commercial law. During that time, I would sometimes walk through Albert Park to the CBD where I would see lawyers, accountants and important looking business men dressed in natty suits, hurrying around on important looking business. I remember thinking that I could never be part of that life and wondered why I was studying for it. Anyway, in the end, I finally achieved my degree but I didn't get to attend the actual graduation ceremony where you get to wear those funny hats and robes, as the surf was pumping on that day.

(to be continued.....)

- Words by Ross Liggins
Art by Lucas Rocha
Ross' graphic by David Thomas Bayer

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Filiopietistic

When we're squeezed by chaos and under duress,

When our foundational rocks melt under stress;

We often look for the familiar and find some comfort there;

A safe haven and refuge when our courage has gone elsewhere.

When a brave heart is on the down-low,

Breathe deep and make your racing heart beat slow.

And when that which can be relied upon, vanishes;

You have to think of more than just bandages.

When the future's looking bleak,

And you're so scared you cannot think or speak;

Look back and find your forebears.

What could ever catch them unawares?

Maybe the answers reside with the deceased.

Open your heart, pray to the mortally released.

Maybe the best has already been.

Are things truly better with the computer and machine?

It's probably unrealistic to be filiopietistic.

It's certainly quite mystic,

Though a little pessimistic, if the future and the present aren't better than the past.

If we learn nothing from history,

Surely the unknown becomes alarmingly vast.

Graeme Eady

flowers grow from dirt

on the side of a dusty car

< flowers grow from dirt >

- so true

ideas grow from fleeting observations

friendships grow from brief encounters

love grows from hesitant beginnings

and - sometimes - poems grow from sorrow

Helen Oliver

(published in Proverse, Mingled Verses 6, Hong Kong, 2021)

(give me thirty three more poems)

I took the wrong bus
and went the opposite direction
and I found a ride back,
a stranger

we drove

past a bar across the road from a familiar cemetery

where green and blue coffins were piled outside

I almost cried,

we drove

and then I was sitting on a small boat,
looking back towards the water

and sea lions followed the waves like a new religion

as my thoughts faded away

the sky was old,

clouds were still

and then I entered a small concrete house

where a pale lady showed me around,

it was a small room and I asked her

"are we in the USSR?"

and she didn't know the answer

and she remained in silence, showing me around with her hands

pointing at old portraits and monochromatic dusty furniture

and her son suddenly arrived

and I knew we were in the USSR

and her son insulted me

and I ran away

and the streets were cold,

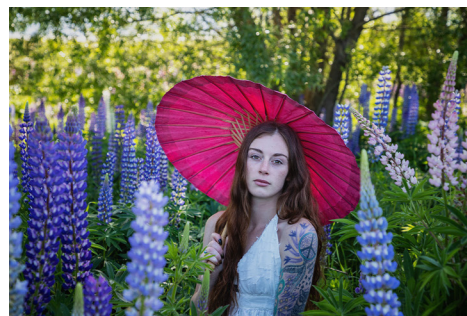
surrounded by steep grey walls

and every man that ever existed was sitting up on that wall

and they insulted me too

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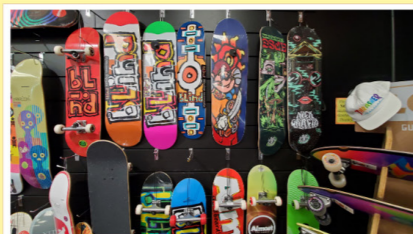
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CONNOR DE GIER

TikTok: @connoronraro

I started off skating as my older sister has friends that used to be really good at skating, so I tried that out and the first day they taught me how to drop. I thought skating was pretty cool until I met a new cousin of mine and he was really good at scootering and had a professional sponsor.

He moved here from Australia because his mom married my uncle, so he joined our family and we lived quite close to my local skatepark, so I would always see him riding there. When I saw him scootering I thought it was so cool and wanted to be just as good as him, so I got the old razor scooter out and started using that. I then fell in love with scootering and got a new scooter and started progressing to what I am now.

Scootering is an amazing sport as you are able to get outside and have fun learning new tricks, like a Flair. This trick isn't too hard for me as I have had years of practice doing the trick but I would personally say it's a 5 out of 10 difficulty because it's scary going over your head while doing a 180.

Flairs are one of my favourite tricks as they have a very nice flow to them while they are a nice trick to do and see. I also like this trick as not many people can do it, making them somewhat rare to see.

Scootering is a sport you have to keep working at and giving it your best to become good at. It definitely isn't as easy as people say it is, you have to put in the work to become good.

Cross Your Mind



Across

2. French, Vaganova, Cecchetti, Bournoville, Royal Academy and Balanchine

5. 'The outer manifestation of an inner state' or a smile or surprise – if that first one was too difficult.

7. Mythical thing that artists supposedly don't make

8. An artist's tripod that sounds simple and otter-like

11. The first painting ever to be named for what was drawn in the background.
*Foreground features a cypress and steeple. (6,5)

15. Surname for NZ cricketers James and Hamish, as well as a famed guitar amplifier

Down

1. From the Latin 'creare'

2. Most controversial street artist in the world over the last 30 years

3. Coromandel-based Maori artist practitioner and master-carver James ...

4. What dull people often lack

6. Used for art or to colour houses

9. Stan Lee's output (5,5)

10. Both part of a computer and a piano forte

12. Acronym for remembering the hues of the rainbow

13. Extremely durable plain-woven fabric used for making sails, tents, shelters and as a support for oil paintings

14. A fast lyrical performance genre, often deemed annoying by elderly people

Created by Fabian Roberts

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Throw It Like A Girl

It's time for us to move on, next story, please!!

Have you ever heard somebody say to you, "You scream like a girl"? Or perhaps you could have said that phrase to someone else? Growing up, I've always heard one particular phrase: "You throw it like a girl." This was typically what I heard most frequently as a girl who played all different types of sports. As a young girl, I didn't really know how to respond to this, but I had commonly known it as a joking way to insult someone, because girls are stereotyped to be weaker or less strong than boys. Today, in 2022, the world of women in sports is growing at a rapid rate. The number of women playing sports such as rugby has definitely increased. For a sport that is typically known as

a sport played by men around the world, the Black Ferns have definitely changed a couple of minds in New Zealand.

I grew up a girl who didn't mind hanging out with 'the boys' while they were playing sports. I started playing rugby at 10 years old and I absolutely loved it. I didn't mind being one of the only girls on the team and playing against boys at all. The only negative things that stuck with me while playing rugby with the boys for 4 years were the odd looks and words I would receive. Showing up to the game on a Saturday morning, walking over to the sideline, I would hear words like, "Oh, they have a girl on their team" or "It's okay, she's just a girl!". With not

many girls playing the sport at that age it was clearly unusual to see a girl playing. However, these days as I go to watch my brothers' games on a Saturday, playing at the same age that I was, I can see more and more girls on different teams. Girls in rugby are growing, which is so awesome to see, and having the Black Ferns as our national team is a dream that lots of these girls are looking up to.

New Zealand recently hosted the Women's Rugby World Cup. This was a huge event for the nation itself and for the attention it brought to the subject of women in sports. The media attention that the Black Ferns received was fantastic. Nearly 40,000 people recognised the Black Ferns' World Cup victory last month as tickets at Eden Park almost sold out within hours of making it through the semis. This was an inspiring moment for all athletes in New Zealand, and in particular female athletes. This was significant, not only for our country but also for the impact that winning an event like this has on young girls who are aspiring athletes. Events and moments like these are what help women's participation in sports grow.

From my personal experience of going to the World Cup final and being there in the atmosphere, it was truly amazing to be amongst a crowd cheering for women's rugby. From my perspective and a lot of other New Zealanders' perspectives, the World Cup final was definitely one of the best matches of women's rugby ever.

Since the Black Ferns won the women's rugby world cup, there has been a lot of talk about how women are underpaid in sports in general. Yes, by now we can all agree that the pay gap is definitely there between men and women. The reason behind this is that men have always been favoured in sports over women due to societal restrictions. For example, in rugby, I believe that people need to understand how the revenue generated by women's rugby is distributed. The funds are not only going to the players, but also into the unions and provinces to promote more women's rugby. This includes from the junior grades all the way up to Super Rugby Aupiki (the professional women's rugby union club competition in New Zealand) and ultimately the Black Ferns. Generating revenue like this is one of the key factors that will increase the number of young women in rugby.

Seeing what the World Cup has brought to our young athletes in New Zealand is just so cool and I see that lots of girls have been inspired by the huge achievements of our Black Ferns. Now "throwing it like a girl" means so much more than just a weak sexist joke or a little insult. Because girls' rugby has a lot of potential in the years to come, and it is so exciting to see.

- Words by Macy Costello, Young Sportswoman

From the Kitchen

With Tanya Arnold



Do you want to wake up feeling the best you have ever felt? I guess the answer would be yes! Well, it's totally possible and let me tell you how.

It all started back during the Covid lockdown in 2020 when I was looking through a cookbook and came across a chef called Chef Cynthia Louise. After a Google search, I discovered that she was Plant-Based and lived in Bali, Indonesia.

I sent her an email not expecting to hear back, however much to my surprise she not only responded to my email but we struck up a friendship over time. She now mentors my business LOTTA LOVE and has helped me to develop my business which is based in my home in Whitianga. I have a registered kitchen with MPI for Plant-Based Food only and I am working on expanding into take-home meals as well as ice cream and other goodies. If you have been down to the local markets in town you probably would have seen me – and thank you if you have stopped by to purchase a product or just stopped for a chat.

I visited Cynthia Louise in Bali and it was lovely to meet her in person! I attended a Nourish Retreat with two other ladies, one from Australia and one from the US and we learnt so much about the culture of Bali as well as cooking classes and field trips where I got to taste the most amazing Plant Food that just blew my mind.

Good health is not only about good nutrition but also physical health and emotional well-being - when all of these elements are working optimally we are #thriving and our potential is endless. I get excited knowing that summer is coming and all the beautiful fruits and vegetables that are in season. There's a rainbow of salads and fruits on offer!

A recipe that I learnt to make at the Nourish Retreat in Bali is a lovely simple salad that is not only refreshing but good on your gut. A great dish for a summer barbecue or a simple dinner and so easy to make.

Coconut is a feature in this recipe, which is especially high in manganese, an essential mineral for bone health and the metabolism of carbohydrates, proteins and cholesterol. Coconuts are also rich in copper and iron which help to form red blood cells as well as selenium, an important antioxidant that protects your cells.

LAWAR

250g long green beans or standard green beans finely chopped

4 garlic cloves thinly sliced

2 red shallots or 1/2 red onion sliced thinly

1 red chilli cut into long strips

1 cup of freshly-grated hard coconut

1 tsp salt

1 fresh lime, juiced

1/4 cup of coconut oil for frying

Handful of bean sprouts

Method

1. Add the coconut oil to a pan on medium heat, allow this to heat up then add the slices of garlic, chilli and shallot and cook till a little golden in colour (do not over brown) then remove and drain on kitchen paper.
2. Blanch the beans until just cooked and the bean sprouts
3. Add all your ingredients to a bowl and mix well with clean hands, season with a little bit of salt and pepper, squeeze lime juice over the top.
4. Serve and enjoy.

Serves about 4 to 6, depending how hungry you are.



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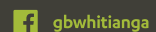


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