

# scope

*Contemporary Research Topics*

Kaupapa Kai Tahu I  
November 2011

This first issue of *Scope: Kaupapa Kai Tahu* is published by Otago Polytechnic/Te Kura Matatini ki Otago. The journal's subtitle indicates the importance of the Memorandum of Understanding through which the Papatipu Rūnaka ki Arai-Te-Uru became Iwi partners of Otago Polytechnic.

Within the framework of this MoU, many relationships between the Dunedin School of Art at Otago Polytechnic and Kai Tahu and other Iwi staff and students have become possible. Exhibitions, symposia, seminars, conferences, lectures and publications have included many instances of these relationships.

The Dunedin School of Art is grateful for the cultural richness brought to the School in the process and also for the many opportunities for learning which are offered to students and staff within the framework of the MoU.

This issue of *Scope*, subtitled *Kaupapa Kai Tahu*, is on the one hand a showcase of Kai Tahu and other Iwi research at Otago Polytechnic and, on the other hand, an outcome of a growing relationship between the Dunedin School of Art at Otago Polytechnic and Kai Tahu and other Iwi staff and students in the School and wider afield in the larger institution.

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**Cover:** Rose McLeod, detail from *Memory and Fabric*, a textile installation, 2011 (courtesy of the artist), included in her artist's pages in this issue.

**Watermark:** *Te Ara Matauraka*, 2011, created especially for this issue of *Scope: Kaupapa Kai Tahu*. James York explains: "The image is stylised around a customary design called Mango Pare (Hammerhead Shark). It is a pattern used to represent strength. The darkened fill is based on a design called Taratara Akae representing food, but in this case is likened to knowledge or food for the brain, hence this is where we draw our strength." Acknowledgement: James York and Amber Bridgeman.

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Muramura o Ahi Ka

## Ko reoreo o Kea ki uta

Kai enei a matu manu karere tokotolu  
A Kea ki uta, a Mopo ki po, a Toroa ki tai.

Ko reoreo o Kea ki uta  
tana haparagi iho  
ki Mopo ki po  
ki toroa ki tai  
ki tara rava'i ra  
ki tini moutere ki tāfiti

In Otago we have three special messenger birds.

It's Kea who lives in those lonely places far inland midst braided rivers, inland lakes and pristine snow capped mountains. It is Kea, our cheeky one, who steals bright objects or tears your tyres, or bends your aerial if you happen to leave your car parked within our alpine wildernesses.

Kea is first to wake and last to sleep of our daylight birds. It is Kea that collects information and all those conversations taking place during daylight hours. As evening sets in, Kea screams all those messages that he or she has gathered to Mopo (owl) that is already alert to receive Kea's plaintive call.

Mopo is our guardian of night. With his/her night vision, acute hearing and extreme intelligence, more conversation and information is gathered under cover of darkness. As Aomilia (Dawn Maiden) steals above Paega (horizon), Mopo screams out all those messages, both Kea and Mopo have gathered, to Toroa (albatross) which nests nearby on Bukekura (Taiaroa Head) at the head of Otago Harbour.

Toroa is our international traveller who takes up their cries, flying up and down our coasts and lowlands collecting even more messages before wheeling seaward across oceans and to lands far beyond.

It is hoped these pages within this book will be well rustled and that messages gleaned from within may provoke conversations worthy to be borne by you in likeness; on the wings of our three messenger birds.

This is an interpretation in English from a traditional oral introductory oration in Southern New Zealand Indigenous Tongue by Huata Holmes, passed on from Granny Mai which she in turn received from their ancestors before.

## CENTURIES OF CARE AND CONNECTIONS

Khyla Russell

Centuries of Care and Connections over Unuunukapuki te raki: Mana Whenua as partners of Otago Polytechnic.

Since the time of Poho and before, pre-histories tell us that the whenua (land) upon which Otago Polytechnic is now situated continued to be a source of learning and knowledge creation.

*Scope: Kaupapa Kai Tahu* includes a stream of articles, artists' pages, reviews and essays that clearly continue with this theme of care and connections.

The Papatipu Rūnaka ki Arai-Te-Uru in their Memorandum of Understanding have agreed to become Iwi partners of Otago Polytechnic. The less formal connection however goes back many decades. The connections as I understand these are to when Ralph Hotere was an undergraduate connected to the Dunedin School of Art through the College of Education. During his time as a student he stayed with Raukawa (neé Ellison) and Teone Wiwi Taiaroa (my great-uncle) at the Kaik (now referred to as Ōtākou). Ralph went home but eventually the place and people drew him back.

Later Ross Hemara (who is Kai Tahu by whakapapa) studied here and left and has never returned as a resident in the same way as did Ralph (although he did come back as external examiner for Rose McLeod's master of fine arts work done prior to the items shown in her artist's pages in this issue). Though from the far north and a son of Ngapuhi, Ralph's return has been productive as it has seen him become one of the nation's art icons (in our opinion at least).

Before Otago Polytechnic relocated fully to its present campus, Huata Holmes and this writer were part of the Kai Tahu whānau who undertook the whakawātea (clearing of the way) and whakanoa (warming of the way) for, amongst other buildings, the one in which I am presently located in the Directorate. Huata and this writer continue to undertake these ceremonials around buildings and celebrations and graduations – always as willing participants with our partner Otago Polytechnic, a place of learning and connection.

It is also our opinion (māua ko Huata), that those whose works are submitted herein, be they Kai Tahu or of other Iwi, and have been born and raised in Te Waipounamu may well be icons still in the making. Already they have been students, then graduates of Otago Polytechnic and many are now staff. As such, they are by way of those many connections, members of the formal MoU. To and for this writer they are valued colleagues, whānau and contributors to this *Scope* issue and their collective knowledge will hopefully add to that already created. Huata and the writer continue to undertake ceremonials, advise and enjoy what they do alongside these authors and through these connections with and on behalf of Otago Polytechnic and especially in this instance, with the Dunedin School of Art at the Polytechnic.

**Khyla Russell** is the Kaitohutohu at Otago Polytechnic.

## SCOPE: KAUPAPA KAI TAHU AND THE VISUAL ARTS

Leoni Schmidt

This issue of the journal *Scope*, subtitled *Kaupapa Kai Tahu* grew out of the many connections between the Dunedin School of Art at Otago Polytechnic with students and staff who are Kai Tahu or of other Iwi, and have been born and raised in Te Waipounamu. The Memorandum of Understanding between the Papatipu Rūnaka ki Arai-Te-Uru and Otago Polytechnic has created a framework within which many relationships are possible. For the Dunedin School of Art it has been an honour to work with the contributors to this issue and we hope that the learning between us will continue into the future.

All the contributions to this issue of *Scope* are important to the visual arts and, true to the name of the journal, the scope ranges far and wide. The watermark image gifted to this issue by James York and Amber Bridgeman graces the pages throughout. This watermark is entitled *Te Ara Matauraka*; York explains: "The watermark is stylised around a customary design called Mango Pare, a pattern used to represent strength. The darkened fill is based on a design called Taratara Akae representing food, but in this case food is likened to knowledge or food for the brain, hence this is where we draw our strength."

Huata Holmes' *Ko reoreo o Kea ki uta* opens the issue of the journal and is an interpretation in English from a traditional oral introductory oration in Southern New Zealand Indigenous Tongue. It tells the reader about the three messenger birds of this land on the wings of which knowledge is carried far and wide.

Khylla Russell picks up the theme of the messenger birds and their visual images in the first article included in this issue as an apt metaphor for the dissemination of knowledge within a Māori context. This is followed by artist's pages contributing information about the work of Rachael Rakena and visual reproductions of her latest project entitled *Haka Peepshow* recently shown amidst much controversy in Dunedin during the Rugby World Cup. Rachael's provocative critique of the commodification of the male Māori body through the connection between sport and consumerism did not make her popular amongst some members of the public. The Dunedin School of Art were, however, proud of yet another instance of this Master of Fine Arts alumnus' continuing critical practice.

Simon Kaan's work is calmer and cooler in tone. Rebecca Hamid points out that "they evoke contemplation and thoughtfulness." Kaan is another artist with close links to the Dunedin School of Art where he also studied some years ago, later to become an artist-in-residence and a mentor for other Māori students before travelling to China and establishing an international career as an artist.

A more recent graduate – Peter Murphy – writes about the history of Te Toi Whakairo, Māori woodcarving. Pre-contact, contact with Europeans, and the Māori Cultural Renaissance are discussed and Peter concludes his article with reference to his own large scale sculptural work. An interesting contrast follows where Rachel Dibble focuses on domestics crafts such as knitting and sewing from an activist – 'craftivist' – position, incorporating mana wahine theory and feminist perspectives. This contribution is especially valuable within the context of the current focus on sustainability at Otago Polytechnic.

Also from a woman's perspective, Rose McLeod – yet another Master of Fine Arts graduate of the Dunedin School of Art – enters the current discourse around the 'old male' and uses fabrics as carriers of memory and tools for the objectification of a sense of loss. Her subversive take on maleness aligns with the thread of criticality which is often discernible within contemporary art by Māori.

While Rachael Rakena's *Haka Peepshow* created an opportunity for community engagement in Dunedin's Octagon, Kirsti Carpenter and James Sutherland took students to the marae at Puketeraki for community building during

harakeke workshops aimed at finding a fit between their discipline, Occupational Therapy, and the underlying philosophies and worldviews of Māori.

The educational aspect of their work at the marae links to Khyla Russell's earlier contribution to *Art Works: Mahi Toi*, the Aotearoa New Zealand Association of Art Educators Conference held at the Dunedin School of Art in 2009. Her article included in this issue is based on a paper which responded to the four themes of that conference, all themes focused on art and education in this country.

Adrian Woodhouse is a lecturer at Otago Polytechnic in Culinary Arts. His project review included in this issue tells about his work in molecular gastronomy and showcases an example of indigenous food: titi on a pohā blanket with basalt rocks (urenika potatoes) and smoked eel foam. This delightful recipe foreshadows the Art and Food Symposium to be held at the Dunedin School of Art in conjunction with Culinary Arts in August 2012 – another example of connectivity between the School, Kai Tahu partners and other disciplines.

In an article on leadership and influence, Khyla Russell outlines her work as Kaitohutohu within the context of the MoU between Kai Tahu and Otago Polytechnic. This MoU is aimed at embedding the principles of the Treaty of Waitangi within all our disciplines and all our ways of working within the institution – whether this is in the field of the visual arts or in any other discipline. Connections between disciplines are also evident in Justine Camp's argument for the transformation of Māori diabetes management in New Zealand. She quotes from the social sciences and from the same philosophers (Michel Foucault and Jacques Derrida) known to arts writers and artists interested in how the human body is constructed in society; and in how a critical analysis of resultant binaries lead to imbalances which can be corrected by alternatives for the mechanisms which divide rather than connect.

In a spirit of connectivity, Vanessa Eve Cook reviews an exhibition by three Pākehā artists who recently showed their work together at the Dunedin School of Art Gallery. Vanessa is also an alumnus of the School. She remains involved with the visual arts at the Millford Galleries Dunedin as a consultant, designer and marketing and communications administrator – another Kai Tahu alumnus of whose career the School can be proud.

The project entitled *Simpā* – based at Otago Polytechnic – created an opportunity for the digital visualization of landscapes and narratives specific to Kai Tahu. Justine Camp, James Sutherland, Khyla Russell and Brendan Flack report in this issue on how *Simpā* has become a 'toolkit' for further communications across the globe between members of Kai Tahu.

Khyla Russell's article on Kaupapa Māori – although focused on the health area – reminds all and everyone of the importance of the Treaty in all our ways of living together in this land. Whether it be in health or in the arts, the spirit of the Treaty remains a guide throughout. Khyla points to the activities around this principle at Otago Polytechnic, while also posing a challenge to everybody in New Zealand who may read this issue of *Scope* subtitled *Kaupapa Kai Tahu*.

Huata Holmes provides the closing words for this issue in his *Muramura o Ahi Ka*, words full of hope. This editorial contribution draws to a conclusion with a quote from the end of Khyla Russell's penultimate contribution, a quote placed here with sincere gratitude to Huata, Khyla and all Kai Tahu and other Iwi staff and students at Otago Polytechnic from whom the Dunedin School of Art has learnt much over the years. Khyla writes:

Where I presently work, we have established a training programme for our staff so that they might have beginning stage access to [kaupapa Māori] ideas, and we have our own people in place to assist with course content that will provide our potential graduates with the means to at least know about the needs of their Treaty partner and the places and contacts where further information and learning might be located. We do this regardless of whether staff are lecturers in the Health Sciences, Art or Design departments, the Campus Environment Services staff, the chefs, the CEO or the tea lady. We do this because we see it as our responsibility to work as a good partner with our fellow kaimahi so that they too are enabled to offer access to such ways of knowing and being to their students. We take our role as kaitiaki (guardians; protectors of hau and ora) seriously, and we hope that each of you...will take seriously any similar offers by your Treaty partner wherever you work, live and play.

**Leoni Schmidt** is the Head: Dunedin School of Art.

## “SOAR WITH THE DREAM”<sup>1</sup>

Khyla Russell

*Ko tehea kā manu e rere kau ana pānui ai? Ko te toru kā manu e rere ana: ko toroa ki tai, ko kea ki uta, ko morepork ki pō.*

### KO WAI KĀ KARERE E RERE HAERE AI?

#### **Which (or who) are the birds who fly and deliver the news?**

The purpose of the use of whakatauki (proverbs) in Te Ao Māori is to teach, to learn and to pass on what experience has added to our own lives. As we do this we have an obligation to pass on this new knowledge as ‘news’ for others to add to, or merely to take the message(s) from the whakatauki and weave it into their work and leisure lives.

At the same time, the other participants in the tātai kōrero (making connections) are given a message about how we might best use this news, and what we might determine as the best practice of tikaka in our professional lives. And so back to the karere. These news-carrying birds, in one of our tātai kōrero, who fly the skies with news are: Toroa (albatross), gathering news from across the seas to shore; Kea (native parrot), who exchanges, then brings news inland and into the high alps; and Morepork (native owl) who gathers news in the night hours to take back to Toroa for distribution around our coasts and the rest of the world.

For we who are Kai Tahu ki te Toka (in the south), the story and status of these three birds and the importance of their roles needs to be shared and understood. The fact that their roles and their means of carrying messages is told in metaphor in no way reduces the importance of the messages they tell. Their role, like the role of this or any tātai kōrero (story), is of great significance in that it ensures that any news and its importance, whether greater or lesser, is as near fit for purpose as possible. As important as the delivery of the news itself is that it is both shared and then spread near and far; and that through the use of such pepehā (recitations of connections with landscape and waters) and whakatauki (proverbs), the thoughts which accompany them, like the theory, epistemology and ontology that inform and underpin them, will also be shared and understood by all or any participating in their telling and receiving.

By their presence, the birds both metaphorically and actually demonstrate their importance. This is partly measured by the extent of the areas their combined flying covers, and sits alongside our interpretation and explanation of the specific work that provides messages and news of importance. For those who are willing to hear and receive these karere (messengers) and any pānui (news) which accompanies them in their flight, their story cannot be reduced to mere myth telling. It is my hope therefore, that in the sharing of these thoughts these stories in turn will be distributed to maximum capacity, with and for all who ought to be in receipt of them. As we then consider the theme of the conference on which this article is based, “Soar with the Dream,” I would like each of us to become mindful of our individual and collective roles as mirroring the roles of these birds. Let us then begin this particular tātai kōrero through storytelling.



## PURPOSE AND INTENT

The intention of all of these types of tatau kōrero is to increase connections through the sharing of the many strands involved, their particular content and, of course, the sharing of kai (conversation, eating together). These kōrero ought also to share and be shared as an exchange of the different uses we have for, and the various ways of engaging in, our mahi (work); it is important and useful for us to understand how that is done now, or even how it might be done at some later stage. The expansion of such 'news' and its associated understandings as information, is also there to assist us all in our knowledge acquisition through fora and conferences. Knowledge is never, or ought never to be, for knowledge's sake. When it is, it serves no purpose. Knowledge has several different statuses during its building and acquisition, and these alter as it is passed on and added to by others.

As I accepted the request by one of our colleagues to present some ideas, and perhaps set a scene for the remainder of our kōrero, I also decided that it was an honour and a privilege as well as a duty to be there before that gathering then. I believe this to be so because of the essential messages we are always able to pass on to one another; it is another means of exchanging views of significance, so that we may better engage and serve all who are recipients of the news in its operational sense. We are in our work and our work should be in us. Consequent to this, I began by referring to the roles of the three birds who soar above us as but *one* means of making a connection, for me as an indigenous scholar, with all of us who are here and who are also working in the role of professional or practitioner.

So what are the moemoea (dreams) of those who might otherwise soar (hāro), were they but in a different place and in a time and position of greater advantage? How might any one of us who are here help the charges with whom we work to realise their moemoea, and assist them and their whānau to soar? Here are some possible suggestions for how we might think as we do our work and how we receive messages from our clients and their whānau, and in return give or relay messages to them.

The types of messages I might expect to be brought here for exchanging are those of kaitiakitaka,<sup>2</sup> manaakitaka<sup>3</sup> and awhina,<sup>4</sup> mai i ia a koutou atu ki ou tātou tamariki mokopuna (from us all to our children and grandchildren); they suggest how we can be most effective in our practices as we operationalise these three important tikaka ki tā te iwi Māori (according to the customs and ideology of Iwi Māori). As an aside, my position has always been that 'if we get it right for tātou te iwi Māori, then we get it right for all.' So what are the criteria by which we as Iwi Māori measure social service provision?

Kaitiakitaka is the practice of due care and good guardianship. That role is often delegated from birth parents to others when and where necessary. Persons such as ourselves or the courts often define in whom or where that role might be best placed for the well-being of perhaps only a single member within a whānau. However, overall kaitiakitaka of an individual of any age is still the responsibility of whānau, hapū and the larger Iwi group. Their collective responsibilities are often more esoteric and consist of – but are not confined to – the passing on of mātauraka (knowledge and learning) in a cultural or ethnic sense. This in no way removes from them the everyday duty of care to their children, or of children to their parents. The role of a kaitiaki is not our role or responsibility as professionals – rather it is to ascertain who would be best to provide that role on behalf of those sometimes not able to do so. What we as practitioners ought to understand though, is that as we practice kaitiakitaka we do so in a tika (appropriate behavioural) sense, knowing clearly what that is for and to us in its practice. That fact that many of our Iwi members do not or are unable to practice in this way does not mean that the rights, roles and responsibilities of kaitiakitaka are no longer expected of them. Different responsibilities can then be placed upon others to provide care.

Coincidentally, one ought never to assume that all who may look or consider themselves ethnically Māori have been fortunate enough to have been raised in this Māori way. So many exchanges between ethnically different New Zealanders are fraught because non-Iwi want to practice tikaka when it is actually for Iwi to practice amongst

ourselves. What the part of non-Iwi is in this practice is to properly *accept* and to *know* that we do this; no more and no less. When for whatever reason we fail to do this, then it is our professional role and our absolute professional responsibility to put in place a similar form of care for and over our tamariki mokopuna.

In other words, there is no need for a non-Māori to be Māori, but there is a need for them to accept who we are and that, as Iwi Māori, we may well do things in a specific manner in place and in time. There is also a reciprocal need for us to accept that we as professionals are charged by statute to act in place of parents unable to carry out this role at certain points in time. It is not our professional right or role to judge any parent unable to care appropriately for their offspring, but we must act in a way which we or the courts determine will ensure safety, and the care and protection of the child.

Our acceptance as practitioners is or may be that we as Iwi do things differently when we are able and in a tika manner, assuming this is sufficient. And learning *about* what it is Iwi may or may not do in a cultural sense is both admirable and essential to the 'best practice' models which govern us in our professional workplaces. It is not appropriate, though, to act as if we are Māori when we are not.<sup>5</sup> Thus, when the guardianship of a tamaiti Māori is not able to be attended to safely for whatever reason, our role as professionals is to assist the member in need to access support and care, but not to exclude the whānau, hapū and Iwi when their inclusion could or would be of maximum benefit to the tamaiti (child). We are tasked with learning good judgment and making decisions that will have the best outcomes for all.

It is a further responsibility of each of us to make wise and informed judgments alongside persons appropriately qualified to give good counsel in a cultural sense. That is not necessarily some older Māori person known to us who may have no qualifications in the area in which elders are often required or expected to have expertise. We do not have similar expectations in a cultural or professional sense of older Tauīwi (Pākehā) people. Having whakapapa does not a qualification make. Assuming that puts the person being asked to fill such a role in a difficult position, and the child whom the person is intended to help at further risk. It is never a *given* that where a tamaiti is at risk, home is always *the* best place for tamariki Māori; or, that whānau, immediate or wider, are the only option for placement. Neither are unwise presumptions that a home is not safe because it does not fit a non-Iwi definition of what is a good home. What is best practice is to properly ascertain the best or safest place for a child to be. This may once have been done according to Plunket or some other idealised version of what the great Kiwi home and family was; it may no longer be. Perhaps it was not then either.

By ensuring the safety, health and well-being of our charges, we need as professionals to be aware of the duty of manaakitaka, which sometimes operates differently from that which informs our judgment of caring and includes – though it may not be restricted to – care of the wider group in the physical and everyday sense (housing, employment, food on the table, clothes on the person's backs and bills able to be paid).

In the application of this type of care, might not one then consider involving the beneficiaries of it in the decision-making process where possible? And might not it be further useful, when engaging the whānau in their co-responsibilities for the tamaiti, to seek inclusion of their input, and that this be undertaken using a good management principles? Might we not give careful and informed consideration to the needs of the single young person so that the manaaki could be delivered in a kaupapa Māori way that was safe, secure and enveloping of the three aspects of the person – tinana, wairua and hinengaro? The fact that this may differ from other forms of service delivery that are on offer to other people means that *it is merely* that – different.

Awhina, or the physical aid we give to another; is about helping someone with a disability, whether the disability be physical, emotional, spiritual, socio-economic or educational. Awhi takes practical care of the ways in which, when giving aid, we provide the means for another to 'soar in spirit' and to achieve above their usual capacity to do so by affirming their efforts. But we can also provide awhina by giving aid to a colleague who is struggling with understanding how to cope with or facilitate relationship-building in the workplace.

I become concerned when I hear professionals – perhaps those like any of us at this gathering – saying things such as “this is a very foreign concept for us,” implying that the use of such terms and ways of thinking are kei te hē (wrong). How can this be when:

- this is the only place in the world where we as iwi Māori are indigenous, and is the place in which we became Māori;
- this is the only place where we have mana whenua and Tākata whenua status;
- when we are the first peoples of this place;
- we have been defined as ‘the problem,’ rather than it being accepted that the real causes of the so-called problem are never sought or even recognised as causatives?

Similarly, as iwi, we wonder why some professionals find it difficult to see:

- by being alongside that us we become the solution to our problems;
- that this way non-Māori have the means to begin to understand how we Iwi Māori see the world;
- that we have particular roles or choice in the decision-making on what happens in our world;
- that we are seldom engaged with in the decisions taken about who may enter our world and under what rules this entry might occur.

Yet, as a consequence of the Treaty of Waitangi, our foundation as a nation was made possible.

Here is a long quote, but one I wish to keep in its entirety for each of us here to ponder:

The relationship between tangata whenua and tauwiwi under Te Tiriti o Waitangi is most obvious at the natural level. Because all social work practice in New Zealand occurs within the physical tribal boundaries of an iwi. This has implications in terms of the social worker's and client's use of resources and respect for the natural environment. The relationship also occurs at the spiritual level where the responsibility of the social work practitioner, in working with clients, is to ensure that the tapu and kawa of whanau, hapu and iwi are respected and to ensure that his or her work does not trample or diminish the mana of tangata whenua. The relationship also occurs at a human level. Tauwiwi, when working with tauwiwi, have responsibility to promote respectful relationships through anti-discrimination and anti-oppressive practices with clients. This also involves challenging personal and structural racism directed towards Maori people at all levels of practice. It is upon this basis that Te Tiriti o Waitangi is the keystone in the contextual framework when used in New Zealand.<sup>6</sup>

If we are to consider the above quote seriously, this so called ‘problem’ that Māori are often described as being may in fact have resulted from foreign ways of being and the consequent subsumption of pre-existing traditions, with others being imposed upon those that were already in existence at first contact. When this form of subsumption occurs a new norm is created and becomes the accepted one, after which it is taken as the given. But by whom?

Any or all (we Iwi Māori being one group), who are now the disenfranchised, have found over a couple of centuries that our way of being Iwi is now treated by fellow citizens of this nation as foreign. Are not the former foreign ways now part of the problem, if there is a problem? How can we as Iwi be foreign in our own land? It is more than sufficient to have become landless, but totally soul-destroying to be perceived as mānene (landless strangers) and treated as such in our homeplaces. So what might the three birds carry as messages in this regard? What might these manu karere (messenger birds) wonder, given that the same messages are being revamped for them to carry? Iwi, according to this scenario, remain the problem; tauwiwi systems, though, seldom see the application of their systems as the cause.

And the solutions ... are not these so clearly obvious as to remain the same in essence? The birds must find these messages deeply disturbing and long for some really positive *messages of change* in their place. These manu may just hope that they might some day carry messages of Iwi and their tamariki soaring and realising their dreams, whether small or great. Messages that affirm the soaring of Māori, rather than the alleged failure of Iwi Māori aspirations. This would be an excellent example of good news, and one to which we shall always aspire as whānau, hapū and iwi.

Yet the so-called failings of Māori, as the main Tauīwi pānui is persisted with, along with the lack of understanding of their causes and current service delivery as a misfit for so many of us, continues within this thinking. As it does so, it compounds issues such as a resolution of the problem to the point of now overt rather than covert practices of institutional racism. In particular places and from particular individuals, we repeatedly experience an almost violent reaction against the idea that Māori may not be the problem, but merely part of the solution. If this is so, are not solutions to a problem best sought from within the so-called problematic group, rather than their remaining external to the mainstream idea of what is 'tika' and right for them? We ought no longer to become ghetto-ised in any sense, whether geographically or in the thinking of the so-called solution-makers. It seems to me that self-elected solution-makers persist – through uninformed thinking and endless policies that are held up to retain the status quo as the *best* or even *only* solution. This continues even when such thinking has seldom resulted in a positive outcome for the so-called problem(s). If the status quo continues to fail us, it is *that* which is the problem – rather than us or the paradigm into which we do not conveniently fit.

## TREATY-BASED PRACTICE AS PĀNUI HOU

When thinking of one's Treaty partner as the 'problem,' such thinking ends up making the chasm even wider amongst all of those who are involved in the manaakitaka of our tamariki. Thus well-intentioned service delivery gives unclear or mixed messages to its recipients.

How then might we here as karere, for those unable to attend in person these three days of workshoping and sharing, carry a positive message back to our workplaces and practices?

What are our responsibilities as karere to those who are our colleagues and our clients?

What might result from our time together so that it is useful, worthwhile and productive and so that the messages carried by us to our colleagues will be received with gratitude and real understanding of what we have undertaken here?

In this forum, it is each one of us as partners who will both bring or provide news, and as we receive these important messages we pass on what we have received at every opportunity. As conference participants listening to this karere-ā-kōrero who carries our pānui, we are each charged with doing this, if in a slightly different manner from the birds; but as practitioners or social service providers, we are never completely removed from the carriers and their messages within our working environment. Just as these messenger birds are messengers of important issues within their environments, so too is each of us. This is so because our work is part of and unfolds within a world where we have chosen to become employed and continue to remain actively involved. That world is in the provision of social services to and for others whose needs we must at all times endeavour to meet.

In order to fly, we need the right place from which to launch ourselves. We require a favourable wind upon which to make the launch, and also it is essential that we have the right amount of updraft to ensure that, once launched, we can soar and glide. My hope is that, rather than like many whose lives we have become a part of, we do not ever deliberately or inadvertently add to their struggles or in any way become *the cause* which adds to their need to fight the elements at every turn on their journey. Let it never be so because we failed to listen carefully and take seriously our role as message carrier and recipients as we share messages with the worlds in which we work, live and play.

No reira, ma te huruhuru ka rere ai kā manu. With feathers the birds can fly.

## **Khyla Russell**

### **KAITOHUTOHU**

In this role, I am charged with overseeing the embedding of the Treaty of Waitangi across the organisation. This includes working alongside group managers and researchers to assist them in achieving these outcomes: working as part of the leadership team so it can collectively own how Otago Polytechnic can more easily operationalise its Memorandum of Understanding with the Ara-i-Te-uru Papatipu Rūnaka, leading Māori research or research specific to Māori within OP and participate in research and consultancy outside of the polytechnic.

I am responsible for the facilitation of relationship-building between Otago Polytechnic and the Ara-i-Te-Uru Papatipu Rūnaka, the wider Māori community, and its counterparts across the tertiary sector. This includes Māori tertiary providers such as Te Wananga o Aotearoa and Whitioreia Waananga; Ngāi Tahu education manager; te kete o Aoraki facilitators and Te Tapuae o Rēhua Tertiary Company, of which the Otago Polytechnic has membership. I was formerly employed by Kai Tahu head office as an education facilitator for Rūnaka on behalf of Ngāi Tahu Development Corporation, and this role has assisted me in maintaining and growing the relationship Otago Polytechnic has begun with Papatipu Rūnaka and the wider Iwi.

I used to lecture at Otago Polytechnic part-time and facilitate Treaty workshops for the Community Studies Department. Prior to the Kaitohutohu role, I ran a private consultancy business as well as being a part-time senior lecturer in the Bachelor of Occupational Therapy at Otago Polytechnic. I held part-time senior lecturing positions in social work and the School of Education at the University of Otago, and did guest lecturing in law, history, anthropology and social geography. My interests outside of work include gardening, collecting kaimoana and continuing my learning and teaching of things Kai Tahu, Iwi interests and representations on governance and academic boards. I am still awestruck by travel and enjoy spending time with whānau locally, nationally and internationally.

My whakapapa is Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai descent on te taha Māori, and Polish (from Gdansk) and Northern Irish on te taha Tauīwi. My academic qualifications include a BA (Massey), PGDA (Otago) and PhD (Otago).

- 1 Thanks to Michelle Barron and Jeanette Corson for editing and proofreading. This article is based on a conference paper delivered at the CYPFS (Children, Young Person and their Families) in Dunedin, September 2008.
- 2 This term is often misunderstood, but I append descriptions of its many meanings and how it is best interpreted by Kai Tahu, who were my tūpuna and teachers.
- 3 Manaaki means to uphold the personal mana of another by providing for their physical well-being.
- 4 Awhina means to provide assistance.
- 5 An equivalent understanding might invoke a religious parallel. If a worker is engaged with a family who practice or adhere to certain aspects of Judaism, while they need to understand what that requires of the family, there is no call for them to act as if they were Jewish.
- 6 K O'Donoghue, *Restorying Social Work Supervision* (Palmerston North: Dunmore Press, 2003).

### RACHAEL RAKENA: RECENT ARTS PRACTICE

Rachael Rakena is a highly innovative video artist who explores the application of contemporary technology to articulate timeless notions of Maori culture and identity that flow from the past, through the present and into the future.

Rachael has coined the term 'Toi Rerehiko' as a means of describing and locating her practice. The word *rerehiko* plays on *rorohiko*, the Maori word for computer, which translated literally means electric brain. Toi Rerehiko is a moving image art form immersed in Maori tradition, tikanga (custom) and values which uses digital and electronic media. Its principles, Rachael says, encompass concepts of continuum, immersion, movement and space.

*Pou Haka - Haka Peepshow* is a celebration of the diversity of contemporary haka in Maori and broader New Zealand culture. In an era when the haka is frequently a commercial branding device, Rachael invites viewers to take a fresh look at the haka through a coin-operated peepshow and to consider it in the broader context of the sexualisation and commodification of Maori sportsmen and the representation of their masculinity and culture in the media. *Haka Peepshow* is presented in a viewing booth in the form of a 'pou'. A pou is a post, upright, support, pole, pillar, or goalpost, but it can also reference a teacher or expert. The *Haka Peepshow* pou also references the shape of the black 'Rexona for Men' aerosol deodorant – a product endorsed by the All Blacks. Five metres high with a diameter of 1.2 metres, the high-gloss black pou has four 'peepholes' to enable viewers to look at four different haka performed by three leading exponents: Selwyn Parata, Tame Iti, Wetini Mitai-Ngatai; and two young Ngai Tahu leaders – Waiairiki Parata-Taiapa and Taikawa Tamati-Elliffe.

*Ko Uhia Mai* is the sister exhibition to *Haka Peepshow* in Dunedin. This related work draws attention to gender issues in rugby and celebrates the success of the New Zealand Women's Rugby team, the Black Ferns, who are the current Women's Rugby World Cup champions for the fourth consecutive time. *Ko Uhia Mai* translates as "let it be known" and draws attention to how little is known about the success of New Zealand women's rugby. The six minute video, featuring six current players from the Black Ferns is a large scale projection, shown on the side of a prominent building in central Invercargill as part of the Taste of Southland Festival.

The works were developed within the context of the 2011 Rugby World Cup and the release of the Waitangi Tribunal Report, *Wai 262*, on 2 July 2011. In the 24 years since New Zealand last hosted and won the Rugby World Cup, the role of the haka in mainstream New Zealand has thrived. In large part, this is due to the use of the haka in branding strategies for the All Blacks and the huge uptake of sponsorship and advertising in the media that both promotes and exploits Maori culture.

*Haka Peepshow* addresses issues surrounding the exploitation/use of Maori intellectual and cultural property as discussed in the *Wai 262* report. The Waitangi Tribunal considered whether the Crown was responsible for breaches to the Treaty of Waitangi in failing to protect a range of Maori cultural knowledge and practices including the 'Ka mate' haka used by the All Blacks, and other cultural practices like ta moko. It made non-binding recommendations to the Crown.

*Haka Peepshow* attempts to reposition the 'rugby' haka within a broader cultural context by showcasing a range of other haka exponents.



**Rachael Rakena** is of Maori and European/Pakeha descent (Ngai Tahu, Nga Puhi). Rachael has a Master of Fine Arts (Distinction) and is a lecturer at Te Putahi a Toi, School of Maori Studies, Massey University in Palmerston North. She has exhibited widely throughout New Zealand and overseas including Australia, Italy, Germany, Poland, Lithuania, France, Turkey, Britain and the United States. In 2007, *Aniwaniwa*, a collaborative project with Brett Graham, was selected for the collateral events section of the 2007 Venice Biennale. In 2006, she and Graham represented New Zealand at the Sydney Biennale with the collaborative installation *UFOB*. Other major international exhibitions of recent years have included *Pasifika Styles* at Cambridge University in the UK, *Dateline: Contemporary Art from the Pacific* at the Neuer Berliner Kunstverein in Germany, the 2008 Busan Biennale in Korea and *FEEDFORWARD: The Angel of History / El angel de la Historia* at the LABoral Centre for Art and Industrial Creation, Gijon, Spain.

**Pam McKinlay** works on the editorial team of *Scope: Kaupapa Kai Tahu* and put together this review of Rachael Rakena's recent practice in conjunction with Rachael.



Figure 1-3. Video stills from *Haka Peepshow* - Selwyn Parata performs the haka, "Ruaumoko", a Ngati Porou haka taparahi generally attributed to Mohi Turei (1833- 1914 ) of the Ngati Hokopu, Te Aitanga-a-Mate hapu of Ngati Porou.



Figure 4-7. Video stills from Haka Peepshow - Wetini Mitai-Ngatai. Wetini won the 2011 Male Leader of the Year award at the national kapa haka competition, Te Matatini National Festival.



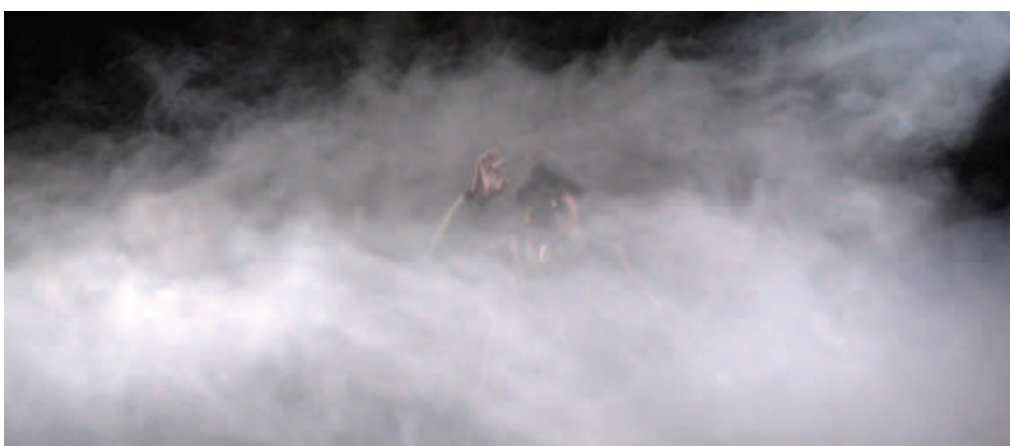


Figure 8-10. Video stills from Haka Peepshow - Tame Iti performs a haka. Haka is often used to protest and call attention to political issues.



Figure 11-13. Video stills from Haka Peepshow – Waiariki Parata Taiapa and Taikawa Tamati-Elliffe perform the haka “Tenei te Ruru”, a whakaaraara pa from Otakou which was turned into a haka by Piri Sciascia.



## SIMON KAAN: RECENT PAINTINGS

Rebecca Hamid



Figure 1. Carved oil on board, 2010, 160cm x 480cm.

Simon Kaan's recent paintings evoke contemplation and thoughtfulness. They are not about the angst of questioning our human existence. Nor do they invite us to agonise over where we came from or what we are about, something an Anselm Kiefer or Francis Bacon painting will invite us to do. Rather; these are paintings that instil a sense of peace and a level of certainty about our sense of place and the world we inhabit.



Figure 2. Carved oil on board, 2010, 80cm round.

Kaan's trajectory achieves a unique and subtle discourse between the landscaped backgrounds of his paintings and objects and symbols that float or drift within them. Put simply – they draw you in.





Figure 3. Intaglio wood engraving, 58cm x 35cm, 2010.

These are paintings that evoke a spirit inside ourselves which we have felt before and struggle to keep buried.



Figure 4. Intaglio wood engraving, 58cm x 35cm, 2010.

The artist has been increasingly working with a technique of carving into the surface of the painting similar to engraving or dry point etching. Here the distinction between carving and inscribing is important. Similar to the practice of ta moko, Kaan carves into the skin, the skin of the paint – the paint as skin.



Figure 5. carved oil on board, 2010, 80 cm round.

Articulating mortality and life cycles, the moth represents transformation, rejuvenation and continuation, and portrays the connection between the spirit world and that of the here and now.

**Simon Kaan** is of Chinese, Ngai Tahu and Pakeha ancestry. He graduated with a Diploma of Fine Art majoring in printmaking at Otago Polytechnic in 1993 and has exhibited widely in New Zealand in both public and dealer galleries. In 2004 Simon Kaan undertook the Red Gate Gallery residency in Beijing with the support of Creative New Zealand. Recently he has been included in Warwick Brown's book *Seen this Century: 100 Contemporary New Zealand Artists – A Collector's Guide*, published by Random House.

Land, sea and sky still dominate Kaan's new works, but the familiar waka shape has been replaced by moths, waterfalls and rainbows. The spaces are fragmented by floating, indeterminate horizon lines which create a sense of rhythm and movement. Kaan conveys the building up of time through the layering of print upon print and fine whorls of detail over streaked sky.

**Rebecca Hamid** is director of RH Gallery on the Woollaston Estates Vineyard, Mahana, Nelson. She has a Postgraduate Diploma in Art History from the University of Otago (with Distinction), is executive director and trustee of the Nelson Sculpture Trust and curates philanthropist Glenn Schaeffer's NZ and US private art collections.



# TE TOI WHAKAIRO: THE INFLUENCES THAT CHANGED THE ART OF MAORI CARVING

Peter Murphy

## INTRODUCTION

This article is an investigation into the myths, facts and problems associated with and faced by Maori carvers over three periods: pre-contact (arrival of Maori to the first contact with Europeans); Te huringa (contact to the 1970s); and the Maori Cultural Renaissance (1970s to the present day). Consideration of these will take the form of three separate sections within the article. The subject of a fourth section will be applying what I have learned to my own studio practice. My intention in undertaking this research is personal – to be correctly informed of important concepts as I continue in the footsteps of my ancestors.

## PRE-CONTACT

I define pre-contact as the time between the arrival of Maori (circa 900 AD) and the arrival of Europeans (Cook, 1769-1773) in New Zealand. Although Abel Tasman was the first of European descent to discover New Zealand, his visit was fleeting in comparison to Captain James Cook's. The time before Cook's discovery is a time of which many myths and theories abound. Two lines of enquiry concerning the origins of Toi Whakairo (the art of Maori carving) lie in Maori legend and myth, and in anthropological science.

One myth on the origins of carving comes from Ngati Porou, a tribe on the east coast of the North Island: Te Taonga a Tangaroa (the treasure of Tangaroa). In this myth four Poupou (wall posts) and a Tekoteko (apex figure) were brought from Tangaroa's (god of the sea) magical house.<sup>1</sup> Such were the beauty and complexity of the patterns and symbols that people from far and wide sought the right to use them.<sup>2</sup> There is nothing wrong with believing that an art form can come from divine forces, but a more popular theory is that Toi Whakairo travelled from the islands of Polynesia during successive migrations. In Maori legend Hawaiki, in the east, is the place where they originated and this is to some extent backed by European theory.

The earliest inhabitants of the Pacific Islands are known as the Lapita. Evidence of the Lapita migrations is found in the form of ceramics in many islands such as Tonga, Samoa, Vanuatu, Fiji and New Caledonia, all of which were settled over 3000 years ago.<sup>3</sup> Recent research into tracing the human genome suggests that Maori ancestors came from Taiwan and South-East Asia via Polynesia in the Western Pacific.<sup>4</sup> Certainly, the similarities in all aspects of Maori culture bear striking resemblance to indigenous cultures across the Pacific Islands including Taiwan and the north of Japan – Hangi and Umu (ground ovens), Haka (challenge), language and the arts of tattooing and carving. Unfortunately, the Lapita ceramic tradition did not make it to New Zealand, probably due to the lack of suitable clay in the Polynesian islands.<sup>5</sup>

While some traditions died, others flourished in isolation. Although similarities exist in all Polynesian carving, there are distinct differences, perhaps more so in Toi Whakairo. There are three periods in which pre-contact carving developed.<sup>6</sup> Nga kakano ('the seeds') refers to the earliest pieces, which travelled with the earliest settlers (900 to 1200 AD). Te Tipunga ('the growth') is the period when styles became more localised to areas in the north and south, adapting to the settlers' immediate environs and materials (1200 to 1500 AD). Te Puwaitanga ('the blossoming') is the most commonly found and sought-after style which saw the birth of the curvilinear designs which are quite unlike those found in the rest of Polynesia (1500 to 1800 AD).

The vast quantities of wood and bone available, along with a new material, pounamu (jade), the hardest stone known to Maori, over time influenced carving styles. Pounamu was in demand for tools and adornment. Bone, taken from new creatures encountered, had varied applications in art and functional uses such as fishhooks, combs and tattoo needles. Other influences in style came from the response to nature – koru (fern frond), inaunahi (fish scales) and rauponga (fernleaves), to name but a few.<sup>7</sup> These abstractions of the natural world, imbued with meaning and interpreted in combination, formed stories or histories at a time before pen and paper arrived in New Zealand. Symbols and patterns acted as cue cards for the spoken word to elaborate on. It is a very powerful way of getting your message across when you consider the power of television compared to the newspaper or radio.

The end of the Puwaitanga period was marked with the arrival of explorers who had travelled further than ever. This new phase of Toi Whakairo is named Te Huringa ('the turning').<sup>8</sup>

## TE HURINGA (CONTACT TO THE 1970S)

Te Huringa is a phase in Maori art that continues to today. It involves the adoption and appropriation of European technology, religion, language and concepts into Maori art. So much of Maori culture was lost, and ignorance directed at their art, that it is amazing any traditions survived at all. Small pockets of resistance against this overwhelming tide of europeanisation have survived.

Christian missionaries of all denominations played their part in the abolishment of rituals and traditions because they saw them as 'heathen.' Many Whare Whakairo (carved houses) were defaced because they depicted the penis and vagina. New ways of abstracting the depiction of gender were adapted so that ancestors could be identified.<sup>9</sup> Another tradition viewed by missionaries as heathen was Ta Moko (facial tattoo). The application of these identity designs to wood meant they were never lost by future generations.

Introduction of steel tools and new building methods also influenced whare whakairo. From 1800 onwards, the steel chisel and saw opened up toi whakairo and carving became more innovative and extensive in the application of surface decoration. But the land wars saw much of the art abandoned, looted, sold or destroyed.<sup>10</sup>

The openness of Maori toward European ideas and technology is evident in the appropriation of symbols and art traditions of Western culture in the many new whare whakairo of the late 1880s. Painted figures instead of carved on poupou, introduced fruit and plant life in kowhaiwhai (rafter patterns) at Rongopai (Waituhi, 1887), windows using herringbone construction and panelled doors at Tokanganui a Noho (Te Kuiti, 1873) meant that old ways were being abandoned for new.<sup>11</sup> Perhaps I should say new ways were being adapted to old, as whare whakairo continue to be built today but to modern standards of construction.

The advent of steel meant the abandonment of traditional pounamu tools and bone fishhooks. However, the tourist trade in and European market for exotic artworks secured a place for pounamu and bone in adornment. As early as the 1770s Cook noted that his sailors would give almost anything for a carved piece. Archaeological evidence suggests that Whareakeake (Murdering Beach), on the Otago coast, was a major, if not the largest, manufacturing site for pounamu in New Zealand.<sup>12</sup> Trade in pounamu adzes and chisels was replaced by personal adornment until tragic Maori-European conflict saw the site abandoned. Rotorua's constant tourist traffic helped carving survive.

The Institute of Maori Art in Rotorua permitted tourists through its doors to watch as the carving was made and taught.<sup>13</sup> The approach taken by the Rotorua institute illustrates the lack of respect toward Maori art during this period. How can it be that an educational institution has to open its doors to 'cashed-up' foreigners to survive?

New Zealand's art world was insular, romantic and mimetically based in the first half of the twentieth century. Maori art was viewed by New Zealand's art institutions as low, craft or decorative art.<sup>14</sup> Western or European concepts did not apply to *toi whakairo* because it was primitive, uneducated and lacking an 'idea.' If such arrogance and ignorance had not clouded their judgment of things Maori, these critics may have noticed similarities between the theories of the Neo-Platonist Giovanni Bellori and the myth of *Te taonga o Tangaroa*. Bellori's 'idea' that beauty in art originates from the heavens resembles the prized carving tradition of *Ngati Porou*, which originates from a god, *Tangaroa*. However, in 1924 the newly formed New Zealand Art Association called for a search for a true New Zealand art by looking into Maori myth and Polynesian ideology for subject matter.<sup>15</sup> Obviously, they thought that Maori art was not a true art but was nevertheless worthy of appropriation.

In the 1950s, a state of de facto apartheid existed in New Zealand between Maori and Europeans.<sup>16</sup> Successive legislation outlawed the teaching of *Te Reo* (Maori language) and Maori were encouraged to leave their rural roots and assimilate into European society. Rapid urbanisation ensued and the result was dislocation from their culture and identity. The exception to the rule was the Tovey Scheme.

The Tovey Scheme, based at the Dunedin School of Art, was set up by educationalist Gordon Tovey in the belief that Maori art should be taught in schools to both Maori and European students. Tovey was trying to create a synthesis of both art traditions, much like the New Zealand Art Association. But instead of absorbing Maori art into European art, he created an opportunity for Maori artists to join Maori art with the ideas and materials of the European. It was successful to some extent, with artists Paratene Matchitt, Arnold Wilson and Cliff Whiting developing Maori art in new directions on the *marae* and taking their work into art galleries.<sup>17</sup>

## MAORI CULTURAL RENAISSANCE

In the early 1970s there was an upsurge in all forms of Maori culture, signified by the *Hikoi* (land march), *Nga Tamatoa* protests at Waitangi, the 30,000-signature Maori language petition and the rise of writers Witi Ihimaera and Hone Tuwhare. In 1974, the Maori Affairs Amendment Act was passed, recognising Maori as an official language, promoting all aspects of Maori culture and retaining Maori land in Maori ownership. This legislation was followed in 1975 by the establishment of the Waitangi Tribunal to hear historical land grievances.<sup>18</sup> The suppression of Maori art was over, but theft and appropriation was not.

To Maori, *Toi Whakairo* is *tapu* (loosely translated, 'sacrosanct'). Many believe that the *mana* (prestige) of the carver resides in the artwork, so there is a burden of responsibility on the carver to be true to himself and the artwork. Also, carvings hold the *mana* of those who wore them; in personal objects handed down through generations, *mana* is passed on too.<sup>19</sup> The head of an individual is considered the most *tapu* part of the anatomy. Designs that have the figure of the head on things such as tea towels, tea cups, Air New Zealand swizzle sticks or any food-related object, which is considered *noa* (the opposite of *tapu*), is seen as offensive by Maori close to their culture. Spirits are also believed to dwell in *Toi Whakairo*. Copying a carving, when permission is sought and the intent of the artist is good, can be permitted, but to copy a carving without permission, particularly for monetary gain, is disrespectful.<sup>20</sup> This would be a breach of *tapu*, which in pre-contact times was punishable by death. These are reasons why Maori get upset when their culture is used for marketing products, copied or mass-produced.

When the Maori Affairs Amendment Act was passed, in particular the clauses about promoting Maori culture, opportunities arose for Maori to show themselves to the world. The *Te Maori Exhibition*, first conceived in 1973, laid the groundwork for greater participation in museums and art galleries. The exhibition opened in New York at the Metropolitan Museum of Art in 1984, and toured the cities of Saint Louis, San Francisco and Chicago over two years.

On its return to New Zealand the exhibition toured again to Dunedin, Christchurch, Wellington and Auckland. It was hailed as a huge success, not only for the estimated 1.2 million visitors it attracted, but also because the taonga (treasures) were displayed as works of art, not as ethnological artifacts, and Maori had involvement in every aspect. Many Maori, unaware of the quantity of taonga locked in museums, swelled with pride at the chance to see the great work of their ancestors. Another benefit was that the profits from the exhibition spawned the Te Maori Manaaki Taonga Trust that trains selected Maori to be curators of taonga in museums and art galleries.<sup>21</sup>

With Maori in the spotlight and global distances becoming smaller through advances in technology – for example, the internet – it is easier than ever before to steal, copy and plunder Maori traditions. A website I visited recently specialised in selling traditional and contemporary hand-carved pendants in bone and pounamu. The website was a complete copy of another, with designs stolen and traded online as the genuine site.<sup>22</sup> Also, foreign jade and bone pendants have been sold in gift shops around the country for years under the guise of being Maori. How can Maori protect their intellectual property from these entrepreneurial thieves? As the law stands now, copyright applies for the author's lifetime plus fifty years for artistic works by a single artist or commercial entity.<sup>23</sup> This means that carvings created approximately 100 years ago are in the public domain. This is a problem for indigenous cultures all over the world, because artistic innovations and practices are developed incrementally over many generations. The World Intellectual Property Organization (WIPO) is currently considering how to address the concerns of collective ownership and duration of protection.<sup>24</sup>

#### WHERE DO I FIT IN?



Figure 1. Rauru's Cusp, 2011, Photographed by Max Bellamy.

First of all, I am of Maori descent (Kai Tahu, Kati Mamoe, Waitaha, Rapuai) and, through researching this article, I find I belong to the Mahaanui<sup>25</sup> and Araiteuru<sup>26</sup> carving styles of the South Island. Secondly, I am also of European descent (English, Irish, Welsh, Scottish, Polish, Italian). The major proportions of my genealogy lie in Maori, Italian and Polish origin but I was, for the most part of my life, raised in and around the Otakou Marae with which I identify myself. I feel disconnected from my European ancestry, but feel lucky to have a tangata whenua (people of the land) connection. At times I feel confused, because I belong to both a dominant and dominated race, but I have read and been told that New Zealand is the only country I can truly be Maori in – so perhaps one day I can be Italian in Italy and sculpt marble according to their traditions.



Figure 2. Chop, 2011, Photographed by Max Bellamy.

The medium I am most familiar with is Oamaru stone (limestone). My Waitaha ancestors sheltered and drew mysterious images in the limestone overhangs around the Waitaki River. European settlers mining Oamaru stone also used it for shelter; evident in the historic architecture of Oamaru. I was introduced to the stone in the summer of 2003 in Cromwell, by a friend, and the first piece I made was a koru. Then I continued to make koru until I made a clock with a schist veneer. Instinctively, I was responding to my different genealogies even though I did not know it at the time.

I moved back to Dunedin in 2004 where my friend Gavin Wilson and I developed our skills, selling our designs, copied from bone carvings, in markets and stores and on the internet. I became increasingly unhappy with the factory-type direction I was taking and aware of the extent of the appropriation of Maori carvings by unscrupulous entrepreneurs in the bone and pounamu tourist trade. As a consequence, I feel that I have taken part in my dominant culture's appropriation of my dominated culture.

I am lucky that, in my generation – thanks to the work of the previous generations – I have received a scholarship to the Dunedin School of Art, principally because I am Maori. This may seem unfair to my fellow students, who have student loans, but I had to prove I was acceptable to attend through the same process they went through. It is also some reparation for the unfair treatment that Maori art has endured. The education I received allows me to draw new parallels between my two cultures. I mentioned earlier the similarities between Bellori's 'idea' and Te Taonga a Tangaroa; another parallel can be drawn between the whare whakairo and the sublime baroque.

The art in the carved house is not just for contemplation – it is meant to influence the behaviour of the beholders.<sup>27</sup> I have seen awe on the faces of friends as they view my whare whakairo for the first time. I have always taken it for granted, but for the first-time viewer the taunting poses, luminous paua-shell eyes and poking tongues of my carved ancestors appear to move. Combined with the constant growth of the kowhaiwhai patterns, these devices create an immersive atmosphere of fear. This is described in Maori as *te ihi, te wehi, te wana*. *Te ihi* refers to the artistic statement made by the piece and the power and authority in which the statement is invested. The feeling that arises toward the artistic statement is *te wehi* (awe). The joint result of *te ihi* and *te wehi* is *te wana*. *Wanawana* (shortened to *wana*) literally means bristles or spines – figuratively, to fear or to experience a feeling of awe and fear.<sup>28</sup> When considering Catholic Baroque churches with painted ceilings, they are full of colour, vastness and movement; likewise, contemplating Russian Orthodox churches, with their overwhelming tiers of gold filling the whole scope of the eye, an immersive environment is created. The resulting emotion or reaction to each of these spaces may be different, but the intention is to cause a powerful cerebral and even physical response from the viewer.

This is the position I find myself in now – I want to find connections between my cultures, rather than choose one and disconnect from the other. It seems highly likely that further research and education will help provide this sense of connection.

## CONCLUSION

Toi Whakairo is a tradition that travelled with the early settlers of Polynesia to New Zealand during successive migrations and developed in isolation over a period of approximately 1000 years.

New migrants of European descent travelled to New Zealand and shifted the power differential in their favour. They suppressed the indigenous arts and culture through ignorance, prejudice, the influence of religion and government legislation.

Battling adverse conditions, Maori art continued to gain international acclaim and move further away from the periphery of New Zealand art.

I have discovered that education and research is the key to finding parallels between the two art traditions in order to progressively further my own art, and to do it faithfully.

**Peter Murphy** is of Maori (Kai Tahu, Kati Mamoe, Waitaha, Rapuai) and European (English, Irish, Welsh, Scottish, Polish, Italian) descent. He was raised in and around the Otakou Marae, with which he identifies himself. He was the recipient of a scholarship to study at the Dunedin School of Art at Otago Polytechnic and graduated in 2010, majoring in sculpture.

- 1 Sydney Mead, *Te Toi Whakairo: The Art of Maori Carving* (Auckland: Reed Methuen, 1986), 8-11.
- 2 Ibid, 12.
- 3 Ibid, 13.
- 4 Oscar Kightley and Nathan Rarere, *Made in Taiwan* (Auckland: George Andrews Productions, 2007).
- 5 Jim Timmings, *Bone Carving: A New Zealand Guide to Tools, Techniques and Marketing* (Christchurch: Shoal Bay Press, 1995), 32.
- 6 Mead, *Te Toi Whakairo*, 30.
- 7 Ibid, 168.
- 8 Ibid, 30.
- 9 Dr Khyla Russell, telephone interview, Dunedin, 5 May 2008.
- 10 Mead, *Te Toi Whakairo*, 31.
- 11 *Headlands: Thinking Through New Zealand Art*, ed. Mary Barr (Wellington: National Art Gallery, 1992), 125.
- 12 Rob Tipa, "Tiki trade," *Te Karaka*, 38 (March 2008), 40-41.
- 13 Mead, *Te Toi Whakairo*, 5.
- 14 Francis Pound, *The Space Between: Pakeha Use of Maori Motifs in Modernist New Zealand Art* (Auckland: Workshop Press, 1994), 39.
- 15 Gordon H Brown and Hamish Keith, *An Introduction to New Zealand Painting*, new and rev. ed. (Auckland: Collins, 1988), 97.
- 16 Pound, *The Space Between*, 48.
- 17 "Maori renaissance," <http://www.lopdel.org.nz/aic/html> (accessed 5 May 2008).
- 18 Tim Watkin, "Moving on up," *NZ Listener*, 20 March 2004. See [http://www.listener.co.nz/issues/3332/features/1561/moving\\_on\\_up.1.html](http://www.listener.co.nz/issues/3332/features/1561/moving_on_up.1.html) (accessed 5 May 2008).
- 19 Stephen Myhre, *Bone Carving: A Skillbase of Techniques and Concepts* (Auckland: Heinemann Reed, 1987), 7.
- 20 Ropata Davis, *Treasured Taonga: Traditional and Contemporary Techniques and Concepts in Bone Carving* (Auckland: Random House, 1994), 31.

- 21 Te Papa, *Te Maori Exhibition*, [http://tpo.tepapa.govt.nz/ViewTopicExhibitDetail.asp?TopicFileID=TTY\\_T8&Language=English&dumbyparam=search](http://tpo.tepapa.govt.nz/ViewTopicExhibitDetail.asp?TopicFileID=TTY_T8&Language=English&dumbyparam=search) (accessed 6 May 2008).
- 22 The Bone Art Place, "Answers to Common Questions ... Are Your Bone Carvings the Real Thing?" <http://www.boneart.co.nz/faq.htm> (accessed 5 May 2008).
- 23 Ministry of Economic Development, "Cultural and Intellectual Property Issues," [http://www.med.govt.nz/templates/Page\\_\\_\\_\\_\\_1207.aspx](http://www.med.govt.nz/templates/Page_____1207.aspx) (accessed 6 May 2008).
- 24 Ministry of Economic Development, "Intellectual Property Guide for Maori Organisations and Communities," [http://www.med.govt.nz/templates/MultipageDocumentPage\\_\\_\\_\\_\\_28278.aspx](http://www.med.govt.nz/templates/MultipageDocumentPage_____28278.aspx) (accessed 6 May 2008).
- 25 Mead, *Te Toi Whakairo*, 150.
- 26 Ibid, 156.
- 27 Ibid, 202.
- 28 Ibid.





## A POTENT CRAFT: AN ESSAY JOURNEY INTO THE NEW DOMESTICITY, MANA WAHINE THEORY, FEMINISM AND CRAFTIVISM

Rachel Dibble

This is an essay that comes from my own musings on the housewifely arts – a Maori feminist view from a 'millennium mother.' This is how my mother described me – and we laughed at the time, as this was the best summary of 'an over 35, educated, self-defined postmodern feminist, first-time mother.'

By way of introduction, this is not an essay which will determine if Craft is or is *not* Art. That is like Dr Who's Tardis, something that seems workable from the outside, but turns out to be exponentially bigger from the inside. Also like the Tardis, the Art/ Craft debate moves through a "Time **A**nd Relative **D**imension **I**n **S**pace" attitude, meaning the artist and the viewer's philosophy and perspective, together with their own reality impacting on their interaction, determines the outcome. Within this brief essay I will touch on the subject of 'craft' – a topic that deserves, and could have far more, written about it. This essay is a journey that took me on a LONG voyage – just when I thought I was at the end, another path would open up.

Microsoft has handily given a sort of definition – right click on the word **Craft** while in Microsoft Word 2007 and you will be given a long list of synonyms from 'dexterity' to 'expertise,' from 'trade' to 'profession,' and finally ... ART. If the purpose of this essay was to define Craft as Art, then there it is as defined by a right click and Microsoft. Could it be epitomised as clip art, and ... who actually creates those graphics?

Prior to Microsoft's definition, Art and Craft have been entwined together throughout the ages. Art has been defined and critiqued, redefined and self-defined. Craft has been quietly woven into the warp and weft of Art, challenged for not being 'High Art,' or dismissed for not being 'Fine Art.' A renaissance in Craft came from William Morris and John Ruskin's desire for the crafted object to be made from "head, heart and hand" – with the inception of the Arts and Crafts movement in the mid-1800s, Morris and Ruskin were reacting against the industrialised mass production which was taking hold.<sup>2</sup> Ruskin is noted as disliking mass produced products "because they lacked spirit and artistry."<sup>3</sup> Ruskin and Morris were influenced by socialist theory which had an impact on their work and how they interacted with the history and materials they used.<sup>4</sup> The Arts and Crafts artists they worked with "tended to oppose the division of labour and to prefer craft production, in which the whole item was made and assembled by an individual or small group. They were concerned about the decline of rural handicrafts, which accompanied the rise of industry, and they regretted the loss of traditional skills and creativity."<sup>5</sup> (Oh, what would they have thought of IKEA!)

On results from an internet search engine, the history of the Arts and Crafts movement from a woman's perspective is vague. However, I did turn up a mention of the Suffragette movement, noting that it was "very closely linked to the Arts & Crafts Movement, for women were keenly interested in improving their education and opportunities for employment were limited. They greatly promoted Morris' work, and at least two schools of design were founded by women."<sup>6</sup> There is rare mention, specifically, of Maori women's craft online. It could be more fully explored in another essay which may come from this journey.



I am a passionate advocate of Craft, having been influenced by my peers who produce their amazing Craftworks. I am a mother currently in paid work outside of my home and my son enjoys preschool, literally across the road from my workplace. I have taken keen notice of those women who are working from home, and I deduce from their situation that it gives them the flexibility to spend time with their children while having an income or supplementing a family income. It seems so simple in print. I now notice – due to my own forays into sewing and crafting handmade gifts – that many women are indeed sewing or crafting for a living. Outwardly, this endeavour seems rather spookily domestic and somehow against the spirit of the famous 'Fuck Housework' feminism that further broadened my own family feminist understandings from my early teens.<sup>7</sup>

This leads on to further musings on the subject of women sewing – historically, and significantly, from my Aotearoa perspective, the mahi toi – art – of Maori (and other indigenous) women traditionally, and how this is viewed contemporarily. This leads me to the discovery of Mana Wahine theory, which I will also discuss further on.

The literature search for this essay has largely been done online because, as a working mother, I have difficulty making it to a library. As I delve further into the subject matter, it becomes more obvious that, indeed, a web-based research essay on Craft (as Art as) Work was so very relevant and more accessible to a wider audience than published books. The online version of research has given me access to Leoni Pihama's PhD thesis "Tihei Mauri Ora: Honouring Our Voices. Mana Wahine as a Kaupapa Maori Theoretical Framework" (2001) through the www.kaupapamaori.com website. Pihama's Mana Wahine theory influences me as to how I see contemporary Maori women artists and what they may wish to utilise in their work – the power of their potential, while acknowledging their past and simultaneously creating stories for the future generations. Online research has also given me new terms that will be discussed further in this essay – the New Domesticity, and the delightfully subversive 'Craftivism.' These terms have come from several sources on the internet, from newspaper articles to the blogosphere, and also from a film, *Handmade Nation: The RISE of DIY, Art, Craft and Design*, by Faythe Levine and Cortney Heimerl (2008), which was the basis of a book with the same title.<sup>8</sup>

Pihama discusses Mana Wahine theory, and the reality that Maori women, in defining or discussing challenges, may have to resist "imposed dominant definitions."<sup>9</sup> This is similarly seen in the Craft/ Art dialogue, as contemporary craft resists the "dominant definitions" of what others define as Art (or not). I also see this resistance to "imposed dominant definitions" as about not defining wahine Maori into a box, but as including resistance to the idea that a culture must stay bound in schoolbook history. This then gives space to new ideas, the wero – challenge – that negotiates the reclaimed space and reclaims the 'negotiated' space. It is in this space that I maintain there is a potent mix of Craft as Art, a potential for mana wahine to be able to craft the space and also a voice that gives opportunity for potent crafting of mahi toi, art, korero, to celebrate what has been in the past 'just' domestic work.

'The New Domesticity' has arisen from from a resplendent resurgence in DIY crafts.<sup>10</sup> As Jennifer Stuller notes in her online article, "The New Domesticity," "Craftiness and homemaking are being promoted with a feminist message and a concept called the 'new domesticity.'" I first noticed this when I saw children dressed in clearly handmade clothes in the 'mothering circles' I am now part of – mothers who were happy to say they had a friend who made it or, delightedly, that they had made it themselves. This I understand, as I have personally collected boxes of fabrics over the years without having done a great deal of the follow-up sewing. After buying new pants for my son, and then making a couple of pairs, I now realise how cost-effective it is and how I totally enjoy the process and end result. I am amused, however, that I am not convinced that this sense of satisfaction should wholly be attributed to sewing – I am a feminist after all! Stuller also feels this, noting that "a lot of us thought that domesticity was not compatible with those notions [of 'appropriate' feminism]." Stuller concludes: "The new domesticity is a continuation of the work our mothers did during the second wave of feminism. It is an evolution of what it means to be domestic, as well as a way of reconciling femininity and feminism." Once I start to contemplate 'sewing' historically, I recall all the instances I have experienced of women sewing in my life as compared to the level of sewing I know was done 40-50-100 years ago, and I now realise that this is what women have done for many, many years.<sup>11</sup>

Interestingly, Stuller asserts: "Since the survival of the family isn't dependent upon women knitting clothing, what was once a chore is now a 'punked-up' hobby." Certainly, there are many stories of women in days gone by who were 'reduced to taking in sewing.' Looking at one part of America, a Google search on the topic led me to Russell L. Johnson's commentary on the American Civil war, where he surmised that many women who took in work such as ironing or sewing were not counted in the census as having an occupation, even when supporting a family. "Mona Conzett, for instance, frequently provided primary support for her family by taking in laundry but was shown with no occupation in the census."<sup>12</sup>

There has been much already written on this topic, and what fascinates me is the contemporary turn of things domestic, tied in with feminist theory. So, to further this, I would dispute Stuller's knitting of clothing as a 'hobby,' as there is evidence that women are still supporting their families, shunning the 'factory-made' and embracing cottage industries through craft fairs and online retailing.

"Stay-at-home mums turn to online sales" is the headline on the [Stuff.co.nz/business/small-business](http://Stuff.co.nz/business/small-business) page.<sup>13</sup> This article discusses the crafters' 'virtual shop,' [www.etsy.com](http://www.etsy.com), where those in the know sell what they know.<sup>14</sup> It reports that in Indianapolis, Indiana, Julie Boyles "quit her job to stay home with her three children ... but found that the loss of income stretched the family budget." Now, Boyles makes leather-bound journals at the kitchen table, while helping her children with their homework, and is "earning about US\$1500 a month" by selling on etsy. In *Handmade Nation: The Rise of DIY, Art, Craft and Design*, Garth Johnson describes etsy.com as an e-commerce site "aimed at the new wave of crafters." Johnson goes on to say that "Etsy has a stranglehold on the hearts of the indie craft world because it has literally thought of everything." He comments that sites such as this provide "an inexpensive way for artists to sell handmade work ... [to] compulsive shoppers who banish their guilt by purchasing handmade!"<sup>15</sup>

As noted earlier, I have had the opportunity to meet women who are supporting their families through their Craft/Art work. A longtime friend of mine, Tatyanna Meharry, sells through an Aotearoa/New Zealand version of etsy, [www.felt.co.nz](http://www.felt.co.nz), as 'the busy finch.'<sup>16</sup> A Masters graduate of Otago Polytechnic's fine arts programme (in textiles), Tatyanna has been crafting and exhibiting for many years and supporting her family through this. I was fortunate to discuss this essay with Tatyanna in 2010, and received a different perspective on what I initially wanted to write about – that Craft is as valuable and worthy of recognition as 'High Art.' Tatyanna shared her thoughts about Craft not actually needing to be 'Art.' Crafting is about giving, and sharing and learning with others, whereas in her experience Art (in many cases) is focused more on the individual, and is increasingly concerned with copyright issues.<sup>17</sup> It is Tatyanna's passionate crafting of fabric and words that has given me a greater appreciation of how potent an everyday object can become when it is part of Craft.

Early in her textile degree, Tatyanna Meharry focused on blankets. Through discussions as she worked on her exhibition pieces, I gained a different perspective on the early trading of blankets between Maori and Pakeha. Watching her work the loom gave me a greater appreciation of all the work that went into creating a garment such as a cloak or covering to keep one warm. With harakeke/flax, there is much to prepare and it would take a long time to weave. Naturally then, when the traders were offering Maori the opportunity to purchase those woollen blankets, with tightly woven threads, I imagine there would have been a multiplicity of understandings given to the complexity of work done to achieve the final piece of blanket fabric. One can almost feel the weavers in the marae appreciating the drape of the fabric, the warmth of the fibres and the shape of the weave. In contemporary times, I am aware of the substance of the blanket becoming lost, replaced as woollen mills are closed by inexpensive polyester duvet inners, with the occasional handmade crochet blanket appearing on a baby's cot.

There is movement, however; a shift in thinking and appreciation. And it's all tied up with that potent Craft Activism through commentary or making. Tatyanna Meharry challenged my thinking on Craft being Art – and as I have been on this essay journey I have again been challenged by an idea from Tatyanna to further question my initial idea of Craft as Art. In reality, it could be that Craft carries its own potent mix of comment from the maker in a way that differentiates it from Art in a gallery. This Craft, incorporating comment on an issue, is linked to Tatyanna Meharry's blanket focus and the way it facilitated my first exposure to what I now think of as Craftivism.

'Craftivism' is a new term I discovered while researching this essay. I liked it immediately – intertwining threads, woven harakeke, Craft and activism. The word Craftivism offers potential – by doing craft projects I have a potential for activism, to agitate in a personal and handmade way. I sensed this potential bounding from the pages (or screen, in this online case) as I read. Interestingly, I struggle to find the term actually IN a dictionary. Wikipedia however, steps in by crediting the term to Betsy Greer:

The term *craftivism* was coined in 2003 by writer Betsy Greer in order to join the separate spheres of craft and activism. Her favourite self-created definition of the term states, 'craftivism is a way of looking at life where voicing opinions through creativity makes your voice stronger; your compassion deeper & your quest for justice more infinite.'<sup>18</sup>

Wikipedia goes on to discuss how Craftivism has large support amongst the Third Wave Feminism movement which had its rise in the early 1980s and grew stronger in the 1990s as women outside the white liberal feminist movement spoke out about their own lived realities. In particular, women of colour were talking about their authentic realities that other women of colour were able to identify with. Tanis Taylor, in an article, "The Nigella Effect," on the website of the UK *Guardian* newspaper ([www.guardian.co.uk](http://www.guardian.co.uk)), examines the interconnections between feminism and crafting. In this article, Taylor quotes Germaine Greer on crafting, which Greer describes as "heroic pointlessness ... women have frittered their lives away stitching things for which there is no demand." I immediately wanted to challenge Greer's comments, as they seem to dismiss difficult realities for women and their families. Taylor highlighted this, noting Dr Stacy Gillis's warning that women "should be wary of the Nigella Effect:<sup>19</sup> it's all very well to see crafting as a way of strengthening community ties and raising environmental awareness ... at the risk of forgetting 40 years of feminism." However, Taylor states, "today's crafters ... are hardly victims of oppression."<sup>20</sup>

Indigenous cultures have roots stretching mai ra no – from days past – and work with the bounty of the earth to create objects and cloth that have form and function, which combine the aesthetic and workable purpose of that which is worked.

Traditional craft is work – a necessary line of work; raranga – weaving – for example, thus broadens the work of sewing into Craft as Art as Work. In this sense, I have been told that there is no inequality of work in traditional Maori culture. Men have their areas of speciality as do women, children and, equally, if not more 'revered,' the elderly. In a whanau-hapu-iwi sense (family, larger family group, tribe), all mahi (work) was essential for survival.<sup>21</sup>

If I look at Germaine Greer's comment on "heroic pointlessness" and Betsy Greer's comment that "craftivism is a way of looking at life where voicing opinions through creativity makes your voice stronger," I return to Leonie Pihama's Mana Wahine theory and recall her statement on "oppositional dualisms."<sup>22</sup> While Pihama is referring to the interpretation of diverse realities and how Maori – especially Maori women – do not have to limit their sense of self to a pop media culture version of Maori women OR a traditional living Maori woman, we must embrace the diverse realities each woman interprets within the world she lives in. As must those women who practice Craft and Craftivism. In my mind, it is not Craft OR Art, but what the maker feels.

Commenting in a website ([www.tangatawhenua.com](http://www.tangatawhenua.com)) on the work of contemporary Taranaki weaver Ngahina Hohaia, reporter Nigel Borrell reviewed Hohaia's exhibition with Karl Rangikawhiti Leonard, titled "Manawa wera defiant chants."<sup>23</sup> Borrell subtitled the headline to his review "weaving meaning within contemporary practice." Focusing on Hohaia's work specifically, he stated that the poi manu "comes from an expression found in one of the Parihaka chants. This customary practice was a way of imparting tribal narratives and recalling significant events."<sup>24</sup> Interestingly, Hohaia's poi are made from blankets, 100 percent New Zealand wool. The Iwi Art online gallery featuring Hohaia's same poi manu work – but titled Roimata Torora (2006) – describes the blankets thus:

The 100% New Zealand wool blankets from which these poi are constructed are products of the New Zealand economy built on Maori land. As a comparison, in Taranaki the dairy industry is founded on over two and a half million acres of confiscated Maori land, and the average dairy farm earns around \$25,000 per day.<sup>25</sup>

Is Hohaia engaged in Craftivism or Art? Or is she engaged in Mana Wahine theory which is underpinned by an acknowledgement of the tupuna – ancestors (Pihama links this directly to tupuna wahine or female ancestors)?

I see Mana Wahine theory engaged in Hohaia's work, and I want to see it there. I need to see acts of Craft that engage in Craftivism in my indigenous culture as this will enable me, as Ani Mikaere states, to "undertake the challenge ... making sense of the contradictions that face women daily."<sup>26</sup>

There is a need for Mana Wahine theory as a means to avoid Pihama's "imposed dominant definitions." I see Mana Wahine theory as a reality when I see the potential for indigenous women to do what they have done – have equal standing in their work. There may be polemic views undergirding my drawing together of Mana Wahine theory and Craft. There are more aspects I would engage in, if future opportunity allowed. It would be appealing to have, for example, a view from Ngahina Hohaia on her work within this dialogue. I would like to discuss Mana Wahine theory with other Maori women who engage in Craft and exhibit their work, such as Kai Tahu weaver Roka Cameron.

This journey has brought forth many questions and has lightly touched on feminism, Craftivism, and Mana Wahine theory. I have concluded that there is a commonality in that they all emphasise the need or potential for women to define their own self and work, and work against the suppression of voice (or a suppression of image in a gallery sense – to be exhibited or not to be exhibited, that is the challenge). The modern renaissance in Craft is, I believe, as fundamentally needed today as it was in Morris and Ruskin's time. My journey has led me to feel that Craft does cross over into Art, but does not need to be validated AS Art. It is validated by those who practice it, share it, and enjoy it. There are wonderful examples of family supporting Craft, and Craftivism evident through the World Wide Web. This Craft – stitch, knit, felt, weave, meld, carve, create – is as much New Domestic as the participator wants it to be. I see that indeed there is a great need for Craft to continue to be shared generationally, femininely, feminist-ly, and caringly. Unlike Germaine Greer, I see a great 'point' in it, especially if it teaches our tamariki, our children, essential skills that are needed. Full steam ahead to the New Domesticity!

**Rachel Dibble** (Ngāti Ruanui) has been involved in aspects of feminism and education for many years. While her first papers in 1992 at Canterbury University were in Feminist Studies, at the completion of her Bachelor of Education (Primary) some years later the subject had morphed into gender studies; however, Rachel still refers to her 'other' major as feminist studies. Moving to Dunedin eventually brought Rachel to Otago Polytechnic as a student, a student president, and as a staff member – most recently for the office of the Kaitohutohu, working to operationalise the Memorandum of Understanding with the Papatipu Runaka.

As a working mother with a passion for creativity, Rachel has taken delight in sewing pants for her son and other children. Fabric art blocks are another passion for Rachel when time allows, allowing her to enjoy creating combinations of whakapapa and poetry with differing textures and media.

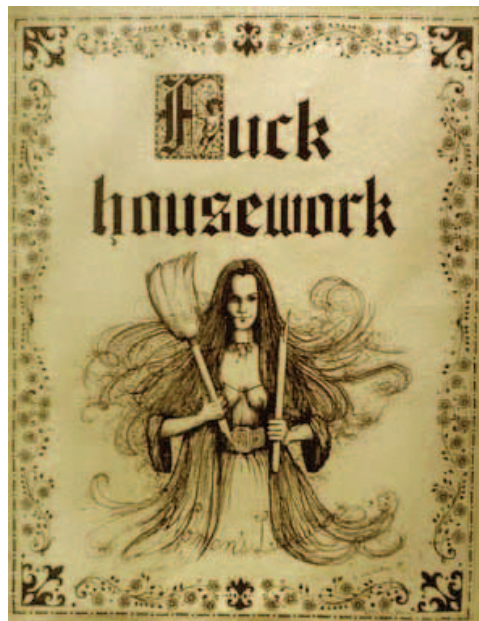


Figure 1. Virtue Hathaway, *Fuck Housework* (1971), ricepaper, 23 x 30¼ inches.

- 1 <http://oxforddictionaries.com/definition/Tardis>.
- 2 [http://www.glbtc.com/arts/arts\\_crafts.html](http://www.glbtc.com/arts/arts_crafts.html).
- 3 Ibid.
- 4 "The idea here is that the movement was central to the idea of head, heart, hands. i.e the opposite to mass industrialisation, as in the creator who thinks the idea, is passionate about creating it and then creates with their own hands. Not a worker who only makes part of a product and is therefore not part of the satisfaction of the entire process of creation." Tatyanna Meharry, pers. comm., September 2010 (email review of my essay idea).
- 5 [http://en.wikipedia.org/wiki/Arts\\_and\\_Crafts\\_movement](http://en.wikipedia.org/wiki/Arts_and_Crafts_movement).
- 6 <http://www.white-works.com/artscrafts.htm>.
- 7 If not literally famous, the image of a cartoon woman holding a broom which has been snapped in two, with "Fuck Housework" written above it (Figure 1), is emblazoned in my mind. I was fascinated with the message, and by the lively chaos that was the house this picture lived in.
- 8 F Levine and C Heimerl, *Handmade Nation: The RISE of DIY, Art, Craft and Design* (New York: Princeton Architectural Press, 2008).
- 9 L Pihama, "Tihei Mauri Ora: Honouring Our Voices. Mana Wahine as a Kaupapa Maori Theoretical Framework," unpub. PhD thesis (University of Auckland, 2001), 78.
- 10 JK Stuller, "The New Domesticity," 7 October 2004, [www.ink-stainedamazon.com](http://www.ink-stainedamazon.com).
- 11 Being fortunate that it was still an essential curriculum topic at 'intermediate' level (Years 7 and 8), I remember making the strawberry-scented (and shaped) pincushion.
- 12 RL Johnson, *Warriors into Workers: The Civil War and the Formation of Urban-Industrial Society in a Northern City* (New York: Fordham University Press, 2003), 54.
- 13 <http://www.stuff.co.nz/business/small-business/3470474>.
- 14 [www.etsy.com](http://www.etsy.com).
- 15 Levine and Heimerl, *Handmade Nation*, 32.
- 16 <http://www.felt.co.nz/browse/user/thebusyfinch>.
- 17 Tatyanna Meharry, pers. comm., August 2010.
- 18 <http://en.wikipedia.org/wiki/Craftivism>.
- 19 A reference to Nigella Lawson, a television personality and chef who mixes subtle sexual innuendo and cake batter in what some see as a delightfully subversive way. Her 2001 cookbook, *How to be a Domestic Goddess*, had an accompanying TV show that got many of my peers discussing Nigella and her ... cooking.
- 20 Taylor cites Dr Gillis as the chair of the Feminist and Women's Study Association, "an academic institution promoting women's studies internationally." Tanis Taylor, "The Nigella Effect," 2007, <http://www.guardian.co.uk/lifeandstyle/2007/dec/08/shopping-women>.
- 21 Dr Khyla Russell, pers. comm., August 2010.
- 22 Pihama, "Tihei Mauri Ora," 227.
- 23 <http://news.tangatawhenua.com/archives/6292>.
- 24 Poi Manu – a poi is a light ball swung on a string of varying lengths, and manu is bird; however, in this sense it refers to poi chants. Parihaka was the site of an epic 'passive resistance' movement in the Taranaki wars in the 1860s. It was lead by Tohu Kakahi, Te Whiti and my ancestor Titokowaru. It involved Maori of that area removing surveying pegs and 'sitting in peacefully' when the colonial army came in to remove them from the fields using any means. Many of them were arrested and brought down to Dunedin to do hard labour around the city. More can be found out from various books such as Dick Scott's *Ask That Mountain: The Story of Parihaka* (Auckland: Heinemann, 1975).
- 25 <http://iwiart.co.nz/view-work.php?gallery=8&work=186>.
- 26 Pihama, "Tihei Mauri Ora," 237.

## MEMORY IN FABRIC: OBJECTIVITY OF LOSS

Rose McLeod

In 2004 I was granted a shared Ngai Tahu artist's residency at the Dunedin School of Art at Otago Polytechnic. It was really important to me to connect with my Kai Tahu whanau and the residency was a wonderful experience. I applied for and was accepted into the fourth year of the Bachelor of Fine Arts degree programme.

I was warmly welcomed and embraced by Kati Huirapa ki Puketeraki at Karitane and give my continued thanks and appreciation to Suzanne Ellison and friends at the Huirapa for their friendship and for nominating me as a runaka recipient of the Papatipu Scholarship, gifted by Otago Polytechnic, which enabled my studies at the School of Art.

I especially thank Dr Kyhla Russell, Kaitohutohu, Senior Manager Maori, of Otago Polytechnic, for her support and encouragement in embarking on this academic endeavour.

Who would have known, least of all me, that from this adventuring out into a new chapter in my life that I would have in 2008 graduated with a Master of Fine Arts degree?

I relocated to Dunedin from Waiheke Island, a completely different climatic, geographic and cultural exchange. I had finally felt located in the South after four years of readjustment, and unbeknownst to me was about to be thrown into yet another conundrum of relocation at the time of completion of the Masters programme. I had hoped to develop my practice along further lines of research that my MFA examiners had suggested, developing my project Whenua, and further exploration of Maori rock art in Te Waipounamu.

However, sometimes life throws up unexpected balls and challenges, and I found myself relocating back up to Waiheke Island after an unexpected personal event.

I didn't anticipate the void and huge chasm that I found myself in with a double blast of dislocation, post four years of full-time study and personal heartbreak. I had no structure whatsoever in my life once back on the island, other than a place of familiarity and friends.

What does an artist do?

Well, work with the raw materials at hand: Experience.

I picked myself up in a state of fragility and embarked on a project I now called "Memory in Fabric: Objectivity of Loss." The completion of the MFA was indeed an accomplishment, but I needed to work through the loss of relationship.

I quote from Alex Clark, editor of the "Lost and Found" issue of *Granta* magazine: "When something is lost, our first instinct is often towards preservation: either of the thing itself, its memory and its traces in the world, or of a part of us that is affected by what is now missing."<sup>1</sup>





Figure 1.-4 Rose McLeod's "Memory and Fabric" is a textile installation which consists of deconstructed and reassembled men's woolen and tweed jackets, looks at male identity and the figure of the "old male" in contemporary dialogue. McLeod uses deconstruction/reconstruction techniques and recycled materials to facilitate discovery and creation. She explores dissection and the need to disassemble thoughts, the tangle of memories, in order to unlock oneself from the strong emotional force of such thoughts.

I explored this insight in my new project in 2009, a narrative deriving from this experience. It deals with deconstructing male identity, the 'old male' in contemporary dialogue. It was initially open-ended, a dialogue based in personal experience, but one which shifted very quickly to the universal as various people visited my studio and viewed and read the work in process. I link a continuing narrative thread in my practice, using deconstruction/reconstruction techniques and recycled materials as an act of creative investigation. The dissection and disassembling of thoughts, the tangle of memories, was necessary in order to unlock oneself from the strong emotional force of such thoughts.

The body of work is a collection of deconstructed men's woollen and tweed jackets. Firstly, I created a horizontal installation of over 20 lapels. Secondly, I used the interior complexity of inner tailoring, only revealed once dissected, as a metaphor for the inner processing of psyche and soul which such experiences release emotionally to be dealt with and understood. The third component is an oversized greatcoat, constructed with reassembled jacket materials in an endeavour to make some sense of the experience.

Two further 'completion' parts of this project, three jacket lapels stitched together in jocular form, and a large kimono-inspired/curtain wall hanging, were exhibited at the Waiheke Community Art Gallery and bought by the Benetton family of United Colours of Benetton, the Italian fashion house, for their collection, when they visited the Island in October 2010. So, the project had a happy ending, and the three initial parts of the project will be on exhibition at the Blue Oyster Gallery, Dunedin, in November 2011.

Fiscal necessity forced me to make a shift in my practice and, whilst remaining true to my recycling ethic, I had the opportunity to be involved in an 'artists @ work' project on the Island and embarked on a wearable arts venture, deconstructing and redesigning women's streetwear. This has been very successful. In July 2010, I was invited to create costumes for a first 'Frocks on Bikes' Fashion Gala, at the Viaduct Basin, Auckland. This was part of an Auckland political lobby group called Cycle Action and part of a wider national lobby group called Cycle Pathways. Bike manufacturers and fashion designers collaborated for an evening's fun – the



Figure 5-8. *Frocks on Bikes* Fashion Gala July 2010, Viaduct Basin, Auckland.





traditional catwalk was nowhere in sight; instead, models were riding bikes around the Viaduct Shed. It was lots of fun bringing something akin to comedic theatre to the fashion place, and most definitely an anti-lycra brigade statement. It has been shown that flamboyant cycling dress is a safety precaution when cycling. Who are these dames on bikes, motorists ask? Better give them a wide berth!

I continue working happily, now making girly aprons for 8-year-olds who bake with grandparents, and am about to subvert a deckchair for a summer show at the Waiheke Community Gallery. From a place of complete dislocation when I arrived back on the Island post Dunedin, in early 2009, I am now happily located in both place and art practice. A recent quick visit to Dunedin, though, in November 2010 did remind me of how important Te Waipounamu is to me – the exploration of my Maori roots is an essential part of my being and such an important part of my journey through life. I look forward to a return visit to continue fanning the embers of my ahi kaa at Kati Huirapa, rekindling friendships from art school and pursuing an ongoing practice, wherever this leads me in my work.

**Rose McLeod** (Kai Tahu) is an inter-media artist who works with textiles, found object assemblage, painting and ceramics. In 2004 Rose travelled to Dunedin from Waiheke Island to participate in a shared Kai Tahu residency. Based on her self-taught practice she was granted Recognition of Prior Learning and entered the 4th year of the Bachelor of Fine Arts programme at the Dunedin School of Art at Otago Polytechnic. She relocated to Dunedin and graduated BFA in 2005, proceeding to graduate with a Master of Fine Arts in 2008. Her practice is intermedia, working across the disciplines of textiles, found object assemblage, painting and ceramic installation work. After relocating back to Waiheke Island, her work has been a dissection and narrative of the reason for this move. She is currently deconstructing and redesigning recycled women's streetwear:

1 *Lost and Found*, ed. Alex Clark, *Granta: The Magazine of New Writing*, no. 105 (London: Granta Publications, 2009), 7.





## WEAVING AN UNDERSTANDING: USING THE EXPERIENCE OF A HARAKEKE WORKSHOP TO ILLUSTRATE AND FIND FIT BETWEEN OCCUPATIONAL THERAPY'S UNDERLYING PHILOSOPHIES AND MAORI WORLDVIEWS

Kristi Carpenter and James Sunderland

### INTRODUCTION

Central to the occupational therapy profession is the underlying philosophy that 'occupation' gives meaning to life. Occupation is considered in its broadest definition, well beyond paid work. "Occupation comprises all the ways in which we occupy ourselves individually and as societies." "Everyday life proceeds through a myriad of occupations, embedded in time and place, and in the cultural and other patterns that organize what we do."<sup>1</sup> The profession realises that we, humans, are not singular or exact in the patterns of our occupations. We realise that we are not specialists. Humans put their hands, and mind, both individually and collectively, to a vast variety of tasks, projects, works, labours, games, performances, duties, habits, routines, creation, productions . . . where each of these will vary depending on the history, goals, beliefs, skills, vision, planning, and design of the individual and/or collective. Or as Lazarus Long more eloquently puts it:

A human being should be able to change a diaper; plan an invasion, butcher a hog, conn a ship, design a building, write a sonnet, balance accounts, build a wall, set a bone, comfort the dying, take orders, give orders, cooperate, act alone, solve equations, analyze a new problem, pitch manure, program a computer, cook a tasty meal, fight efficiently, die gallantly. Specialization is for insects.<sup>2</sup>

Herein lies the 'art of practice' for occupational therapists if we are to assist in the engagement of occupations both commonplace and new. Our focus should not be on becoming an expert in all occupations, as this is an obviously unachievable task, but directed to the understanding of the occupational needs and wants of individuals, whanau, community and so on, that are dynamic and multifaceted.

Recently we travelled to Seattle, along with a delegation of Otago Polytechnic Maori staff, to present at the International Network of Indigenous Health Conference. As Maori occupational therapists and educators, we found



Figure 1-7. Students taking part in harakeke Workshops held at Puketeraki Marae at a student hui for occupational therapy.

ourselves wanting to examine how we explain the core philosophies of occupational therapy and the interface with Maori worldviews. Our thinking here was guided by Mason Durie's assertion that professionals should explore the crossing point between their professional paradigms and the potential to respond effectively to Maori.<sup>3</sup>

One way we have traditionally explained this match at the Otago Occupational Therapy School is through the facilitation of harakeke/flax workshops held within first-year student hui for occupational therapy students studying towards a Bachelor of Occupational Therapy. The present article attempts to explain the links we make between occupational therapy philosophy and Maori worldviews through the students' learnings about historical and contemporary uses of flax as a craft, medicine, food, tool and art form.

The harakeke workshops have been part of hui at the school over the past 20 years and have been developed with oversight from the local runaka. The workshops provide an overview of the history of harakeke in Aotearoa/New Zealand. A resource that was essential to the traditional Maori way of life, flax was also a traded commodity with European settlers, developing into a large-scale industry, and has found contemporary uses in art, health and beauty products and building materials.

We spend a significant amount of time looking at tikanga before allowing students to harvest the harakeke. Students are asked to say karakia before the harvest. Students learn how to strip and soften the harakeke. Their first project is to make a putiputi or flower; they then move on to make a small kete or basket. Points stressed throughout the workshop include the need to persevere with the products they are making, tidying of workspaces and correct craft techniques, dictated by tikanga.

This experience allows us to make links with the students between the Maori worldview and occupational therapy philosophies at the hui and in subsequent teachings. These links are presented under the following headings where specific examples are highlighted.

## OCCUPATIONS GIVE MEANING TO LIFE

The occupational therapy profession believes that occupation gives meaning to life. Our occupations are, as stated above, numerous and multifaceted, changing over time as need and want dictate. Examining the uses of flax, both traditionally and in contemporary usage, can illustrate to students how this resource was intertwined in many traditional occupations, providing meaningful roles and routines.

Traditionally, the use of harakeke was tied to a myriad of occupations, both through the collection, transformation and use of harakeke artifacts as well as the economic interactions and occupations related to its trade as a resource. One could be known as a weaver if that was the person's role, but one could also be the user of products, such as







a fisherman using baskets, or a chief whose status and role was confirmed by the wearing of a cloak woven from harakeke.

A number of traditional flax-craft occupations went through a revival in the 1970s as a way of Maori reconnecting with their culture. Being, doing, becoming. Harakeke as a material is now used in many 'traditional' and contemporary art and craft forms.

Students' personal experience on hui provides an opportunity to identify a link between weaving and other occupations they may engage in, such as knitting and other handiworks. It also offers them a shared experience with others involved in the workshop.

## OCCUPATIONS DEVELOP AND CHANGE OVER A LIFETIME

As occupational therapists we realise that occupations develop and change over time. We experience periods of occupational transition and adaptation as we age, as our skills develop, and as we prove ourselves by what we have made, performed or achieved. This change might also be the result of adaptation to places new or changed. Our workshop allows us discussion on how these transitions are evident in and around the use of harakeke, both historically and traditionally. A number of these examples are bullet-pointed below:

- Upon migration to Aotearoa/ New Zealand – a transition – Maori discovered the uses of the plant through the application of science and technology.
- The plant's multiple uses were accessed over a person's lifespan in ways relevant to their needs.
- The sustenance of harakeke as a resource meant care; protocols and procedures (tikanga) were put in place as a way of protection.
- Young children were, and still are in many cases, discouraged from working with or playing with flax until they are able to understand these requirements.
- Those whom developed into the role (or occupation) of weaver transitioned as their skills and knowledge increased, being mentored by those around them – much as a craftsman might move from apprentice to journeyman to master. Through these teachings, protocols could be maintained and links built to whanau, past, present and future.
- Harakeke artefacts are used to mark significant milestones in a person's life. In pre-European times, ceremonial cloak were worn by chiefs and highly prized; contemporary wearing of these cloaks might indicate achievement and transition (as in a graduation ceremony) or as a way of whanau or community bestowing a recognition of high esteem upon an individual and their deeds.





## OCCUPATION SHAPES AND IS SHAPED BY ENVIRONMENTS

As occupational therapists, we are required to critically evaluate our way of being in a particular environment. The harakeke workshops provide us with discussion points about how we can make the environment and the environment can make us, where the synergy between the occupational agent and the environment and the identity of both cannot be separated. This interconnectedness is illustrated through discussion with students about the historical use of harakeke. Flax became so crucial for Maori that when the nineteenth-century missionary William Colenso told chiefs that it did not grow in England, they would reply "How is it possible to live there without it?" and "I would not dwell in such a land as that." What this illustrates is how communities develop around the resources they have in their surrounding environments, where they can apply their science and knowledge.

When Maori first arrived in New Zealand, it is widely accepted that they came from Polynesia and Melanesia where they had prior experience of weaving with the pandanus plant which grew in the warmer climate. Maori had to adjust to the different environment on which they were reliant, and they discovered the uses and benefits of flax which had some parallels with the pandanus plant, but also some differences. They tested this resource and refined their skills with flax, eventually finding different ways to use this resource – for example, to obtain the strong fibre (muka) which was able to be twisted, plaited and woven to create a wide range of items such as fishing nets, footwear, traps and rope. Tikanga around the use of flax came with this, and processes and protocols were developed to ensure this resource was sustained for future generations, as it became an indispensable resource in everyday living. Through understanding this historical context, students have the opportunity to appreciate the meaning of tikanga and gain practical experience in harvesting and managing their use of harakeke to apply this newfound knowledge around sustainable practice methods.

## OCCUPATION HAS THERAPEUTIC EFFECTIVENESS

Wilcock states that occupation is recognised generally as a major natural mechanism for health, happiness and well-being.<sup>4</sup> Through facilitating the harakeke workshops, we are able to offer the students a personal experience of being involved in a creative activity and all the benefits that come with this experience in the marae setting. Many students enjoy the production of an end product that they gift to another. They are able to experience firsthand the rewards for engagement in a shared art and craft activity that is using their creative energies, which in turn illustrates the potential power of such activities in therapy. The work of Maslow discusses this link – that creativity and therapy are interconnected at the fundamental levels of transformation, metamorphosis and change.<sup>5</sup> We have to be wary though, that the students' experience of flax weaving is seen through their own cultural lens, and that this is occurring alongside learning about an occupational therapy view about the therapeutic value of 'doing' that is not always compatible with a Maori worldview.

Iwama identifies the challenges for the occupational therapy profession around its beliefs about the power of 'doing' and 'being occupied':

In Western occupational therapy, we often proceed with our assumptions that the entire world values and celebrates 'doing' for its self-actualising effects. Many other cultural groups ... view our reality as a collective-orientated ethic with 'belonging' and our connecting to nature and ancestors as the shared social ethos. The vision of occupational therapy with its promise of individual enablement and empowerment is often both confusing and excluding.<sup>6</sup>

This confusion is illustrated in the raranga workshops – from the occupational therapy perspective we identify that it is about the process of 'doing' the weaving that is therapeutic, while from a Maori perspective it is the connection that it creates between people and with their environment that is in fact the primary therapeutic element. Shirres illustrates this through her discussion of being Maori, asserting that

to be a person is not to stand alone, but to be one with one's people, and the deeper the oneness the more we are truly persons and have that mana tangata. The persons we stand one with are not only the living, but even more so the ancestors, those members of the family who have already gone before us. So basic to being a person and to being Maori is to be whanau, family, not just the living, but also with the dead.<sup>7</sup>

It is belonging that is integral to Maori well-being, and if 'doing' or 'being occupied' – for example, in a weaving activity – facilitates this, then it could be seen as effective in a therapeutic sense – but one's perception of personal well-being and what facilitates well-being is value-based and defined by the individual and/or the whanau.

## CONCLUSION

Throughout this essay, we have described how we facilitate the creative occupation of flax-weaving at hui to enable learning, growth and change in occupational therapy students. It is intended that this learning has multiple layers. The outcomes include a shared experience to encourage cohesiveness within the student cohort, an opportunity to begin to understand tikanga and its meaning, both pragmatically and spiritually, and consideration of the multiple factors that need to be considered in the selection and facilitation of occupations. We have identified these links, but we have discovered there are challenges in



the relationship between indigenous views of well-being and the values of the occupational therapy profession. These challenges illustrate the need for creativity in practice, often described as the 'art of practice.' This describes the ability of the occupational therapist to be responsive to different ways of 'doing' and adapting processes as a result, coupled with an appreciation of how values and beliefs dictate choices around how we occupy ourselves, and what meaning we place on these occupations.

**Kristi Carpenter** (Kai Tahu) worked at the School of Occupational Therapy as a lecturer and associate fieldwork co-ordinator until the start of 2011. She taught on the second-year papers integration of practice and group work. In addition, she was involved in facilitating fieldwork and student hui in the undergraduate programme. Kristi's passion is in mental health, primary healthcare and the exploration of ways of working with Maori that improves Maori health outcomes in New Zealand.

**James Sunderland** (Ngati Maniapoto) works at the School of Occupational Therapy at Otago Polytechnic as a lecturer. He teaches across all three years of the programme as the course coordinator for papers which focus on human occupation, activity and adaptation, and the use of digital tools in occupational therapy practice. He coordinates a stage one fieldwork paper which is focused on students taking an active role in various community groups in Dunedin. James is also involved in assisting facilitate the School's hui and Treaty group. He has a strong commitment to supporting the recruitment and retention of both Maori and male practitioners in the profession. His previous occupation practice has been in the field of traumatic brain injury.

- 1 Canadian Association of Occupational Therapists, "Position Statement on Everyday Occupation and Health," *Canadian Journal of Occupational Therapy*, 61 (1994), 294-7; Canadian Association of Occupational Therapists, "Profile of Occupational Therapy Practice in Canada," *Canadian Journal of Occupational Therapy*, 63 (1996), 79-113; Canadian Association of Occupational Therapists, *Enabling Occupation: An Occupational Therapy Perspective* (Ottawa, ON: Townsend, 1997).
- 2 Lazarus Long is a character in Robert A Heinlein's science fiction novel, *Time Enough for Love* (1st pub. 1973).
- 3 MH Durie, "Understanding Health and Illness: Research at the Interface between Science and Indigenous Knowledge," *International Journal of Epidemiology*, 33:5 (2004), 1138-43.
- 4 AA Wilcock, "Occupational Science: The Key to Broadening Horizons," *British Journal of Occupational Therapy*, 64:8 (2001), 412-17.
- 5 AH Maslow, *The Farther Reaches of Human Nature* (New York: Viking, 1974).
- 6 M Iwama, *The Kawa Model: Culturally Relevant Occupational Therapy* (Edinburgh: Churchill Livingstone-Elsevier, 2006).
- 7 MP Shirres, *Te Tangata: The Human Person* (Auckland: Accent Publications, 1997).

## ART WORKS: MAHI TOI<sup>1</sup>

Khyla Russell

When considering the concept of Toi or Mahi Toi in Te Ao Māori i te wā nehe (the world of Māori in former times – and up to the present) one cannot remove the work from the creator. The purpose of this paper was to place within a context for the reader the worldview with which I was raised and how, within that, there are no separations of the whole from the sum of the parts therein. In so doing, this essay will attempt to address each of the subheadings or themes within the conference and bring to it our understanding of the interconnectedness of whakapapa<sup>2</sup> as part of the whole that is Toi.

### ENHANCING SYNERGIES ACROSS CREATIVE DISCIPLINES: LINKS AND DIVERSITY

*whakatenatena ai kā oriteka mā kā wāhaka hanga: te tātai me te rerekā*

To best understand the story behind the creation of mahi toi and what is created, understanding the concept of mauri (life force or essence) associated with both the creator and the created work, and with the connections of all these aspects, is required.<sup>3</sup>

The worldview behind my understanding of that which is here named Art or Mahi Toi is that the connections made can never be unmade.

Everything has a whakapapa which explains the purpose of existence. Whakapapa records the journey of emergence, it describes the construction of foundations, it provides the basis for gathering and organising knowledge.<sup>4</sup>

With scientific knowledge and systems of thought in mind, the following statement may be applied equally well to art and toi as well as to other disciplines:

Indigenous knowledge may advance scientific understandings, providing new information and perspectives that supersede those currently held by scientists. The recognition that local and indigenous peoples have their own ecological understandings, conservation practices and resource management goals has important implications.<sup>5</sup>

All things for Iwi, whether animate and inanimate, have whakapapa. In my definition of whakapapa it literally is layer upon layer of people, places, histories, substance, seen and not seen. All of these add to both the complexity and the depth of understanding of things produced, from the idea as a thought-concept to the final completed work. Thus there remain, forever, synergies and juxtapositions amongst and between all these many aspects of the work, its creator and the many thoughts that brought the work to fruition. As such, a work is never just the end product as viewed by others. Rather it has become the sum of all of its parts, since it involved and invited the person who created it to that particular creativity. It is also about how the creator is and will remain connected with the work long after it may have passed from her/his hand.

The work is about the preparation prior to its commencement, the stages of tapu (restrictedness) during its making and the whakanoa or the making of it available for all to enjoy, to comment upon, admire, discuss, debate over and express opinions on. That is how we as iwi enhance synergies; that is how we make links, acknowledge and envelop cultural and other diversities whether of reality, within theoretical paradigms or as part of epistemological perspectives and worldviews within art, and amongst artists.<sup>6</sup> The above-mentioned things which accompany and are integral to the work made are part of and contribute to the mahi toi and its associated whakapapa. This whakapapa is about relationships, relations (as in humans to humans), what informed its creation and how the mauri (life force or essence) of the person and the piece created and their associated mauri are part of a greater whole. Even so, they are as interconnected as are the parts that make up the body. Whakapapa is always the connector of all aspects of life and created things. Understanding and reciting this as a story of genealogy is also a connector named tātai kōrero (connected conversations).

Synergies are also enhanced by the knowledge that all of these aspects are part of the piece made, of the karakia (associated incantation/s), the whakawātea – the clearing of the way for the work to begin – and the whakanoa, or warming of the way for its display at completion. There are additional beliefs that if a kai toi (creator) dies before a work is complete, then either it remains incomplete or the mauri of another synergises with that of the original kai toi and completes it on her/his/their behalf.<sup>7</sup> An example of this was when my brother died suddenly from a heart attack – it left a carving by him not yet completed before his passing.

A whānau carving was being done for our reserve and the carver who had taught my brother was asked if he might consider completing the work, so both could be part of the tree planting ceremonial planned for the occasion. On the day of the unveiling of the new artwork, the carver of the piece he had completed on our dead brother's behalf explained that, though at the time of my brother's death he had tried desperately to make it to the taki aue (funeral), bad weather and then another taki had prevented his attendance. He said that through the completing of my brother's artwork, the carver had finally made his poroporoaki to his friend and our brother.<sup>8</sup>

These two equally gifted carvers were not related, came from different iwi but knew how the honouring of the work as a completed piece was what was able to be brought about through creativity and creative thinking. The links for us to our brother remained after his death because another equally gifted carver had carried the work forward, so it and the makers of it had created a piece that was valued as part of the whakapapa of knowledge of carving. It was joined through tātai kōrero, through the wood and tools of the two involved in the work; and in itself demonstrated the links and connections of one person with the other and, through iwi understandings and belief systems, of the living with the dead.

Some, not present at the time, questioned the rationale behind an unrelated person interpreting what he thought our close relative intended in the work. Others present did not fully comprehend the significance of what had occurred by the agreement of the living artist to complete something so personal for another and so precious to us as his siblings. Many present viewed the work and accompanying ceremonials for the occasion as an event within a larger occasion; others saw it as yet another nice piece of work, equal to the new piece it stood alongside.

The gateway is a stunning piece of art – much larger, though of equal mana and beauty – made by the next generation. What this combined effort did was to allow someone from the recent past to have his ideas and work carried through to the present, making it available for whānau to view, to understand and to know all of those whakapapa surrounding its creation. This will be carried far into the future and at the same time stands to allow us as whānau to appreciate these distinct, distinctive and so closely related aspects of the works. Questions and histories have been formed anew and have added more layers to the whakapapa, at the same time as each adds to the richness of both artworks.

## QUESTIONING VISUAL ARTS EDUCATION: HISTORIES AND FUTURES

*ka pāitaitaka te matāuraka toi a whatu i nehera, a muri ake*

Another means of engagement with mahi toi is through ako<sup>9</sup> and mātauraka (mātauranga) – our form of education and learning. Ako means to teach and to learn, while mātauraka is the means by which understanding of concepts and knowledge are passed on.<sup>10</sup> Historically, Iwi Māori were trained and inducted into specialties; for some it was kauae ruka (runga), or 'upper jaw' knowledge, often elsewhere described as esoteric knowledge, with the accompanying theoretical aspects of knowledge acquisition whether in teaching or learning; for others, it was its binary opposite of kauae raro, described as lower jaw knowledge, the application of the theory surrounding the kauae ruka. Each was known as part of the various aspects of Māori knowledge systems.

Kauae raro was (and remains for many) essential for survival and was based around knowledge of where to source materials, how to create them and more (or just as) importantly, the means by which these might be sourced, their end use and how to retain the resource mo ake tonu (for ever). Part of this art form lay in the making of tools, the interpretation of seasons and how to best record and recall these changes and interpret differences between years, as well as making the tools for the 'pure' artists to use in order to create things of beauty. For pounamu (New Zealand jade), the knowledge of how to work and transport it, and the distances and time needed to travel from place to place was but one part of the knowledge surrounding it. Knowing the food sources and weather patterns and river behaviours was another. Where the resource was located another. How to navigate by land forms and stars another.

All this was embodied in the knowledge needed to create the work of art, and the associated esoteric knowledge of karakia (incantations), prior to collection of the materials, all before the beginnings of the actual work. The ako<sup>11</sup> (learner or student) seldom questioned the kaiako<sup>12</sup> (the one who facilitates the learning), but rather listened, emulated and learned as much by learning about the teacher and the self in the relationship as the knowledge itself. Discipline was and continues to be what brings about greater knowledge and the ability to remain task-focussed. However, the kaiako constantly questioned the ako<sup>13</sup> to ascertain the layers and depth of understanding as well as the breadth of knowledge acquired by the learner at any given time.

One would hope that many aspects of teachers' creativity and the artworks produced (whether those of the creator or of the created) might be meaningfully embedded within externally recognised places of learning. It is for this reason that this paper was written; to offer a beginning point for greater knowledge to be sought. If we incorporate the idea of whakapapa – the whakapapa of people, of objects, of ideas and of relationships – then how and where we learn can often become secondary to the knowledge learned and received. When this is considered as layers of sharing and comprehension, then both teacher and learner value more clearly what each brings to the engagement. Whakapapa then becomes

an analytical tool for not only understanding why relationships have been formed but also monitoring ... the progression of relationships through various stages [including the formation of knowledge and what that knowledge may produce as a tool or piece of learning], from beginning to end, mai i te whai ao ki te ao mārama.<sup>13</sup>

How then might we question what we consider is worthy of being part of teaching, and included in learning within the learning or further development of mahi toi, in the many places where the learning of and about it in its many guises has seen it enter formal education? We need also to be mindful that, for some, it becomes a means to an end when participants enrol and thereby gain academic status as well as other states of elevation (or not, as the case may be). How might we consider placing a value, whether intrinsic or fiscal, upon the works created by kaimahi toi, as seen in this and many other institutions, so that what has been accepted and created in history or viewed historically as pure art form might now be taken into the future with new understandings?



For Iwi in contemporary times, mahi toi in many ways became the thing to be exhibited after the Te Maori exhibitions in America. This, even though most of the artworks were created in times past; and how in times far distant from now might such toi or art be viewed by tātou te iwi Māori? From my perspective, we will view it as we view other artforms not of our creation. We will, I hope, continue to value the work in a manner that goes beyond just the end product. So long as we and our art are acknowledged and understood as having and being a part of whakapapa, we will also always place great value on the mauri of the work created and the creator of that work.

That may, in times present as in recent times past, be vastly different from the views often held and taught within mainstream institutions who model their teaching and learning on Western thought and associated paradigms (even when located in Polynesia, as New Zealand is). That merely makes the viewing and understanding of it different in present and probably in future times. Where Iwi would place it is within whakapapa, surrounded as it is by other layers of acceptance and understandings. Tertiary/learning institutions would perhaps be more inclined to locate it where it sits presently, within the concept of Art.<sup>14</sup> Then as now and in the past, Iwi will travel between worldviews, accepting that theirs is located in whakapapa and in other places where they may be located differently – and to be seen to be located where they are learned, beside a Kaiako-a-Toi (an Iwi art expert). The journey can be uplifting and exciting – although for many it has proven to be almost soul-destroying as they attempt to keep their mahi toi safe within their space and place.

## TRAVELLING BETWEEN ARTS EDUCATION SECTORS: SHARE AND SUPPORT

*ka haereka ki waeka a matāuraka toi wahangu: te manaaki me te tautoko*

The journeys made by Iwi – or, more specifically, how their journeys between art education sectors and traditional ako have occurred – have seen areas where crossovers may well be able to take place, provided that tikaka and kawa are embedded within and are recognised as part of a haereka (journey) taken in partnership. To give an example that is readily understood, we might consider the formation of kapa haka (performance groups) groups within schools and other compulsory sectors or government agencies, as opposed to those which whānau, hapū and iwi form based on whakapapa allegiances. Such examples sees a new form of tikaka that has arisen out of genuine interest or, more interestingly, out of a Crown requirement that may at times end up becoming a 'box-ticking' exercise. Thus it attempts to reinvent kawa, which as we know is not the role or right of non-Iwi to invent. Neither is it a right or appropriate role for individuals belonging to an Iwi to support; nonetheless, this has been the case, and issues of who sits where, who will speak for the group, and who might constitute a paepae have all arisen. These are matters which become the things debated, as opposed to the myriad of more important matters for Iwi to be debating. This breaking of and with kawa and tikaka must be discouraged, since it has been (and remains) an often 'unsafe practice' for all involved. If that is understood by us all as Tiriti partners, Iwi can then rest assured they are caring in a meaningful way for their Tiriti partners. This is a measure of whānau, hapū and Iwi mana (or kudos in Western terms).

Other forms of kudos – bringing accolades for all participants, such as school choirs – are more academically perceived or understood as subjects. As a consequence, these are usually taught within the ordinary curriculum and as part of a student's learning day. So what is it that schools or teachers are failing to acknowledge in terms of Iwi Māori performing arts that is so very different from the mahi of choir and that of kapa haka?

Being on a sportsfield as a kapa or team does not require multi-tasking, unless one is in a leading role, and there would seldom be any acknowledgement that haka in these circumstances has been underpinned by any theoretical framework, informed by epistemology, ontology or academic knowledge by the individual performers of it. However, creating a work of art does, it seems. An Iwi form of mahi toi (artwork) such as whakairo, raraka or kapa haka requires all of the above yet, when sidelined to the lunchtime or weekend in schools, it is *most usually* an additional, non-acknowledged subject in which rakatahi Māori are expected to participate and *often* to provide support for their non-Māori friends. This support is mostly willingly given in order to achieve the best results and to retain the

mana and integrity of the entire kapa. Iwi know about and undertake the role to share and support their colleagues or cohort group in a particular way that involves performing art.

Similarly in schools, toi Māori is often plagiarised or dishonoured in how it is represented. Whether as art or in whakatauki (proverbs), decoration or other imagery, with often little or no acknowledgement of the design used, attitudes to the thoughts behind what is seen and so often not honoured are demonstrated in how people in power act or behave. This is particularly evident where the toi is displayed inappropriately, where its display hardly raises a second thought and certainly is not seen as appropriation.

I now state this has been mine and others' experience, in light of and in comparison with how Western artworks and high art are honoured.

If as artists, teachers and learners we are called upon or asked to share our knowledge and gifts of toi, where is the external support at every level for this mahi? Western knowledge is shared, and there is a cost once outside of the compulsory education system. In what way then might we consider acknowledging these Iwi creators or composers of mahi toi? How do we view the significance of it? Where do we see the whakapapa which will always accompany it? We have a wonderful whakatauki as part of the Memorandum of Understanding which Otago Polytechnic has with the Arai-te-Uru Papatipu Rūnaka:

Kua tawhiti kē to harereka,  
kia kore e haere tonu.  
He tino nui rawa ōu mahi,  
kia kore e mahi nui tonu.  
We have come too far; not to go further.  
We have done too much, not to do more.

This being so, we cannot sit back watching how some of our art is being appreciated or not; nor can we continue to offer insights and a shared learning about it when there is so little reciprocity. We need to have an effect on all forms of arts wherever they are seen, in the social and political arenas at home and abroad, or in galleries and museums where Māori art and art forms are on display.

## AFFECTING THE WORLD THROUGH THE VISUAL ARTS: SOCIAL AND POLITICAL

*whakaawe te ao ma te toi a whatu: te nohotahi me te tōrakapūtaka*

So does Toi Māori affect the world through its particular visual arts and, just as importantly, how are *its* visual arts affected by the world both socially and politically? We would consider that clearly Māori art must participate in this process. How can I suggest this? Because many mainstream politicians or government agencies and large, well-endowed private institutions sought out the exhibition Te Māori; and possibly for the first time on such a scale. Part of that scale was seen in inviting and involving the First Nations' people at the many places that the Te Māori exhibition was staged. Whether this has continued at all, and to what extent is hard to gauge. My personal experience is that the engagement with First Nations' peoples varies greatly in places I have been for conferences. The exceptions have always and only been where the hosts have been the Indigenous themselves doing the hosting. This is by no means confined to mahi toi – it traverses the entire academic and other spectra.

The cultural appropriation or misplaced use of the Indigenous as a resource to be trotted out to afford a welcome to international visiting scholars or participants is often full of the cultural cringe factor. The Indigenous are asked to demonstrate performing arts, visual arts and generally be showcased. However, the political and real connection by and large ends there. In some places, the Indigenous are not even invited to offer a welcome to their country or place; they are acknowledged in such words as "We would like to acknowledge the people of this place," and this is where the acknowledgement begins and ends. A mere mention!

To return to the Te Māori exhibition and its journeys – there were some outcomes not expected. One of the saddest but most promising aspects of its many places of exhibition journey was to find our art – like Whare Whakairo (carved houses) – assembled inside out, where often parts were placed upside down and many were left uncared for while so very far away from home. This was done in ignorance rather than in a deliberate way. In recent times some of these lonely whare have had new life and love breathed into them, and are used and kept warm as it was intended they be. That is due partly to other nations suddenly having people who acknowledge a need, as well as the co-operation of our own Indigenous resident in these nation states being willing partners in the care of these treasures.

Here in New Zealand we sometimes meaningfully engage with Iwi, as opposed to engaging them for an aesthetic reason to do 'a welcome.' Seldom if ever, though, do the many ask Iwi if *they* might be interested in acting as co-hosts at a time when it might have been possible. Many have stated either their enthusiasm or total lack of support for the hosting of an event.<sup>15</sup>

Similarly, Iwi icons or art and how these are displayed, made, constructed, or worn is often not considered worthy enough to be more than a comment in passing – a cursory mention. The example above is but one of many, I am sure.

Visual arts as I define them are those worn by or on people; are filmed or digitised, are portable and often are educative tools.

Tā moko is a classic example of such an art form. Many artists (whether as tattooists, or as reproducers of indigenous art) have no problem with photographing, sketching, or copying without consent Iwi visual arts forms. Such people see these 'art forms' as national icons or as a means of representing New Zealand. The koru is but one and the mamaku another. The first is part of many tā moko designs. Copying tā moko or a part thereof is the equivalent of misappropriation, and is often in part copyright breach *if the piece being taken and used was given to the original person whose whakapapa is embedded in the tā*.<sup>16</sup> In other words, when it forms and is part of an individual's identity, appropriating it is a breach of intellectual property rights.<sup>17</sup> It is an unacknowledged form of theft when undertaken without permission and one which many in New Zealand see as *belonging to New Zealanders*. The silver fern is another example, as is the haka now deemed as 'belonging' to the All Blacks.

Many of these tā moko were and continue to be whānau gifts (or impositions) upon the persons wearing them, and carry the same layers of whakapapa and connections with respect to both the recipient wearer and the kai tā moko (moko artists). Intertwined within this concept are the cultural ideas of the whānau interpreted as an end product by way of the kai tā moko as interpreter of the kōrero (story) gifted. Thus it is a double koha (gift), that of the whānau as well as that of the artist who has applied the tā. Likewise (and no less important to the wearer), are the tattoos that members of gangs have placed on themselves whilst in the gang or when in prison. Were Iwi to make copies of family crests, quality marks and brand images, they would be taken before the court system for prosecution. Tā moko designs are taken, copied and misrepresented regularly and no action is taken. In one instance where a whānau did take the appropriator to court for theft of their tā image, the judge stated that there was no proof of "invention or ownership;" after all, "there are lots of Māori designs" that to him looked similar.

Tā moko of itself in times past made political statements which saw the wearers acknowledged by peers as persons of mana and prestige in political as well as other terms. Of course in Iwi belief systems, all individuals have mana, personal and collective, as part of whānau, hapū and Iwi. Pride in the wearing of all or any form of body art is the reason for wearing it, and to also show a state of belonging.

Another form of cultural appropriation arises through the frequent denigration of the Ngāti Toa Rangatira haka, "Ka Mate," in how it is used. In a sporting arena this haka is used to show national pride, whereas in Māori-specific arena or fora it may be used to make a political statement, to support a speech, to congratulate someone for a win or success, or to incentivise a group performance (in any area). The ability of the haka to pull a group of people

together has seen its use in places in Europe where it has been used in its original intent as a team-building, team-cohesion tool (with the battle preparation aspect long since removed, outside of kapa within our armed forces).

This aspect of course is often misinterpreted, out of ignorance or in order to undermine the confidence of the kapa (team) or rōpō (group) performing it. We would not refuse to play sport with an indigenous or other sports team whom we as a nation are honouring though our engagement because of the manner in which they choose to represent their national pride and team-building.

Nationally, we have people challenging an Iwi's right to have the work of Te Rauparaha as composer of "Ka Mate" acknowledged. This has arisen because fellow citizens have, in their ignorance, decided that this particular haka belongs to the nation's rugby players and any other sporting winner as an expression of New Zealandism.

These aspects of this particular creator's work are not believed to be his, are not actually understood in terms of the purpose of the composition – nor is *real* clarification and explanation sought on these issues by non-believers. How are we to even give acknowledgement in order to remove the supposed misunderstandings that surround such art forms? We suffer the consequences of other forms of theft. Small-minded behaviour and huge ignorance (mostly deliberate) seems to be suggesting that persons other than the composer and his composition, a nation of rugby followers and or other collectives, can be better interpreters of the work; or, that the composer's works have been misinterpreted by these so-called experts in this particular area of art because they believe they can do so without consequences. Presently, there is a debate about the circumstances behind a 1950s Māori rugby team being asked to throw a match against a visiting team, because it would allegedly have been better for New Zealand rugby if the team were to deliberately lose than to win against the visitors. That was a political move, and it was not long before Māori were excluded from teams playing this particular nation.

Would it be appropriate in Western cultures to refuse or underuse a *gift* when it has been given without any accompanying expectations other than it is received? So what is it that determines that 'traditional' art forms have a lesser place and thereby lower status in the minds of those who make such demands or refuse gifts such as those referred to here?

Outside of comedy, do we see other national iconic art forms such as these mentioned in this paper so misused and abused? I think not.

What we do see, though, is Indigenous performing art/s being taken out of their intended context and placed elsewhere to fit Western paradigms or perceptions of what constitutes perfection in visual terms. The hula, and slender Pilipino women as the ideal model performing it, is one example of which I have personal knowledge.<sup>18</sup> This is not hula as Indigenous Hawai'ian women perform it, rather it is the 'Hollywood reality' of what exists in the minds of filmmakers and the perfect image of the hula and dancers in their minds' eyes. In other words, an *ideal* represented within filmmaker fantasies.

The world so affected in this scenario is Te Ao Māori and its toi, with the tikaka, kawa and tiaki tūturu of both now so very lost in translocation, reconstitution and translation into a thing unrecognised by those who were or are its creators.

I challenge us to do what we can to always acknowledge from whence came these images and the stories that lie behind them in a way similar to how other art forms are honoured, provenanced and valued.

We have wandered through the various conference streams under which the ANZAEE conference created areas of interest, and have looked at each of them from the worldview of one cultural 'other' whose opinions and thoughts these are. That these views are challenging is fine; that they are 'correct' is not discussed; that they are different is acknowledged. That is all they are meant to be – challenging, one person's view and different. Kia ora tātou.

**Khyla Russell**  
**KAITOHUTOHU**

In this role, I am charged with overseeing the embedding of the Treaty of Waitangi across the organisation. This includes working alongside group managers and researchers to assist them in achieving these outcomes: working as part of the Leadership Team so it can collectively own how Otago Polytechnic can more easily operationalise its Memorandum of Understanding with the Ara-i-Te-uru Papatipu Rūnaka, leading Māori research or research specific to Māori within OP and participate in research and consultancy outside of the polytechnic.

I am responsible for the facilitation of relationship-building between Otago Polytechnic and the Ara-i-Te-Uru Papatipu Rūnaka, the wider Māori community, and its counterparts across the tertiary sector. This includes Māori tertiary providers such as Te Wananga o Aotearoa and Whitireia Wānanga; Ngāi Tahu education manager; te kete o Aoraki facilitators and Te Tapuae o Rēhua Tertiary Company, of which the Otago Polytechnic has membership. I was formerly employed by Kai Tahu head office as an education facilitator for Rūnaka on behalf of Ngāi Tahu Development Corporation, and this role has assisted me in maintaining and growing the relationship Otago Polytechnic has begun with Papatipu Rūnaka and the wider Iwi.

I used to lecture at Otago Polytechnic part-time and facilitate Treaty workshops for the Community Studies Department. Prior to the Kaitohutohu role, I ran a private consultancy business as well as being a part-time senior lecturer in the Bachelor of Occupational Therapy at Otago Polytechnic. I held part-time senior lecturing positions in social work and the School of Education at the University of Otago, and did guest lecturing in law, history, anthropology and social geography. My interests outside of work include gardening, collecting kaimoana and continuing my learning and teaching of things Kai Tahu, Iwi interests and representations on governance and academic boards. I am still awestruck by travel and enjoy spending time with whānau locally, nationally and internationally.

My whakapapa is Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai descent on te taha Māori, and Polish (from Gdansk) and Northern Irish on te taha Tauīwi. My academic qualifications include a BA (Massey), PGDA (Otago) and PhD (Otago).

- 1 This essay is based on a paper delivered at the ANZAAE Conference in 2009 by the Kaitohutohu of Te Kura Matatini Ki Otago.
- 2 Whakapapa can be narrowly understood in terms of human genealogical relationships such as a family tree. In the world of Iwi, all aspects of all things have whakapapa.
- 3 Because of the concept of the Māori mind, I tend to use the word 'connections' rather than 'links.' Each from my perspective would suffice in terms of meaning.
- 4 Stephanie Palmer et al, "Te Pou Herenga Waka," unpub. paper (2009), 9.
- 5 Cited in [http://portal.unesco.org/science/en/ev.php-URL\\_ID=7438&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/science/en/ev.php-URL_ID=7438&URL_DO=DO_TOPIC&URL_SECTION=201.html).
- 6 I add that this is not unique to art, it is part of all ako (teaching and learning) across all areas of life.
- 7 Presentation to the Dunedin School of Art at Otago Polytechnic on intellectual property law by Sasha McMeeking, 2010.
- 8 Poroporoakī is the word used in speech-making to convey the acknowledging of the dead, whether recent or long since past.
- 9 Ako as a concept means to teach and to learn. In the Māori worldview, one seldom teaches others; rather, teachers are in fact assisting the learning of their pupils and thus building the knowledge of their pupils. This approach teaches them about themselves and, over time, kaiako provide opportunities for increasing the knowledge of others.
- 10 That is my personal interpretation of how I intend mātauraka to be understood. This does vary from Iwi to Iwi and often within Iwi, hapū and whānau.
- 11 Kaiako means literally 'he or she who causes learning to occur in others.'
- 12 Akoka is the word for a learner or student.
- 13 Palmer et al, "Te Pou Herenga Waka," 9.
- 14 I make the assumption that here in New Zealand we no longer speak of our artworks as artifacts of times long past.

- 15 Kōrero-a-waha, 2009: toku mōhio. Kōrero-a-waha is the Te Reo equivalent of 'personal communication', whilst toku mōhio denotes something 'known' or 'supplied as a quote' by elders to the writer; without the need or wish to cite by the giver because it is something they have always known.
- 16 Many Rangatira signed the Treaty at Waitangi with part of their tā moko, not necessarily because they could not write (though a number were not able to). They did so because they knew what the piece used stood for and it was a sign of their mana and right to sign the document.
- 17 Presentation to the Dunedin School of Art at Otago Polytechnic on intellectual property law by Sasha McMeeking, 2010.
- 18 JK Kauanui, kōrero-a-waha, Hawai'i, 1999: Amada A Conference, Hawai'i, 1999.







KAI TAHUTAKA

Adrian Woodhouse

*Cooking is a science and an art, and the man who puts all his heart into satisfying his fellow men deserves consideration.*

Auguste Escoffier; 1846-1935

As a culinary practitioner, my cooking philosophy has been to embrace innovation and contemporary practice and to treat food as more than mere substance. "Gastronomy is characterized by the fact that strong, even passionate feelings can be involved. Leading chefs express their own emotions and visions through the dishes they produce. Some chefs stick closely with tradition, while others can be highly innovative and even provocative. In this sense gastronomy can be considered as an art form similar to painting and music."<sup>1</sup>

My recent work has involved exploring an emerging cookery style controversially referred to as molecular gastronomy. "The fashionable term 'molecular gastronomy' was introduced relatively recently, in 1992, to name a particular academic workshop for scientists and chefs on the basic food chemistry of traditional dishes."<sup>2</sup> This cooking style "has gained a lot of publicity over the past few years, largely because some chefs have started to label their cooking style as Molecular Gastronomy (MG) and claimed to be bringing the use of scientific principles into the kitchen."<sup>3</sup> Furthermore, as molecular gastronomy reaches deeper into culinary workspaces, its principles are expanding from food science and into the realms of social science: "although Molecular Gastronomy includes the science behind gastronomic food, to understand gastronomy it is sometimes also necessary to appreciate its wider background. Thus, investigations of food history and culture may be subjects for investigation within the overall umbrella of Molecular Gastronomy."<sup>4</sup>

The work of Barham et al (2008) has led me reflect on my professional culinary practice and ask the question, what does molecular gastronomy mean to a Kai Tahu culinarian? Excluding my whanau, I have two driving passions in my life, my culture and my professional practice. My current work explores the relationships between culture and professional practice and looks at the way in which these two passions interface.

The following project draws inspiration from molecular gastronomy and the revival of Matariki or the celebration of Puaka (constellations heralding the winter solstice) as known to Kai Tahu. While it draws on the new techniques that have emerged from molecular gastronomy, it makes historical connections with the past and through contemporary practice brings them into the present.

Puaka is a time of celebration for Kai Tahu, and as these traditional festivities commenced the pataka (food storehouses) would be full, with the intention of sustaining and nourishing the people through the difficult and unproductive cooler months. My work engages with celebration and features produce typical of a pataka.

The dish I have created is titled "Titi on a poha blanket with basalt rocks and smoked eel foam."



Figure 1. Adrian Woodhouse, "Titi on a poha blanket with basalt rocks and smoked eel foam," 2010.

The "titi on a poha blanket" incorporates titi (the muttonbird or sooty shearwater) cooked by the sous vide method (using a thermostatic water bath) and is positioned on a hot jelly of kombu seaweed. This primary component draws inspiration from the traditional use of poha (bull kelp preservation bags), explaining the use of the term 'blanket,' and makes emotional and empathic connections to the nourishment that these bags would provide in the harsh cold winter months.



Figure 2. Urenika potatoes. Photograph: Adrian Woodhouse.

The titi is elevated on basalt potatoes. This component is produced by par cooking urenikas (indigenous tubers) and encrusting them in refined starch and additional grated urenika. When exploring the ways in which urenikas could be prepared, I noticed that the worked tuber resembled the Matariki constellation. The visual relationship between urenika and Matariki was the inspiration for the basalt potatoes (basalt is a rock found on the Otago coast). In addition to the visual relationship, the basalt potatoes represent a cultural aspect of my youth.

As a young boy, in times of celebration and feasting we would collect kai moana for the whanau. With the waves crashing and winter sea-foam on the rocks, I would be encouraged to bend down and prise the precious paua, mussel and kina from the jagged rocks below. The encrusting and frying of the urenika creates a texture and hue that reminds me of clambering on sharp basalt rocks on a cool winter's day.

The final component of the dish is the inclusion of a lecithin foam infused with smoked eel. The aeration of the sauce creates imagery suggestive of the white foaming seas often seen after a rugged winter storm.

**Adrian Woodhouse** is a senior lecturer for the School of Hospitality at Otago Polytechnic. His research interests are primary in the fields of innovation and creative practices in relation to curriculum development and delivery.

1 P Barham et al., "Molecular Gastronomy: A New Emerging Scientific Discipline," *American Chemical Society*, 110:4 (2010), 2313-2365, at 2316.

2 F Adrià F et al., "Statement on the 'New Cookery,'" *The Observer*, 10 December 2006.

3 Barham et al., "Molecular Gastronomy."

4 Ibid., 2316.

## LEADERSHIP AND INFLUENCE<sup>1</sup>

Khyla Russell

I would like to begin this presentation with two quotes. The first is from K. O'Donoghue:

A keystone is the central stone in a building that holds all other stones in place. In terms of the contextual framework, Te Tiriti o Waitangi, in the context of A/NZ, holds the framework together. Without Te Tiriti o Waitangi, the foundation stones of human rights, social justice, empowerment and anti-oppression and anti-discrimination will not remain in place.<sup>2</sup>

The second comes from the content of an email only part of which I am including and which I sent to Mrs Jeanette Corson, executive assistant to the chief executive of Otago Polytechnic. Jeanette often proofreads and wordsmiths my paper ramblings and thesis reports. She is a valued colleague and friend, and I trust her and appreciate the work she does for me as an executive assistant in the Directorate.

>>> Khyla Russell 24/09/2008 4:14 p.m. >>>

I am struggling with this damned paper today. I am so over writing papers. DO you want to do it for me???

It is on Leadership and Influence. DO I do any of that Jeanette?

I feel obliged to do it because Raewyn Tipene-Clarke asked me to.

Why, we ask ourselves???

Oh well, good for the factory to have this staff member presenting.

Anyway I shall carry on procrastinating and annoying myself because I am writing then deleting cos it feels like the brown stuff Mrs Corson, it really does.

Now I have had my blurrgh, I shall get back to it.

The taniwha/dragon.<sup>3</sup>

### HERE IS JEANETTE'S RESPONSE:

Yes, and yes. Just look at what has happened in the Polytechnic since you arrived. It would be easy for you to tell the story of an institution who was struggling to embrace anything Māori (in fact, just closed the School of Māori), had been trying for years to get that MoU with the Rūnaka; to now having many staff choosing to learn te reo in their own time, ToW workshops for all staff, Mata a o Māori, Māori pre-grads, Māori flavour in graduation, Komiti Kawanataka, etc etc.

But I don't have the gift of the gab, so you had better get on with it!!

Happy writing.

Jeanette<sup>4</sup>

The role I currently hold within my organisation is that of Kaitohutohu. It is in fact Senior Manager Māori at Otago Polytechnic, as a member of the Polytechnic's Leadership Team. These are both colleagues and friends.

And so to the paper itself.

Part of the leadership role is to oversee the embedding of the Treaty and all related aspects of it as it applies to this institution. That stated, it ought to be or become woven throughout all areas of practice, making the Polytechnic a good and ideal Treaty partner; as well as embedded into curriculum, staff training, research models and pedagogies of teaching and learning here and *tikaka* and *kawa* on campus.

The greatest challenge is for staff to fully understand their rights, roles and responsibilities as staff to ensure that those we teach and graduate are appropriately equipped to deal with Whānau Maori within all or any of the following areas: business, health, social services, design, sports, building and engineering, design, hospitality, IT ... and so the list goes on.

The ways and places of embedding cited above with little addition formed the beginning of a second paper I delivered two weeks ago to the Social Service Providers Aotearoa Conference.

So why am I using it again here? Not to be lazy I assure you, since this year I feel positively 'papered out,' having begun in January 2010 with the first paper. This was given as part of a panel at the Environmental Educators Conference in Dunedin.

Next was "A Tectonic Plate Clashes," in February, the title for the Polytechnic School of Fine Arts' seminar session on cultural diversity and Māori identity with and in art. That was followed by a late request from the features editor of the *Otago Daily Times* for a short piece on women from a Kai Tahu (*my Kai Tahu*) perspective. It was late arriving to me because the original writer had not been able to manage it and the editor still wanted a Kai Tahu piece. The published piece caused someone to write a letter to the editor on how concerned they were that, in my position, I might be influencing bright young minds with my worldviews which belonged in times past. Colleagues were incensed; I replied that at least we knew people read the articles and liked (or not) my take on the world of women. From my perspective the writer, from Southland, was merely expressing her worldview, as I had mine. Mine was and remains based on how I live as a Kai Tahu person in my everyday life – rather than be seen only for the ceremonial aspects which many of my colleagues as polytech staff are invited to engage with.

In July 2008, I presented at the Oxford Round Table on one of the research projects we are, as a tertiary institution, engaged in with Arai-Te-Uru Papatipu Rūnaka. The paper was based around the processes needed for engagement in collaborative research, intellectual property rights, and the production of teaching and learning resources that whānau, hapū or Rūnaka might wish to have produced through the engagement. From that conference, I have hosted a colleague of one of the participants at the Oxford conference to visit and present at our School of Fine Arts. This academic returned earlier this year with a show which was exhibited at the Otago Settlers Museum. Further to that, the woman whom I met at Oxford asked if, later that year (October 2010), I would travel to speak at a symposium where she works at the Albert Liberal Arts College in Calgary, Canada.

In August 2008 I presented a paper to the Sexual Health Conference in Dunedin and most recently the two papers at the conference mentioned above for social service providers. One was a keynote address to open the conference; the second, called "On the Couch," involved presenting with two other people on challenges I face in my position at work. In the end, I did not stick strictly to that presentation; what I did was talk of issues we as a whānau had recently faced with inappropriate service provision by some medical and quasi-medical professionals in the treatment of my moko and her mother – and now, we understand, other Iwi members in another instance.

In all of these areas, not one is similar to the other. Hence my feeling papered out; but as Jeanette so gently reminded me, as a consequence of my position (appointed or personal), I guess, I have been invited to present all of these papers. I have not sought out any of these conferences; I have been sought. Therefore, it could be considered an indirect influence that I was able to exert through the papers on the minds of those who were present.



Aside from these papers, we have had student welcomes (mihi whakatau) for returning departmental and schools' students, and for first-year students by school; international students arriving and being welcomed; and our own Māori student pōwhiri and their mihi whakatau to Pasifika students. There are now twice-yearly Māori pre-graduations, polytechnic graduations that begin with a mihi maioha that involves a karaka (karanga call) to heed the words of the maioha, and university graduations and international educational and tertiary visitors. All of these require formal speech-making and mixing and mingling with our guests. I have also been interviewed by the *Otago Daily Times*; by the lovely and pleasant Rob Tipa for Te Karaka; by Annabelle Lee-Harris for Māori TV's *Ruahine* programme; and by National Radio's te Ahi Kaa reporter Maraea on the mahi (work) I do at Otago Polytechnic. All but one of these, *Ruahine*, are about leadership within the Polytechnic and how we who are Kai Tahu/Māori actualise the terms of the Memorandum of Understanding we are co-signatories with alongside the Arai-te-Uru Rūnaka.

Part of my role as Kaitohutohu is to lead in areas of tikaka and kawa; to advise our leadership team on how in turn to lead and influence their various staff members, whether academic or general staff; to facilitate leadership team reo and tikaka learning each week; to mark and supervise theses (internally and externally), and to have as guests in my home some who are markers of these; and to write reports on theses examined or on students I have supervised who are about to submit.

When qualifications we offer are Māori in content, or needing Māori content within and across these courses, my role is to have influence within all such forms of course content. It is also to engage in discussion with other tertiary providers with whom we offer conjoint degrees, and to facilitate discussions where we are offering these outside of the Kai Tahu Rohe so that Treaty and related content are delivered and decided by the hau kaika (local lwi or hapū) of the collaborating tertiary provider; not by us.

Many Māori with whom we as Otago Polytechnic engage outside of our core educational role are either business associates or recipients of the services offered by us in consultancy or expertise roles, which I also hold. Under these, Otago Polytechnic is contracted by an external body with me as the contracted person to provide services in areas of expertise according to Kai Tahu Māori academic and supervisory roles, editorial boards and other governance boards and committees.

It is essential, then, that we help our students while they are learners here to engage, consult and collaborate with lwi in meaningful ways, for both them as lwi and for the students, to benefit and learn how in lwi terms such relationships produce new alliances and increased knowledge of one with the other. What is taught or made available to students is an integral part of their learning. For that to happen, influence and leadership through staff training needs to occur so that staff are able to take on that responsibility to meet their students' needs. We do that through Treaty of Waitangi workshops and Mata a Ao Māori papers. Through these we give our non-lwi colleagues access to see how we are in our world – but not an invitation to be us. Rather, to acknowledge in their work how they manage the engagement processes when they are working alongside lwi.

Since lwi are significant and becoming bigger players in terms of business, health and education consumers, it is our responsibility as trainers and educators to equip those who will become the service providers or educators of the future with all they will need to ensure they are able to offer excellent service in a culturally appropriate way. lwi mostly know how to do this; our colleagues often believe that by doing the training our institution offers, that they too are equipped thus. What the training does do is give our local lwi/Rūnaka perspective and assist the understanding of an alternative worldview. It is not necessarily a passport to participate.

The training of ourselves needs to be part of what we do to make ready our colleagues. The training of our colleagues is to make ready our graduates to provide services to their Treaty partners in a manner that honours them as iwi and meets their physical, educational, health, business and cultural needs and aspirations, and permits lwi to have rakatirataka over themselves and the decisions they make. It further enables our graduates to undertake such service with the training they have acquired during their path of study and apply it with confidence in their understanding of how to appropriately offer their expertise in the service of others. Like others, I have my own

individual mana and rakatirataka over what I do in my private life, within which I exercise these elements and am influenced by them in terms of my role as part of the leadership team where I am employed. Each of us in turn need to do this wherever we are.

I attempt to have influence on the thinking and therefore the actions of my colleagues so that we are able to actualise our Māori Strategic Framework as leaders within the Polytechnic. So what might be some of the barriers to doing this seamlessly?

Legislators and policymakers are sometimes amongst our biggest hoaririas, they tend to define what Iwi need and ignore Iwi who actually self-define their needs and aspirations for themselves and for the nation. Thus, in so many applications of these policies we become recipients of the needs that others have devised for us in order to meet their outcomes. The influence of legislators and policymakers is like that of the media and Business Roundtable – enormous. Ours, on the other hand, is in our positions of work and needs to be able to match that of the media and Roundtable with the influence and leadership that we may exercise to achieve our strategic desires and operationalise our business plans.

I now return to the paper I did not deliver but partially wrote for the “On the Couch” session.

Who truly consults at the conceptual stages of policymaking, research ideas, curriculum design or service provision? Very few in my experience and, where there is something that is supposed to pass for a partnership model and good consultation, it is usually undertaken when a person or group decides *it* wants to ask, research, or impose ideas upon Iwi. It is done this way, I believe, because we as Iwi Māori are often seen as the problem and seldom as the solution. So what in my experience might our problems be?

Where most of our non-Iwi colleagues are expected to be and are respected as specialists in their fields, we are expected to specialise (perhaps) – most often though, we are required to be great generalists whose culture we are required – or ought to be both required and willing – to share with the world, passing on all we know from what is termed a Māori perspective (and we are saying that many aspects of it would be great if it were well emulated). However, it is we who will decide that; not some government or education agency. We are also expected to know all things Māori across every discipline and to be able at the request of a colleague to provide an answer to any question someone might have in this regard. And for all Iwi. That would be like expecting all Tauiwi New Zealanders to know everything Pakeha, or Chinese or Pasifika, or Somalian; that is, who Tauiwi are and more – and even the Pakeha cannot agree on a stand that is not government-ruled.

When I, tongue in cheek, once asked for the equivalent to our Treaty training in Pakehataka I was laughed at, since it is expected I ought to know how to engage with Pākehā persons. Well, I expect that Pākehā persons at my level of employment ought likewise to know how to engage with me, and many really do not. This was never more obvious to me than when one of your own employees was appointed as a Māori staff member to work with Kohanga and Kura, but was also, when needed, required to take other case loads. At each engagement by her Pākehā colleagues with whānau Māori, she as a Māori staff member was expected to intercede, interpret body language and engage with the whānau being worked with for the comfort of the Pākehā colleague and the safety of the tamariki and whānau Māori. But when the reverse was needed – to have a Pākehā colleague come as tautoko for her – it was refused and not considered necessary. How unsafe did that make your staff member feel? Very, I can assure you. Why would that be? She needed a similar provision of advocacy and support outside of her usual area.

In training social workers and other service providers such as teachers and educational psychologists and child therapists and health-related personnel as we do at Otago Polytechnic, there is often this inane notion that by their having learned a karakia (someone else's definition of what is really an inoi) and waiata they will be better able to engage the whānau. Absolute balderdash. It makes them capable of reciting or singing the above, nothing more.

Good sound service provision and healthcare is what I demand for me and mine, not some half-baked waiata badly sung and seldom understood within its intended context. That is not the service dished out to Pākehā kids and families in need; yet someone in policy and/or curriculum has decided it is essential in order to engage with whānau. We, as Iwi employed in places where we might have influence, can in our roles exercise such by making it clear that non-Māori workers need to be aware of cultural norms a whānau may hold, and that they may well be expected to participate in them. Consequent on this, our professional colleagues absolutely *must also provide appropriate services and access to them* – not necessarily sing songs and say prayers. Or, alternatively, that in all areas of service provision, all professionals in such services must do the same for other ethnic groups, whether minority or majority, as Tauīwi New Zealanders. Do not single out Iwi for this type of treatment and tell us it reflects a good partnership model. It does not when it stops good communication and excellent services from being delivered, as does happen far too often.

I wonder if people understand how soul-destroying it can become after being subjected to the murder of our reo and tikaka because it makes someone feel good about themselves? Where might those tasked with deciding this is 'tika' then judge themselves or others to now be declared fit to engage with the natives in the use of their reo? This is not what I intend to be a truism *when people are newly engaged in the process of learning how to speak te reo*; it is at the point *when they enter a person's home and do this terrible thing on whānau*. I have had it done on my father when he was ill and on my mother when she was dying. It was so very inappropriate at that time. Most recently whilst in hospital for back surgery, I had this foisted upon me, followed by culturally inappropriate action of pan on kai trolley. Practice on us and our ears *when we are fit and healthy – not when you are in a position of power over us or ours*.

Iwi I interact with regularly wonder if these same people, as professionals, learn a Chinese or Cantonese or Somali or even English waiata to add to their service provision of these ethnic groups? What would be a good safe prayer and hymn to engage with when visiting a Pakeha family or participant?? I would assume that does not occur. So again, why single us out in that sense and then talk about multi-culturalism when we ask for what Article the Second of the Treaty guaranteed us as Iwi? We are the other Treaty signatory – not other ethnic minorities or majorities in our nation.

Do these same people decide that they want a hui because it is a lovely experience? Usually they do, and with no thought given to the hosts having to provide this and continue in many instances to receive below-par service provision as a hoped-for improvement consequent to attending a hui and taking tikaka into their practices in their workplaces. What might there be that will be of benefit to Iwi who engage in these hui? Benefits ought to be reciprocal.

We had one group come to Ōtākou for a hui who insisted on having a hāngi and then became offended when we did it in a large drum. They wanted it in the ground. I would have thought that as invited guests in other situations, these same people would not complain to their hosts about the method of cooking. Perhaps they might!!! They did not give us 12 months' notice to access, fell, then dry the wood. Nor did they offer to help with the digging of a hole, the firing of stones or irons. They decided for themselves what constituted a genuine hāngi ... Based on what, we wondered ...?

So why would we possibly want to play this crazy game? We don't always – in fact, possibly not at all in certain instances. When we gather as iwi, we gather in an appropriate way that honours each the other within a cultural context. We make the rules; we decide what is up for discussion and what is not; we direct the way the kōrero will go; we invite participation, rather than have it foisted upon us. So how can we lead and influence so as to reduce these feelings of frustration within ourselves – often precipitated by others' actions that are perhaps well intended, but not appropriate at times?

These are the issues I sometimes face within my workplace or when dealing with colleagues who just want to get friendly, and just want to know about me and mine when I have not invited that conversation. (These encounters are, by and large, exceptions rather than the rule.)

If you want to greet me, give me a hongi; do not assume the right to kiss my cheek because I am a Māori woman. Kiss the Māori men's cheeks and hongi me. That is how I influence behaviours.

Do not pat my moko's head and cause her great angst because you hold the power – and, if she decides she does not permit you to touch her tapu head, you add stress to her. That is how I influence behaviours.

Do not talk about me or mine ... Talk with us or stay silent. That is how I influence behaviours.

In terms of Kahikitia in schools, the MSF at Otago Polytechnic, Tikaka Best Practice at hospitals and what these promise, try and imagine what expectations we as Iwi really hope will be realised from the exchanges we engage in. I would urge all professionals, in their various capacities of leadership and influence, to please be appropriate with me and mine and we will be appropriate with you and yours. Otherwise, we may take up the type of influence and leadership that is not desirable and withdraw from all your service provision and have our own. I am not one to advocate separatism, or worse, apartheid; but if changes through influence do not come about with goodwill and real effort on your behalf, I may be forced to rethink my paradigm and make a shift in it.

No reira, mauri ora ki a tātou

### **Khyla Russell**

#### **KAITOHUTOHU**

In this role, I am charged with overseeing the embedding of the Treaty of Waitangi across the organisation. This includes working alongside group managers and researchers to assist them in achieving these outcomes: working as part of the Leadership Team so it can collectively own how Otago Polytechnic can more easily operationalise its Memorandum of Understanding with the Ara-i-Te-uru Papatipu Rūnaka, leading Māori research or research specific to Māori within OP and participate in research and consultancy outside of the polytechnic.

I am responsible for the facilitation of relationship-building between Otago Polytechnic and the Ara-i-Te-Uru Papatipu Rūnaka, the wider Māori community, and its counterparts across the tertiary sector. This includes Māori tertiary providers such as Te Wananga o Aotearoa and Whitireia Waananga; Ngāi Tahu education manager; te kete o Aoraki facilitators and Te Tapuae o Rēhua Tertiary Company, of which the Otago Polytechnic has membership. I was formerly employed by Kai Tahu head office as an education facilitator for Rūnaka on behalf of Ngāi Tahu Development Corporation, and this role has assisted me in maintaining and growing the relationship Otago Polytechnic has begun with Papatipu Rūnaka and the wider Iwi.

I used to lecture at Otago Polytechnic part-time and facilitate Treaty workshops for the Community Studies Department. Prior to the Kaitohutohu role, I ran a private consultancy business as well as being a part-time senior lecturer in the Bachelor of Occupational Therapy at Otago Polytechnic. I held part-time senior lecturing positions in social work and the School of Education at the University of Otago, and did guest lecturing in law, history, anthropology and social geography. My interests outside of work include gardening, collecting kaimoana and continuing my learning and teaching of things Kai Tahu, Iwi interests and representations on governance and academic boards. I am still awestruck by travel and enjoy spending time with whānau locally, nationally and internationally.

My whakapapa is Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai descent on te taha Māori, and Polish (from Gdansk) and Northern Irish on te taha Taiuiwi. My academic qualifications include a BA (Massey), PGDA (Otago) and PhD (Otago).

- 1 A Paper for the Group Services Education Hui, Te Waiora Centre, Christchurch, 2 October 2008, Edited by Jeanette Corson.
- 2 K O'Donoghue, *Restoring Social Work Supervision* (Palmerston North: Dunmore Press, 2003).
- 3 K Russell, email correspondence, Otago Polytechnic, 2008.
- 4 J Corson, email correspondence, Otago Polytechnic, 2008.

## BINARIES AND TRIALECTICS: AN ARGUMENT FOR TRANSFORMATION OF MĀORI DIABETES MANAGEMENT

Justine Camp

This article will consider the experiences of the whānau and the person with diabetes (hereafter PWD) in their whānau, and will examine how these experiences play out in the health system. This will be done by exploring the binaries that exist between the person with diabetes and their doctor: Derrida's<sup>1</sup> (1976) notion of "deconstruction" as a tri-fold strategy for critiquing binaries will be used here as a tool for the transformation of diabetes management of Māori in New Zealand. Foucault<sup>2</sup> (1977) argues for a progressive politics aimed at change: transformation can occur where we understand a discourse and calculate strategies for its adaptation to a specific context, i.e., adaptation to a Māori diabetes management model. Following this, Durie's<sup>3</sup> (2006) model for measuring whānau well-being will be outlined as a tool for building the capacity of the whānau to enter into this new health relationship, thus moving from a binary relationship to a trialectic relationship.

### BINARY DOCTOR–PATIENT RELATIONSHIPS

Two possibilities can play out where Māori with diabetes meet the medical profession in New Zealand. The relationship between the health system and the PWD is most often played out between a doctor and the PWD, although it is meant to also involve a diabetes educator – usually a nurse (Diabetes New Zealand). The diabetes educator is meant to equip the patient with the knowledge and skills so that they are able to look after themselves. However, what seems to be happening is that the patient is presenting at the doctor with symptoms and complications from their diabetes. The short-circuiting that happens due to the partial absence of the diabetes educator results in a binary relationship between the patient and the doctor, who diagnoses and tells the patient to make 'the right choice.' There is a power imbalance in this relationship in that the medical professional has the knowledge that the PWD needs – but does not have – in order to be able to make the right choice. The way in which this knowledge is disseminated is often one cause of the power imbalance. This means that the 'right' choice the PWD has to make is based on what the health professional deems to be the right choice. It also means that the patient is dependent on the doctor in the health system as it is the only option available to them.

When health advice is based on binary logic it makes for a system that lends itself to the 'right' and 'wrong' ways of being. "When binary is the only logic available, people come to believe that they have to choose between one or the other; one of which is wholly good, the other wholly bad."<sup>4</sup> In the case of Māori presenting to a doctor with diabetes, self-management is often offered as the 'right' choice. Self-management of diabetes consists of monitoring blood sugar levels through regular testing, eating foods that are healthy, and getting regular exercise. As well as this basic management regime, patients are expected to have regular feet and eye checks.<sup>5</sup>

Fear and avoidance are often the results of disempowerment. Faced with a health system – as their only option – based on a binary system, many Māori diabetes patients cannot find a way to improve their health. Foucault has made it possible for us to understand such a situation, where he pointed out that we often find ourselves disciplined by a discourse shaped for us by others. He argues against traditional Western notions of 'discourse' as a linguistic text, or 'discourse' as a subject discipline such as mathematics or geology. Instead, he frames his own notion of

'discourse' as an intertwining of a discipline – say, medicine – and disciplinary practices as forms of social control and social possibilities or impossibilities.<sup>6</sup> In other words, 'discourse' denotes a system – including actions, discussions, practices, ways of thinking, etc. – through which a discipline and its attendant forms of social control operate within a specific context.

Returning now to the specific context of Māori diabetes patients, one can argue the following:

- They find themselves within a health discourse shaped by the discipline of Western medicine and its attendant forms of social control – for example, an insistence that individual responsibility be taken for health improvement.
- This discourse is not commensurate with traditional Māori ways of dealing with health problems wherein collective action and support play far greater roles than in the Western health discourse.
- Māori medical discourse has, however, not been able to develop ways of dealing with diabetes as this illness did not exist amongst Māori prior to colonisation, which is relatively recent.
- Caught between the insistence on individual responsibility for health improvement and the – as yet largely unfulfilled – need for a more collective approach, many Māori diabetes patients thus find themselves disempowered.

Within Foucauldian thought, there is a strong connection between 'discourse' and the politics of disempowerment. In "Docile Bodies," a chapter in *Discipline and Punishment: The Birth of the Prison*, Foucault (1977/1995) discusses the history of the modern European control of the body and points out that although all societies control the body, this particular kind of control is distinguished by its scale and also by its ruthless efficiency.<sup>7</sup> He writes: "What was then being formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, and its behaviour. The human body was entering a machinery of power that explores it, breaks it down and rearranges it. ... Thus discipline produces subjected and practised bodies, 'docile' bodies."<sup>8</sup>

This 'machinery of power' coincided with the time in which modern European medicine as a discipline came into its own. Foucault (1977) continues by identifying the strategies through which 'docile' bodies were created through this discipline (and other disciplines). One strategy involves what he calls 'enclosure' within a space (for example, a hospital) for the sake of management of all included in such a space.<sup>9</sup> Another strategy involves 'partitioning' within enclosures, and this deserves careful attention in the context of this discussion. Foucault writes: "Each individual has his own place; and each place its individual. Avoid distributions in groups; break up collective dispositions. ..."<sup>10</sup> Here, one can see the perspective underlying the history of the modern European hospital with its focus on the individual at the expense of the group or whānau. Foucault highlights how the control of disease in early modern European times necessitated social partitioning and the placing of severe restrictions on groups of any kind. Even now, however, vestiges of this necessity remain in situations where medical personnel are not working with contagious disease while still maintaining control through individualisation, thus excluding the larger support group or whānau.

Foucault (1977) also points out that control strategies include strict adherence to time-tables and to programmes which make little or no allowance for people's real-life situations. In other words, being late for an appointment at a hospital or not arriving for it due to lack of funds for transport can easily result in ejection from a programme. Shame experienced at not arriving, or not arriving on time, can also deflect a patient from treatment. Foucault summarises the situation with regard to the disciplining of bodies based on modern European institutional thinking and practice. "[I]t operates four great techniques: it draws up tables; it prescribes movements; it imposes exercises; it arranges 'tactics' ..."<sup>11</sup> – all the while focusing on the unit or individual in the combination of units, rather than on the collective and its values.

In paraphrasing some of the most central issues within Foucault's argument, McHoul and Grace (1997) ask, "what is the relation between academic disciplines [for example, medicine] generally and the broad social, political, and historical areas 'outside' them?"<sup>12</sup> With reference to Foucault's essay "Politics and the Study of Discourse" (1978),



they suggest that there is a dilemma between either acceptance of a discourse and an appeal to an uncontrolled event, such as an act of violence (to others or to the self), to disrupt the discourse. However, a transformation of a discourse can also be undertaken for the sake of a “progressive politics of change,” for which Foucault<sup>13</sup> argues. Such a transformation would involve the following processes:

- treating a discourse as an object of study
- analysing the conditions of its existence
- evaluating the discourse within the practical field in which it operates
- calculating strategies for the transformation of the discourse.

In the case of diabetes management, health discourse often means that the ‘right’ choice is framed through a Western system supposed to lead to good health outcomes; while the ‘wrong’ choice supposedly leads to severely negative health consequences, including death. Surely the highlighting of negative consequences is not the answer in itself, as “to think only in [binary] categories leads to dogma instead of discussion and to argument not dialogue.”<sup>14</sup> However, if we underpin new ways of diabetes management with a transformation of the discourse which empowers the patient, this kind of unproductive argument need not be the outcome.

By limiting Māori diabetes patients’ choice to conforming to self-management or to living with disability or death puts in place a power imbalance underpinned by fear and fuelled by avoidance. One participant in my Masters’ study said that:

I think one of the outstanding things that I can recall about diabetes, Mum and her death was that I think the main thing was that she did not have an understanding of it and she feared diabetes. I know that she had a sore leg and I think that there was a great fear on her behalf that she was going to lose a limb because of the diabetes and obviously that was very stressful for her.<sup>15</sup>

Patients take from the choices presented to them a limited understanding of the consequences instead of knowledge of the disease management. “Diabetes carries a substantial risk of disability and death, and it is reasonable for a person to respond to such threats with fear, worry, sadness and avoidance. It can be invalidating and disempowering not to address these difficult thoughts and feelings.”<sup>16</sup>

Discussion and dialogue between patient and doctor and whānau can facilitate better health outcomes, because all involved in the relationship need to have a shared understanding of the goals that need to be reached in order to maintain good health. In order to reach this shared understanding there needs to be discussion around how to achieve good health through diet and exercise. This learning needs to happen for the patient *and* the whānau. The whānau need to have a good understanding of the physical and emotional effects of diabetes upon the patient, and how they can support them. The doctor and diabetes educator need to have a good understanding of how the patient and whānau live their lives and how this impacts upon their choices: “It’s the whole environment and context of her life and all the commitments and responsibilities she carries, that no matter how ideal the services were her responsiveness to that would be limited, she’s limiting that herself, and I know things like transport are an issue.”<sup>17</sup>

As Gregg and Callaghan et al. (2007) argue, the fear of the negative consequences themselves are enough for people to avoid the issue:

And we have already seen one person die basically because of neglected diabetes, badly managed diabetes, and go blind from it. I guess I look at it and think am I going to have him with me for a long time or a short time, you know – is he going to sort of shrug his shoulders and say oh well?<sup>18</sup>

This is compounded by the fact that Māori do not present at the doctor until there is a serious health complication. This often means that the binary system in place blames the patient for not choosing to make the 'right' health choice and doesn't take into account several other factors that can lead to a PWD not managing their illness.

I know D has talked about going down to see Eleanor and looking at changes to her diet, I know after the big time she spent in hospital where she had a huge problem with her leg, she did a lot of swimming then, but I don't know how much time D gives herself for any of those things. I know that finances are a big issue and the sheer load of providing for a family.<sup>19</sup>

Medication is also a part of diabetes self-management and again it is matter of choice to take the medication or not to, but this choice is again underpinned by negative experiences often not taken into account by the medical system. As with any medical regime there is a cost involved, and this severely limits a person's ability to make what are considered to be the 'right' choices. "The availability of food to a family provides an additional perspective on the possible impact of socioeconomic status on health outcomes and associated behaviours – information from the 1997 National Nutrition Survey (NNS) indicates that Māori were more likely than Europeans to report that they lived in a household that ran out of food due to a lack of money."<sup>20</sup>

A healthy diet is an important part of diabetes management, but it is incredibly difficult to follow a regime when the resources are difficult to obtain. Poverty inhibits the ability to make decisions about health that are recommended by health professionals. Another finding in the 1996 New Zealand Census points out that stress levels were experienced more by Māori as a result of a lack of money and food – 19 percent of Māori men and 31 percent of Māori women as compared to 9 percent of European men and 10 percent of European women.<sup>21</sup>

The 1997 New Zealand Health Survey explored the link between socio-economic status and the ability of people to actively engage with health-affecting behaviours. By this the survey means behaviours that can influence a person's health, either positively or negatively. The information collected in the survey on conditions that relate to health status such as diabetes and obesity found that "most of these conditions are potentially avoidable. However, they will be less amenable to improvement if corresponding improvements in socioeconomic status also do not occur."<sup>22</sup>

The factors mentioned above play into the binary relationship between doctor (health system) and Māori patient (impacting on whānau). This means that the binary dynamic becomes self-generating and remains in place. Whilst it is reported that there is a clear link between Māori being over-represented in negative health statistics and low socio-economic status, there has been no real change over time despite the publication of these figures. While the statistics have shifted slightly, they have appeared to get worse. This can only mean that Māori are not the problem, but the system. Systems in which unequal power relationships operate tend to be self-generating and self-supporting. "The reduction of complex physical and cultural differences within and between colonised societies to the simple opposition of black/brown/yellow/white/non-white is in fact a strategy to establish a binarism of white/non-white, which asserts a relation of dominance."<sup>23</sup>

## WHĀNAU

Māori society is based on the trialectic identified in chapter one of my PhD thesis: whānau, hapū and iwi and the individual's place within them. It can therefore be surmised that it is correct to always consider the Māori patient within the context of these groups when researching their health and well-being. In Māori culture, what is considered good for the collective is considered good for the individuals within the collective. In Māori society, individual identity is based on collective identity.<sup>24</sup>

It is believed that tikaka underpins and supports whānau. Mead describes tikaka as a "set of beliefs associated with practices and procedures to be followed in conducting the affairs of the group or an individual."<sup>25</sup> The knowledge of tikaka has been shaped and reshaped by generations of Māori, and while the understandings and practices have

changed with time and new understanding, the use of tikaka is still the foundation for how Māori live and interact with each other and with people who are not Māori. Tikaka is the framework that underpins all Māori health models.<sup>26</sup>

## FRAMEWORKS FOR MEASURING WHĀNAU WELL-BEING

Durie aptly states that manaakitaka is “the capacity to care” and is a major part of the role of whānau. Manaakitaka is about the well-being of the whānau and all its members; it is about reciprocity between members so that each person feels cared for and has a sense of identity within the group. It is about whānau having good-quality lifestyles and independence.<sup>27</sup> All of these outcomes are consistent with the tikaka concept of manaakitaka. Mead (2003) shares this explanation of manaaki, and maintains that a person who displays manaaki towards others “is a caring person who is helpful to others and considers the welfare of others besides themselves.”<sup>28</sup> This is a trait that is desired by Māori people.

Manaakitaka itself is commonly understood to be the concept of hospitality, and the mana of the whānau and the individuals within the whānau is dependent on their ability to show manaaki towards others. In order for the whānau to be able to show manaaki towards others they need to have the capacity to do so, which means that they first need to ensure the well-being of their own members.

Whakawhānaukataka is, in health terms, about the capacity for consensus and creates the need for whānau to develop and maintain decision-making processes that reflect consensus and develop strength.<sup>29</sup> Whakawhānaukataka is about building and strengthening connections with others, and means literally ‘to cause relationships.’ It implies a whakapapa connection, which means that the relationships are built upon shared vision, trust and common understanding and goals. Durie highlights this concept as it is important in promoting interconnectedness.<sup>30</sup>

Whakamana is the third of six whānau capacities that Durie explores in order to address the overall well-being of whānau. He translates whakamana as ‘empowerment.’ Empowerment as he sees it is the ability or capacity of the whānau to facilitate the participation of its members in society, both Māori and mainstream.<sup>31</sup> Mana is a term that underpins the previous tikaka, as in manaakitaka.<sup>32</sup> As earlier stated, the whānau’s mana is dependent on their ability to show manaaki towards other people.

One way of looking at mana is to think of integrity – for example, it is about keeping your own integrity intact while maintaining another person’s. Respect is important to keeping integrity intact and is another principle associated with mana. You can only empower someone else when you empower yourself, and to achieve respect from others you have to respect yourself and them.

For whānau to be able to participate they have to be respected by the community and they have to earn the respect of the community. “A good outcome is where whānau members can participate fully, as Māori in Te Ao Māori (the Māori world). And where Te Ao whānui (wider society) and whānau are well represented in community endeavours.”<sup>33</sup>

Whakapumau tikaka is described as ‘the capacity to promote culture’ and is important in ensuring the success of the five other capacities, as tikaka underlies how each capacity is informed. In order for the whānau to build its capacity consistent with tikaka, they need to have the understanding and daily use of tikaka in the first place. Whānau need access to the knowledge and skills to be able to transmit the knowledge. Therefore, the desired outcome would be that whānau have access to the systems that would assist them in doing so – namely other whānau and the marae as well as institutions that teach and promote their interests, for example, their health interests.

Pupuri taoka means ‘the collective management of the estate.’ “The capacity for guardianship expects whānau to act as wise trustees for the whānau estate – whenua tipuna (customary land), heritage sites such as fishing spots,

environmental sites of special whānau significance, urupa and wahi tapu.”<sup>34</sup> If the current members do not make sound decisions about the estate, then the future capacity of the whānau will not have foundations and resources, and all subsequent generations will lack the capacity to achieve well-being.

Whakatakoto tikaka is the ability to anticipate the future needs of future generations. It is about being wise now in order to provide for the future. Durie (2006) identifies the ideal outcome as being “where systems are in place to protect the interests of future generations and whānau have agreed upon broad strategies for further whānau development.”<sup>35</sup>

If we explore these tikaka as the tasks that whānau undertake in order to achieve and maintain good health, then these tikaka or capacities or values could also become the underpinnings of an improved relationship between the Māori patient and the Western health system. This can only happen if this relationship moves away from the binary dynamic that currently exists and which impacts negatively on the Māori patient presenting with diabetes. For this to happen, a trialectic model – rather than a binary model – needs to be set in place.

Opie (2000) refers to trialectics as a discursive field and explores the knowledge relationships within it. She provides six ways of working knowledgeably with clients in complex situations, such as Maori and whānau living with diabetes. First, there needs to be a focused statement of the issues that need to be addressed. Second, there needs to be discussion on the information shared about the clients and their whānau that includes information about the person with diabetes and their whānau as they themselves understand the situation. Following this, there needs to be discussion on how health providers are to work with both sets of understandings of the situation, and how to utilise that knowledge. Fourth, there needs to be a fluid plan developed based on all these perspectives and goals. Fifth, a record of the plan that is agreed upon by all in the ‘knowledge team’ should be kept; and finally, the plan should be put into effect.<sup>36</sup>

## TRIALECTIC DOCTOR–PATIENT RELATIONSHIP

“The task of trialectic logics is to grasp a sense of wholeness which emerges from at least three sets of possible relationships among factors.”<sup>37</sup> In this case, the third party is the whānau. Using this logic, we can begin with any of the three parties that make up the relationship – it does not matter which. We need to look at the relation of each party to the other while being able to view all three as a whole.<sup>38</sup> For example, if we look at the doctor–patient relationship, we acknowledge that both need each other to exist. You cannot be a patient without a medical professional and vice versa. We can look at the patient–whānau relationship and again acknowledge that they also need each other to exist. The whānau–doctor relationship is one that strengthens and adds to the doctor–patient relationship. At a remote level, the doctor–whānau relationship is based on whakapapa or familial history, as without this there is no basis for the doctor–patient relationship. Whakapapa plays an enormous role in the understanding and potential management of diabetes among Māori and within an ideal trialectic health model.

“Whakapapa is a fundamental attribute and gift of birth. It is the social component of the ira, the genes.”<sup>39</sup> Every person has a whakapapa or genetic history and, as well as being important to a person’s identity, it is also the key to understanding the health history of a person. “A child is born into a kinship system which has already been in place for many generations. Every individual is a beneficiary of two whakapapa lines, the mother’s, and the father’s.”<sup>40</sup>

In the my Master’s study, whānau were aware that whakapapa is a big factor in diabetes. And this was a concern for some people, that they and their whānau were at risk of developing diabetes. “The expectation is that some members of our whānau will develop diabetes now.”<sup>41</sup> Another participant said:

I sort of worry about it because it is hereditary in his family, in one part of his family, and K’s whakapapa – so that is my worry, we have already seen one person die basically because of neglected diabetes, badly managed diabetes ... so I guess that I look at it and think, am I going to have him with me for a long time or a short time?<sup>42</sup>

The role of the whānau in supporting, and strengthening, the capacity of the patient to participate in the doctor–patient relationship is also most important to the trialectic. “It is possible to use trialectic logic to problem-solve ... The trialectic logic holds three factors together; and it is out of the context of their interdependent relationships that new insights into social realities can emerge, and hence new ways to problem-solve.”<sup>43</sup> Put simply, no two of the three entities that exist in the doctor, patient and whānau relationship – while each being important in its own right – can exist without the other; no two alone are sufficient without the third, and each one brings a set of capacities (for example, whakamana) and contexts (for example, whakapapa) to bear within the relationship. Opie (2000) supports this notion; she discusses the importance of working with the knowledge that the whānau and patient bring to the knowledge team and the need to interweave these with that of the professionals.

The doctor, or other health professional, is seen as the expert in the relationship and is there to provide the knowledge and advice in terms of diabetes management. The health professional is therefore integral to the relationship. However, the PWD is the person on whom the whole relationship is centred and they are the part of the trialectic who is in need of support and assistance and who will receive the biggest benefits from the relationship. The whānau provide different support and knowledge to that of the doctor and, added to this, they also provide a mandate and a system of accountability to the patient, and thus they support the position of both the doctor and patient. The diabetes educator needs to become part of the trialectic also, bringing to it essential knowledge of their care plan (Opie 2000). The role of education as a means to managing diabetes is extremely important, and thus the whānau needs to be an integral part of this education process. For example, in a household where a husband has diabetes and his wife is the person who does all the meal preparation, it makes sense that the wife is a part of the information sharing about what foods are better for health, and also lessons on how to prepare them.

The second basis for including the whānau in the education process is that if there is a history of diabetes within a whānau, there are risk factors likely to have an impact upon the whole whānau. These risk factors can include obesity, heart disease, a history of stroke, high blood pressure and high cholesterol. It would then make sense to educate as many members of the whānau as possible, not only to provide support for the PWD, but also to prevent future incidence of the disease within a whānau and the wider community. As well as providing benefits for the whānau, diabetes education would also provide a place where whānau can learn together, strengthening their relationships and making it a positive part of their lives – as opposed to a stressful one. This type of learning is currently available in a package that has dietary advice, exercise prescription and support from a Māori Diabetes Educator: It is aimed at preventing diabetes, and it has been an excellent model of prevention and should be more extensively developed amongst Māori.

## SUMMARY

“The trialectic adds to and expands a context in which we make judgements. Rather than posing a problem to be solved, it can change the way a problem is perceived.”<sup>44</sup> Returning to Derrida’s notion of ‘deconstruction’ as a tri-fold strategy for critiquing binaries, it seems necessary for the transformation of diabetes management of Māori in New Zealand. People working within the discourse of Western medicine – as a discipline and a system of social control – access the philosophical tools for change available within their own culture. One dimension of this could be an understanding of the radical change in thinking advocated by Derrida. Another dimension exists within the Foucauldian argument for a progressive politics aimed at change: transformation can occur where we understand a discourse and calculate strategies for its adaptation to a specific context – i.e., adaptation to a Māori diabetes management model in New Zealand. Opie’s six steps toward knowledge collaboration and Durie’s six capacities for building and strengthening whānau as presented above can function as a set of such transformative strategies. These strategies could operate within a trialectic model.

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- 5 J Gregg, G Callaghan and S Hayes, *Diabetes Lifestyle Book: Facing Your Fears & Making Changes for a Long & Healthy Life* (Oakland, CA: New Harbinger, 2007).
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- 7 Foucault, *Discipline and Punish*, 135-69.
- 8 Ibid., 138.
- 9 Ibid., 141-3.
- 10 Ibid., 143.
- 11 Ibid., 167.
- 12 McHoul and Grace, *A Foucault Primer*, 42.
- 13 Foucault, *Discipline and Punish*, 56.
- 14 Kelly and Sewell, *With Head, Heart and Hand*, 17.
- 15 (Kōrero-a-waha, 2005).
- 16 Gregg, Callaghan and Hayes, *Diabetes Lifestyle Book*, 14.
- 17 (Kōrero-a-waha 2005).
- 18 (Kōrero-a-waha, 2005).
- 19 (Kōrero-a-waha, 2005).
- 20 (Te Puni Kōkiri 2000, p. 2).
- 21 Ibid.
- 22 Ibid.
- 23 B Ashcroft, G Griffiths and H Tiffin, *Post-colonial Studies: The Key Concepts*, 2nd ed. (London and New York: Routledge, 2007), 20.
- 24 (Walker 1990).
- 25 HM Mead, *Tikanga Maori: Living by Maori Values* (Wellington: Huia, 2003).
- 26 Ibid.
- 27 Durie, "Measuring Māori Wellbeing," 4.
- 28 Mead, *Tikanga Maori*, 240.
- 29 Durie, "Measuring Māori Wellbeing,"
- 30 Ibid.
- 31 Ibid.
- 32 Ibid.
- 33 Durie, "Measuring Māori Wellbeing," 5.
- 34 Ibid.



- 35 Ibid.
- 36 A Opie, "Performing Knowledge Work," in her *Thinking Teams, Thinking Clients: Knowledge-based Teamwork* (New York: Colombia University Press, 2000).
- 37 Kelly and Sewell, *With Head, Heart and Hand*, 23.
- 38 Ibid.
- 39 Mead, *Tikanga Maori*, 43.
- 40 Ibid.
- 41 (Kōrero-a-waha 2005).
- 42 (Kōrero-a-waha, 2005).
- 43 (Kelly and Sewell *With Head, Heart and Hand*, 23.
- 44 Ibid., 29.



## SMOKE AND MIRRORS: CONTEMPORARY PAINTING PRACTICES

Vanessa Eve Cook

As a self-confessed 'painting lover,' it is quite a joy to experience a show entirely devoted to the practice of painting and find that three artists' works are contemporary, relevant and challenging; addressing multiplicity and tackling issues of representation that can only be resolved in paint. "Smoke and Mirrors" (a direct reference to the role of painting as a contemporary practice) showcases three Dunedin-based artists working primarily in the medium of paint: Peter Cleverley, Michael Greaves and Anya Sinclair.<sup>1</sup>

### CONTEMPORARY PAINTING

Painting has been heavily criticized as the production of bourgeois commodity, useless when confronted with the need for revolutionary change of society. Its death was announced innumerable times, but it always survived, revitalized by its disciples who believe that it is a useful tool to depict nothing less than the human thinking process.<sup>2</sup>

So, how does painting continue to operate as significant in the contemporary art environment? An environment that is pungent with a history that is impossible to ignore. A history that has suggested painting is dead, not just because 'it's all been done before,' but also because photography has surpassed the role of painting – why depict something in paint, when one can photograph it? A history that through modernism opened an awareness – a painting is an object in itself, not just an object solely representing or illustrating subject matter.<sup>3</sup>

No longer can a painting only be about something other than itself, it must be conscious that it is first a painting; it is 'smoke and mirrors,' a constructed illusion made from pigment on surface. Barry Schwabsky writes in his essay "Painting in the Interrogative Mode," from *Vitamin P: New Perspectives in Painting* that "artistic positions are now themselves received aesthetically more than in terms of some kind of truth claim ... artistic positions are now recognized as fictions, though perhaps necessary ones – as enabling devices."<sup>4</sup>

Contemporary painters must consciously explore and reveal in their practice that a "painting is not only a painting but also the representation about painting."<sup>5</sup> And in order to do this it seems that anything and everything goes. Style, subject matter, materials, techniques, conventions and influences are up for grabs. As a viewer, one is invited to indulge in the plethora of traditions and references (more than one person could possibly know or even imagine), homing in on historical signifiers, constructing a reality from the illusion and experiencing the work as text.<sup>6</sup>

Together, the paintings in "Smoke And Mirrors" offer a diversity that could almost see the works split into three entirely separate exhibitions. However, as a group of works, "Smoke and Mirrors" offers a viewer a direct experience of contemporary painting, a relevant practice that continues to push the boundaries of perception and culture. In my own experience of the artworks, I can only offer a glance, but hope to suggest ways in which each practice stands strong in the field of contemporary painting, tackling issues of today by using pigment on surface.

## PETER CLEVERLEY

Painting is only make-believe; and from experience, observation and physical processes Peter Cleverley constructs a visual language, communicating through universal signs and symbols, paint and mediums, leading the viewer through narratives, meanings, and ideas surrounding life and death.

Far removed from the world of commodity, Cleverley's paintings are not domestic-sized décor paintings that fit nicely above the sofa – they are large-scale and confronting, in that they raise issues about how humans live and exist in contemporary society. Throughout the body of work, the image of a dog's head is recurrent. This head is not a realistic illusion; it is a sweep of the brush, a translucent film of paint, a bodiless centre of focus. The dog signifies a simple animal form, and refers to the most fundamental and feral nature of the human animal. Cleverley writes: "they do not represent us exactly, but they represent some of our politics and some of the things that we are about."<sup>7</sup> They remind us of who we really are in essence, beyond all of the superficial trappings of the contemporary world.

There is a raw and passionate expression to the works. In *God Box Dog Box*, the simplified dog head emerges from the large, spontaneous washes of blue and lilac paint. In the left-hand corner a moneybox – or perhaps a church donation box – floats in space with a picturesque segment of New Zealand landscape enclosed, praised and valued. The dog figure has a crucifix around its neck and hovers above the landscape as if some sort of guardian angel over the land. Cleverley pinpoints here the nature of human animals; we all want to believe in something. But he does not offer us a God, or an alternative reality; he offers us the land, animal being and the life we live now. It is our experience of the physical world that we need to cherish.



Figure 1. Peter Cleverley, *God Box Dog Box* (2010), acrylic paint and medium (paua shells) on canvas.

Opening dialogues surrounding the role of painting, Cleverley titles a work *Only Make Believe*, commenting on the fact that paintings are a human construction and, like the human need to believe in a greater power, the viewer generates ideas and meanings from the representational subject matter, which as Cleverley reveals is an illusion – smoke and mirrors. The human/dog figure (human eyes and mouth with dog-like ears and nose) appears as an apparition amidst warm and light coloured surroundings, which seem to glow through the transparent figure. The eyes are closed in a meditative state, as if it is imagining itself into the painting.

In engaging and experiencing Cleverley's paintings, the realities of life and death are evident. Without the façade of the painting as an object of another world, real life comes crashing in. Symbols and signifiers such as crosses and crucifixes throughout the works, the cemetery gates in *Sea Dog*, and the hanged man in *Gondwanaland Dog* focus ones' thoughts on the reality of death. Yet the narratives to unfold within the universal symbols and subject matter; the wild painted forests to explore, the oceans to cross and the islands to discover; only speak of a life to be lived and enjoyed.

There is a deep connection to New Zealand as an Island, within both the materials and the represented subject matter of the paintings. Paua shells surround *God Box Dog Box*, painted kauri collected from the seaside becomes part of the aptly named painting *Drown*, anchors are a repeated symbol (reminiscent of the tattoos sailors wear) and the dog-like figures float in seas of painted colours. *Gondwanaland Dog* refers directly to the historical island, when the landforms of Antarctica, South America, Africa, India and Australasia were one. Now countries far from the shores of Aotearoa, they float in an ocean as separate islands (like paintings in the gallery), to be personally discovered, explored and experienced.



Figure 2. Peter Cleverley, *Only Make Believe* (2010), oil on gesso on canvas.

Figure 3. Peter Cleverley, *Gondwanaland Dog* (2010), oil and gesso on canvas.



## MICHAEL GREAVES

Michael Greaves' works signify painting as a process and the role of painting in a contemporary world in a number of ways throughout his body of work. The large installation of drawings and paintings were mostly completed while overseas travelling around Europe, hence the titles of the pieces – *The Feral Nature of the City is Attractive Pahih* (Paris 2010) and *The Vista Beyond the Sacrifice – Dresden*. However, two were completed on return, manifested from memory – *Construction Oblique* and *5 tm*. As a whole, these works reflect a personal journey through new and undiscovered countries, plotting down points of observation along the way. Greaves becomes a flâneur; a stroller; observing the city while passing through it.

Greaves' references to a painting as an object, a construction, an illusion and a process are evident, especially in the materials he uses to complete these works, the presentation of his paintings, and also his subject matter.



Figure 4. Michael Greaves, "Smoke and Mirrors" (2010), installation shot.

His use of graphite, watercolour, oil paint, gouache, kohl and digital prints show that painting can come in all forms; he is primarily concerned with applying some sort of pigment to a surface. Traditional drawing materials reflect the idea that painting is an ongoing process, a verb – an idea that can always be added to, if not physically then conceptually. In *The Glistening of Solaris*, graphite shines and glitter sparkles; Greaves uses them together on a painting, transforming everyday mediums into something special and precious. Perhaps, Greaves is also commenting on painting as historically holding a higher position than other practices.<sup>8</sup> He elevates the status of glitter and graphite, completing a finished work, hung, signed and dated.

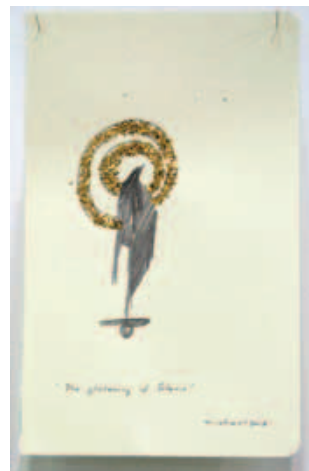


Figure 5. Michael Greaves, *The Glistening of Solaris* (2010), graphite and glitter on paper.

The use of photography could also be read as a comment upon the status of painting – ‘no need to paint, the photograph says it all!’ The photographs also bring into question the truth about the drawings and paintings. Did Greaves really walk these streets? Are these paintings of a ‘real’ place or simply drawn from imagination? Greaves titles one work *Painting an Imagination – What I’d Like to Imagine* – only further adding to questions of the truth in painting; the construction is always an imagination.



Figure 6. Michael Greaves, *Painting an Imagination – What I’d Like to Imagine* (2010), watercolour on paper.

Figure 7. Left: Michael Greaves, *Sold – Hell Yeah!* (2010), watercolour on paper: Right: Michael Greaves, *S tm* (2010), oil on jute.



Presented as a full wall-installation, within the exhibition each work can be viewed separately or as part of a greater work. The installation talks of the multiple readings of a painting – like a chain of signifiers, each frame leads on one from another; their definitions changing in relation to the piece beside them, across from them or within a smaller group of four to five works. Many of the drawings are framed, raising their standing from a simple journal sketch to a ‘sellable work of art.’ The painting as a commodity is an ongoing theme that Greaves explores and questions throughout these works. *Sold – Hell Yeah!* may simply comment on his own feelings towards the city – ‘I’m sold – I love it’ – or perhaps relates directly to painting as a bourgeois commodity. *S tm* features a graphic found on many school journals, a simple and rudimentary form of tagging or graffiti; here Greaves claims it, trademarking the shape and using it throughout his body of work.



Figure 8. Michael Greaves, *Oblique Construction* (2010), oil on canvas.

The subject matter within Greaves' works relates directly to the title of the exhibition, "Smoke and Mirrors." The crystalline form in *Construction Oblique* (and repeated in other works) is wonky and slightly array misarrayed – instead of building the illusion, it destroys the sensory perception of perspective and space. Greaves brings to the forefront the reality of painting as a surface by ironically using the illusion of a hole in 33 *RPM for the Record – Falling Walls*; the figure may be looking through a hole in a board, but this is like the representational subject matter in a painting – it is an illusion, and if you look hard enough, you too can see through it.



## ANYA SINCLAIR

The combination of concept and process in Anya Sinclair's fantastical landscape paintings add layers of meaning and a complexity that seduces and engages the viewer; instead of finding an answer or definitive meaning, the paintings illustrate a world of mystery.

Stylistically, the works could fit into the genre of neo-romanticism – an escape from the everyday world into an enticing wilderness, embracing the exotic, using elements of imagination and reinvigorating the landscape and its symbolic qualities.<sup>9</sup> Or perhaps they are rooted in magical realism<sup>10</sup> – a movement that uses magical elements in order to gain a deeper understanding of reality. However, as contemporary paintings, the influences and references are just too vast to fit into a neat little box.



Figure 9. Anya Sinclair, *The Trial* (2010), acrylic on canvas.

The titles of the works refer directly to literature, namely the writings of Jorge Luis Borges. By using the fictional story, Borges generates dialogues about the reality of human nature. In his work *The Immortal*, he explores the perpetual nature of desire.<sup>11</sup> He writes of a character seeking and finding immortality. However, on the realisation that time no longer has any relevance, and that an immortal will eventually achieve everything in life, the character's reality sets in – desire can never be fulfilled, and he now desires mortality. Borges' writing poses the questions, Is the illusion of the thing we desire better than the reality? If we did truly have what we desired, would it satisfy?

Like Borges, Sinclair uses a constructed reality (a painting rather than a fictional story) to explore desire and satisfaction. She engages the viewer by using a strategy that visual media uses in the contemporary world, seduction through illusion. She partakes in the longing and desire to escape the reality of everyday life. Just as people seek fulfillment through visual stimuli such as glossy magazines, video games and X-rated videos, only to find they are left wanting more, Sinclair creates a sublime imagined world from paint and canvas, which can never be anything but an illusion.

Placed in front of Sinclair's paintings, the viewer is greeted with a beautiful, seductive and attractive landscape. Alone with the illusionary space, viewers are invited to indulge in mindless escape, their eyes moving in and around the work, imagining they can soak up the smells of the tropical plants and almost hearing the flowing water trickling over the rocks. But the longer one engages, the more surely the inevitable sense of unease starts creeping in – is this world just too good to be true?

It is not only the representational subject matter that creates a slight feeling of disquiet in the work, but also the paint application – dark, washed-out shadows and voids only leave room to speculate what could they be hiding, while drips and splatters of paint scattered over the surface pull the viewer back into reality – the reality that this space is imagined and, like all painting, is constructed (acrylic on canvas). Just as one builds an illusion in one's own life, thinking that it will satisfy and finding it is insubstantial, Sinclair destroys the illusion of representation and leaves the viewer with the raw hard fact – this is reality.

Sinclair's paintings open dialogues about the mystery of the real world, beyond illusion and imagination. They continue to generate questions rather than solve them. They give one the opportunity to ask, What is out there around the corner and towards the light? What is there beyond what we know, what we see and what we can imagine?



Figure 10. Anya Sinclair, *The Immortal* and *The Immortal II* (2010), acrylic on canvas.

**Vanessa Eve Cook** of Kai Tahu descent lives and works in Dunedin. In 1999 Vanessa gained a Bachelor of Fine Arts (sculpture major) from the Dunedin School of Art at Otago Polytechnic, School of Art, and after five years teaching art in Auckland high schools she returned to study in Auckland. In 2008 she graduated with a Masters of Fine Arts (Hons) from the University of Auckland, Elam School of Fine Arts. She currently works at Milford Galleries Dunedin as an art consultant, designer and communications and marketing administrator, and continues to write.

- 1 "Smoke and Mirrors: Painting, Isolation and Tradition" at Dunedin School of Art Gallery, 15 September –1 October 2010, is an exhibition that showcased three individual and in-depth practices, generating questions, definitions and meaning, exploring the role of painting today and contributing to the ever-evolving practice that is contemporary painting.
- 2 Leonhard Emmerling, *PX: A Purposeless Production/ A Necessary Praxis*, 2007, <http://www.aut.ac.nz/study-at-aut/study-areas/art-design/learning-environment/st-paul-street-gallery/exhibition-2007/september/px---a-purposeless-production-a-necessary-praxis>.
- 3 "Clement Greenberg, the theoretician of Abstract Expressionism, once noted that 'one tends to see what is in an Old Master before seeing it as a picture,' whereas 'one sees a Modernist painting as a picture first.'" Barry Schwabsky, "Painting in the Interrogative Mode," in his *Vitamin P: New Perspectives in Painting* (New York: Phaidon, 2003), 5.
- 4 Ibid., 9.
- 5 Ibid.
- 6 In his essay "From Work to Text" (1977), Roland Barthes put forward the idea that a work of art should be looked upon as a text. There is no one definitive meaning, but multiple readings when looking at an artwork. "The Text ... practices the infinite deferment of the signified ... Similarly the *infinity* of the signifier refers ... to that of *playing*; the generation of the perpetual signifier ... in the field of text ... is realized not according to an organic process of maturation or a hermeneutic course of deepening investigation, but, rather according to serial movement of disconnections, overlappings and variations." Roland Barthes, "From Work to Text," in *Art in Theory 1900-2000: A Critical Anthology of Changing Ideas*, eds Charles Harrison and Paul Wood (London: Blackwell, 2003), 967.
- 7 Peter Cleverley, "Of Dogs and Men," in *Ripoata Rakahau-a-Tau: Otago Polytechnic Research Annual Report* (Dunedin: Otago Polytechnic, 2009), 22.
- 8 Michael Greaves writes: "painting does what it can: it has no higher position in any hierarchy anymore, and a certain freedom and release from expectations accompany an acceptance of this." Michael Greaves, "Painting after Painting: Losing Faith in the History of Painting," *Scope: Art 3* (November 2008), 167.
- 9 These ideas are taken from essays in the book *Ideal Worlds*, focussing on contemporary artists who are revisiting the spirit of Romanticism. See David Altmejd, Hernan Bas, Peter Doig and Kaye Donachie, *Ideal Worlds: New Romanticism in Contemporary Art* (Ostfildern: Hatje Cantz Publishers, 2005).
- 10 "Magic Realism ... is characterized by the matter-of-fact inclusion of fantastic or mythical elements into seemingly realistic fiction." "Magical Realism," *Encyclopedia Britannica*, <http://www.britannica.com/EBchecked/topic/356736/magic-realism>.
- 11 Jorge Luis Borges, "The Immortal," in his *El Aleph* (Madrid: Alianza Editorial, 1997).

### BEST PRACTICE: SIMPĀ – A VERY USEFUL TOOLKIT

Justine Camp, James Sunderland,  
Khyla Russell and Brendan Flack

#### INTRODUCTION

*As we collide in our efforts to produce new ways of and means to engage with cultures other than our own, we do so with respect for both their knowledge and our own in an effort to engage in a new learning. The aim of this connection is to cooperate in the creation of a blending of traditional Kāi Tahu knowledge with modern technology and information systems which will complement these traditional knowledge systems.*

K Russell and S Mann, "Worlds Colliding: Participatory Storytelling and Indigenous Culture in Building Interactive Games," paper presented at the International Cultural Heritage Informatics Meeting in Toronto, Canada, 2007.

The purpose of this review is to outline the process that has lead to the use of the Simpā toolkit as a complementary teaching tool during student and community visits to the marae. As part of a marae visit and stay, visiting groups are told the history of the area, and this is where the Simpā toolkit is used. In order to highlight what is unique and creative about this teaching tool, this review will explore the development of the practice underlying it and more specifically the development of the Simpā toolkit (referred to as Simpā below). Following this, we present an outline of the use of the Simpā toolkit during hui (used here in the sense of an overnight gathering at the marae) and noho marae (used here to mean a marae stay). Finally, there is a discussion of how the use of Simpā contributes to the learning experience of students and community groups who attend hui and noho marae.

#### THE HISTORY OF SIMPĀ

In 2004 Dr Khyla Russell and Associate Professor Samuel Mann, both employees of Otago Polytechnic, looked at a collaborative project involving Kā Rūnaka o Araiteuru, the four local Rūnaka with whom Otago Polytechnic has a formal relationship. This collaboration examined existing approaches to local Māori history and computer gaming and how these two could be combined in order to provide a modern way of recording and passing on history that complemented the oral tradition of storytelling. This co-operative way of engaging the two disciplines was directed at producing a new pathway to learning that enhanced, but never replaced, the traditional ways of learning. Rather, the project explored how it could add a further depth to the whakapapa<sup>1</sup> of knowledge and create a richer and differently informed means of engaging in learning.<sup>2</sup>

This process of engagement has been an ongoing one; at each stage of development and use, both partners have had ongoing conversations and input into the development of the toolkit. The Rūnaka had the final say over what the content of the toolkit was to be based on in terms of the story to be conveyed and access to the landscape, and the stories for the researcher and programmer to base their game on.<sup>3</sup> This procedure was carried out face-to-face at the marae at each stage of the process. Even now, at the completion of the toolkit, we still discuss how the gamepā could be improved in terms of adding features of the landscape as the Rūnaka members become

more familiar and confident with using the gamepā. “What we are working hard to ensure is that rather than have cross-cultural collision as the end point, we will create a process through creating a ‘how to’ process for establishing such partnering.”<sup>4</sup>

## THE CONTEXT OF SIMPĀ AS A TEACHING TOOL

This ongoing engagement is evidence of how a true Treaty partnership offers best practice in terms of providing positive outcomes for both partners; in the context of Simpā’s use as a teaching tool it demonstrates that partnership and is thus invaluable. The use of the Simpā toolkit as a resource for teaching practice came about as the result of developing an engaging experience for students who are required to go to the marae as part of their Treaty and cultural competency requirements.<sup>5</sup> As part of their learning at the marae, they are given the local history and the whakapapa of the area. This is where the gamepā has become useful, as it provides a visual context to these stories.

Prior to the introduction of the toolkit, students had to rely on the skill of the orator and their own imagination to capture the essence of the stories; the use of visual aids has added a further dimension to this, as there is still a requirement for the storyteller to make the history exciting as well as a need for the students to use their imaginations. The toolkit has all the landscape features that make it familiar to the storyteller and the students, as well as a virtual avatar who walks around the pā; however, the scenes from the stories are not acted out.

The organisational factors that have supported the development and use of Simpā as a teaching tool have been mandated by the relationship between the Rūnaka and the Polytechnic. The content and resulting toolkit were decided on by the Rūnaka, and this was done through face-to-face discussions between the researcher, the gaming programmer and the Rūnaka, and the whole process was overseen by the Kaitohutohu.<sup>6</sup> This process itself demonstrates best practice in terms of partnership, which is one of the themes that we want our students to understand in terms of their own practice with Māori. There was an acknowledgement by the organisation that the content was to be decided on and owned in terms of intellectual property<sup>7</sup> by the Rūnaka or the whānau who shared their stories to create the gamepā; this was a very important part of maintaining the trust between the two parties. This whole process and partnership involved equal powersharing and, again, this is a major part of the students’ learning when it comes to working with Māori and part of our Treaty training.

## FEEDBACK ON THE USE OF SIMPĀ

Several members of different Rūnaka throughout the Ngāi Tahu rohe sat and watched the use of Simpā as part of their own hui, and followed this with a walk around the actual pā. Most of these hui participants also host different groups of people who go for overnight stays at their marae and, as part of that stay, they also share the whakapapa and history of the place and people. We asked for feedback on how useful they thought Simpā was in complementing traditional storytelling; they were all unanimous that it was not a replacement but a complement to the storytelling. One participant stated: “So many of our stories are connected to physical land masses. This is an excellent way of reproducing our environments to complement our stories and arouse curiosity in our young people.”<sup>8</sup> Another said: “This is a complement but not a replacement for our stories. I can see how it might be used to help teach about our ecology, our sea and bird life, how things were and are now.”<sup>9</sup>

As well as looking at how this tool would be useful for outside groups, participants also looked at it in terms of passing on the whakapapa and history to future generations in a way that is familiar to them – this was one of the original ideas behind the creation of Simpā. In addition to targeting future generations, we have several thousand Iwi members who live around the world and this is a way of connecting them to the Iwi and the landscape, even if it is a virtual connection. “This is a great tool; it provides a record for future generations. I can see how we can add to it and send it around the world to our whānau.”<sup>10</sup> Members who live outside the rohe and outside the country, and who receive the different communications that Ngāi Tahu put out, often write to say how much they appreciate receiving news and stories; they are reliant on members at home to come up with new ways of getting information out.



History and whakapapa have always been passed on from generation to generation orally, and Simpā is one way that whānau can record and keep their stories within the whānau in a way that ensures that there is a record. Many whānau have members with traditional stories and knowledge, and if they pass on before that knowledge is passed on it is often lost. "Some of our old people are passing away; this is a way of involving them and recording their stories."<sup>11</sup>

Simpā is one tool that whānau can actively work together with to record the stories that are important to them and embed them into the toolkits for future generations. The process itself can be a fun learning experience for the whānau. Ngāi Tahu have been looking at ways of recording these oral histories, and purchased video cameras and provided training for Rūnaka members to start recording their stories; however, most whānau preferred to keep this information within the whānau. Simpā can provide a basic landscape that whānau can use to complement their own stories, but it is also broad enough for general use by the Rūnaka.

## CONCLUSION

The Simpā toolkit has been a successful collaboration in many ways; it is evidence of a Treaty relationship that is successful and provides benefits to both partners. The relationship that has arisen out of a formal agreement between the Rūnaka and Otago Polytechnic is itself a model that could be useful for other government departments.

The use of Simpā as a complement to traditional ways of telling and recording history and whakapapa is innovative, and provides a platform that can send this history to people who are based anywhere around the globe, thus building and strengthening their connection to Ngāi Tahu and New Zealand. As well as creating connections, Simpā is a way of passing on whakapapa to future generations in an interactive and interesting way, thus ensuring the retention of important aspects of our history. It is also a fun way of sharing our history with groups who come to experience noho marae. "It starts your imagination working. I want to know more and to revisit these places."<sup>12</sup> Simpā is a very useful tool.

**Justine Camp** (Kai Tahu, Kati Mamoe, and Waitaha) is a lecturer in the School of Hospitality and the School of Occupational Therapy at Otago Polytechnic. Her background in social work and community development and Te Reo Māori underpins her teaching in both health and Māori-specific areas. Justine's role includes assisting heads of schools and departments in aligning their curriculum with Māori aspirations and the Treaty of Waitangi. She is currently completing her PhD, which is developing a Māori diabetes programme that supports Māori with Type 2 diabetes and their whānau, especially in the area of dietary needs. This research follows her Masters, which explored the emotional and social impact on whānau who care for a member with Type 2 diabetes mellitus, using kaupapa Māori research as her methodology. She is a runaka-appointed ethics committee member of the Otago Polytechnic Research Committee, and has supported non-Māori staff with research that is of benefit or interest to Māori.

**James Sunderland** (Ngati Maniapoto) works at the School of Occupational Therapy as a lecturer. He teaches across all three years of the programme as the course coordinator for papers which focus on human occupation, activity and adaptation, and the use of digital tools in occupational therapy practice. He coordinates a stage one fieldwork paper which is focused on students taking an active role in various community groups in Dunedin. James is also involved in assisting facilitate the School's hui and Treaty group. He has a strong commitment to supporting the recruitment and retention of both Maori and male practitioners in the profession. His previous occupation practice has been in the field of traumatic brain injury.

**Khyla Russell**

## KAITOHUTOHU

In this role, I am charged with overseeing the embedding of the Treaty of Waitangi across the organisation. This includes working alongside group managers and researchers to assist them in achieving these outcomes: working as part of the Leadership Team so it can collectively own how Otago Polytechnic can more easily operationalise its



Memorandum of Understanding with the Ara-i-Te-uru Papatipu Rūnaka, leading Māori research or research specific to Māori within OP and participate in research and consultancy outside of the polytechnic.

I am responsible for the facilitation of relationship-building between Otago Polytechnic and the Ara-i-Te-Uru Papatipu Rūnaka, the wider Māori community, and its counterparts across the tertiary sector. This includes Māori tertiary providers such as Te Wananga o Aotearoa and Whitireia Waananga; Ngāi Tahu education manager; te kete o Aoraki facilitators and Te Tapuae o Rēhua Tertiary Company, of which the Otago Polytechnic has membership. I was formerly employed by Kai Tahu head office as an education facilitator for Rūnaka on behalf of Ngāi Tahu Development Corporation, and this role has assisted me in maintaining and growing the relationship Otago Polytechnic has begun with Papatipu Rūnaka and the wider Iwi.

I used to lecture at Otago Polytechnic part-time and facilitate Treaty workshops for the Community Studies Department. Prior to the Kaitohutohu role, I ran a private consultancy business as well as being a part-time senior lecturer in the Bachelor of Occupational Therapy at Otago Polytechnic. I held part-time senior lecturing positions in social work and the School of Education at the University of Otago, and did guest lecturing in law, history, anthropology and social geography. My interests outside of work include gardening, collecting kaimoana and continuing my learning and teaching of things Kai Tahu, Iwi interests and representations on governance and academic boards. I am still awestruck by travel and enjoy spending time with whānau locally, nationally and internationally.

My whakapapa is Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai descent on te taha Māori, and Polish (from Gdansk) and Northern Irish on te taha Tauīwi. My academic qualifications include a BA (Massey), PGDA (Otago) and PhD (Otago).

**Brendan Flack** lives at Puketeraki with wife Suzi and their two daughters. He spends a lot of his work time on Huriawa at Karitane, where he is involved with the revegetation projects undertaken by Kati Huirapa aimed at enhancing the historic Pa a Te Wera.

- 1 Whakapapa is commonly known as 'genealogy' and is also used to denote DNA. In this paper, the term refers specifically to the evolution of knowledge – everything has a whakapapa which explains the purpose of existence. Whakapapa records the journey of emergence, it describes the construction of foundations, it provides the basis for gathering and organising knowledge. Within the context of decision-making about ethics, whakapapa refers to the quality of relationships and the structures or processes that have been established to support these relationships. Stephanie Palmer et al, "Te Pou Herenga Waka," unpub. paper (2009), 9.
- 2 K Russell and S Mann, "Worlds Colliding: Participatory Storytelling and Indigenous Culture in Building Interactive Games," paper presented at the International Cultural Heritage Informatics Meeting in Toronto, Canada, 2007, 3.
- 3 See the pictures of the wanaka and the landscape on the DVD presentation.
- 4 Russell and Mann, "Worlds Colliding," 6.
- 5 In order to meet occupational therapy practice competencies students have to complete a Treaty of Waitangi workshop, which is done in their first and third years. Their first year consists of an introduction to the Treaty and their third year is about application and cultural competency.
- 6 The kaitohutohu is a senior management position that was established by the Memorandum of Understanding (MOU) between the Rūnaka and the Polytechnic; the person in this role is responsible for actualising the MOU and ensuring the accountability of the organisation to the Rūnaka.
- 7 When we were looking at Simpā and the stories used, we made a legal agreement that although the gamepā were created by the Polytechnic, the intellectual property remained with the storytellers. See also K Russell, "Art Works: Mahi Toi," paper presented at the Te Kura Matatini ki Otago conference, April 2009.
- 8 Kōrero-a-waha, 2008.
- 9 Ibid.
- 10 Ibid.
- 11 Ibid.
- 12 Ibid. Other oral sources used in this paper are B Flack, Kōrero-a-waha, Dunedin, 2009 and K Russell, Kōrero-a-waha, Dunedin, 2009.

## KAUPAPA MĀORI AS METHOD: POTENTIAL CONSIDERATION FOR PUBLIC HEALTH RESEARCH<sup>1</sup>

Khyla Russell

Ko wai tēnei e tū kōrero ai a tea hi pō nei? Mai i te rahi koina:

Ko Aoraki te Mauka, nahana ko Pukaki te Roto, te puna mo Waitakitaki, te Awa tawhito e rere ana ki Tai. Ko Ara-i-Te-Uru te Tai, kā akau nui me te whenua ki te Toka. Ka tutaki a tērā tai ki ēnei. Ko Te Tai o Rabuwai te moana, ko Ōtāgo te papatūwhenua Ko Ōtākou te Marae, e noho ana ki raro i te maru o Te Atua o Taiehu mauka; a Ko Tamatea te whare, Ko Hakuiao te whare kai; ahakoa he tātai maha ki te wāhi o Kai Tahu, Kāti Mamoe, Waitaha, Rabuwai, Hawea hoki.

Mai i te whānau Retara, ko Pakihau mauka te parirau i manaaki ki a mātou nei te whānau. Tata atu ki ēra atu wakawaka ki a Taiaoroa, ko Karetai. Kei karitāne ko Parata, ko Pureeni ahakoa i whānau Peti ki Oraka. Ko ēnei ētahi ikoa Tūpuna ohoku.

### INTRODUCING / INTRODUCTION

This is the way in which I choose to introduce from whom I am descended when in public arena or fora such as conferences. I do this regardless of where in the world I happen to be presenting, since I am who I am in every sense as a consequence of these connections to people and place. All of the above are part of my hau (healthy wind / breath) as I am part of theirs and through them I have ora (of life). Iwi Māori by and large when raised in their Ahi Kā (whakapapa places) understand that all we are, all we know and all effects we have on others are part of our whakapapa. How as humans we often put-upon our planet demonstrate there are of course consequences for our whakapapa as and when we alter certain aspects of the landscape and its uses. Thus its whakapapa of use is forever altered so that new layers are added to pre-existing ones.

*We are all of those ancestors* who went before us, bringing the accumulation of their mātauraka (their knowledge and its related systems and ways of learning) along with us and through us. These millennia of accumulated wisdom are being passed on by means of us who are merely located at this point in time. Their wisdom was about survival, about wise practices, about good holistic health and well-being as an outcome of good leadership; and about considered thought processes. It was also about other knowledge systems and other methodologies of engagement and new ways of achieving this; and about ways of undertaking tasks and research into what signs were presenting themselves. It was also about how these signs needed interpreting, and the theoretical underpinnings that gave clarity of focus and direction even when these were not expressed in a corresponding manner.

We were raised in the certain knowledge that our arrival into te Ao Mārama (the World of Light and enlightenment) saw us knowing that we have everything we need to succeed here. How we drew upon and drew out that knowledge was (and is) what our mātauraka was concerned with, as it clearly demonstrated as we learned to read the signs; and the signs were provided as the means to this end. Access to all these understandings has led many of us to believe we chose our parents and so, through them, are equipped with all that will be necessary to access the mātauraka, learn from it and contribute further in order to add to these bodies of knowledge in our time; and, as a

consequence of their wholeness and that of those from whom they too were descended, increase our knowledge systems. Sadly, this has not always been possible since the shifts away from Ahi Kā places, loss of land or access to it and its resources, as with rivers, lakes and the foreshore and seabed. Along with these losses we have seen a subsumption of pre-existing ways of doing things, and so a loss of mana whether tribal, at hapū level, but also more disconcertingly at a personal level. We then became, over time, deeply sick at heart.

## HOW THIS LIFE OF WELLNESS MAY OR MAY NOT HAPPEN

Many things conspire at times to prevent the acknowledgement of what we bring from our earliest days of learning into our national health, education, justice and political systems. Measures of success for us are so very different from those considered in a national context. We therefore see disproportionately high negative statistics published about us as iwi Māori, and how we are failing in educational achievements and healthy lifestyles compared to our non-Māori counterparts. Similarly, our over-representation in negative health statistics is no better because access to these services as presently offered is done in a way which we find less than comfortable in many instances. We learn and are examined in the singular; we visit our GP once we are over 18 years of age in the singular.

We are told that when we access preventative health services, we may bring a support person – but that person is often not allowed to be in the place of examination where we might most need their support. We are also over-represented in those incarcerated in prisons or before the justice system, and so under-represented *positively* in all these areas, it seems. If we just consider education and Māori achievement to the higher post-compulsory stage, we will perhaps see some pointers to the 'why' of all these negatives.

Research since the late 1950s, and leading into the Hunn report of the mid-1960s, has shown there to have been a policy of assimilation of us into the majority mainstream systems of learning, health, housing, measures of well-being, the legal world and all of those areas alluded to above. Alongside this, research continues to be done which shows how we are *seeming* to be under-achievers in certain areas, education most especially. This of course is a major contributor to the employment prospects that are ours for the choosing and, once limited by a lack of educational qualifications, all other parts of our lives and well-being become affected.

One would think then, that changes to the way that education engages or fails to engage with our young people or invite their participation in it would be considered as a major or even a minor contributor to this over-representation and under-achievement. Not all all. We continue to be seen as falling within a deficit model which blames the under-achievement on us. Meanwhile, various government policies have continued to *fail to engage our young in education or engage with them and their whānau positively*, despite these terrible outcomes. Policies for compulsory education continue to school our young in ways and in subject areas which never seem to include anything of relevance to the world of Iwi. There are things Māori in curricula, but they are not those things we value – rather, they are about Māori, which is not our term for ourselves though we use it more and more because we have in so many ways bought into mainstream thinking about us. Published research, or books, articles and the like, are more often the result of someone who is not one of us *writing about us, without us* having had meaningful input into the publication. Our history as a nation in terms of schooling, and what was considered worth being schooled in, was for so long centred on historical facts drawn from the northern hemisphere, rather than our own. The tertiary institutions of New Zealand formerly had all their exams set and their marking undertaken in the UK; our national 'cultural occasions' were what is referred to as 'high culture,' such as the symphony, the ballet, the opera, plays and art appreciation – all derived from the northern hemisphere. Even the poetry learned by people of my generation in both areas of compulsory education was by northern poets (fantastic and all as these and their works may be).

Meanwhile, Iwi cultural treasures such as haka (team-building for various purposes including entertainment), waiata (musical composition and singing), karaka (calling), whakairo (carving) hanga waka (canoe-building) and raraka (weaving) were and often continue to be rudely, badly and inappropriately performed by any group of Kiwis abroad – usually drunk and so not only insulting to and of the composer and the composition, but to and of tikaka itself. This

is especially so of haka and waiata. All of these cultural treasures which we hold dear are so often denigrated by our fellow citizens who are also, we thought, our Treaty partners. These statistics are not considered worth collecting, let alone reporting, and so are never quoted in the negative statistic of insensitivities foisted upon us and of *Tauīwi* under-achievement or over-representation in cultural theft or insults.

So how might this aspect of our overall well-being impact on how we view our own worth as the indigenous people of this land? And what is the impact on us and our cultural selves of the views of us held by others and on our ability to keep our beliefs precious?

## TREATY INTENTS (RATHER THAN GUARANTEES) HAVE EFFECTS WHICH AFFECT US ALL

In any partnership, one ought to have expectations from the partner for co-operation, collaboration and connectedness (at least, these are what *Iwi* expect from the partner promised in *Te Tiriti o Waitangi*). Yet, a comparatively few (national and local) Māori pre-schools, similar or even smaller numbers of compulsory schools and fewer still tertiary education providers, are being directed to offer courses and qualifications only to Māori.

Even so, 32 percent of those enrolled in the *Wananga o Aotearoa* are Pakeha while seventy percent were women, 44 percent of whom were Māori.<sup>2</sup> This did not make front-page headlines, yet is a positive statistic one would have thought. It is also often stated that these are second-chance learners. Many Māori academics I am around denounce this truism. On the contrary, they believe these to be *first-chance* learners, because a system which has failed to engage them when they were in compulsory education has failed these adults.<sup>3</sup> Therefore they argue, this is their first real chance at learning. Our success in these places, our representation in education and the roles over which we might expect to have influence are small, though in many cases very effective (if we choose to constantly educate our non-Māori counterparts or are involved in their problem-solving with Māori).

Again, we are referred to as 'the problem' rather than the problem actually being seen as the professional person being unable to act in a manner that engages with *iwi* Māori. And, in a similarly small number of health provision services systems, we are inspected to the nth degree for every dollar spent, in a manner NOT experienced by other health providers such as PHOs and private practitioners. Yet we still are forced into using (if we use them at all) mainstream service providers. Hence our educational, our health and well-being needs are still not being met adequately and, just as importantly, engaged with appropriately, because we are still so over-represented in negative health outcomes in these areas. We are seemingly considered as worthy or equal with our non-Māori service providers in these areas, but not in some places engaged as worthily. Were these considerations given effect, there would surely be more of Māori for Māori services of all kinds. Or alternatively, there would be adequate and appropriate provision within mainstream organisations so that our needs for total well-being were being more nearly catered for and thereby met. This may be as simple as considering that I might just want a better approach, and therefore easier access to service provision that is appropriate, within this mainstream service and within one which takes account of my needs (health/medical and well as cultural and spiritual). We wonder what might such a policy to ensure this look like? Or a happily inclusive approach that sees me and people like me not wait so long to seek assistance in the area of well-being.

## POLICY OUTCOMES HAVE EFFECTS

Large numbers of our policymakers continue to have a need to justify this situation through a mentality of 'blame,' so that *Iwi* are held *totally* responsible for these short-comings or blamed for the state they find themselves in. This is where the ongoing debate about treating all people the same comes in. As a truism, it is not based on facts or actions in any society; how we treat and interact alongside the disabled, the mentally unwell, the cultural/ ethnic 'other' is not the same. How we are with strangers as opposed to family, or friends as opposed to acquaintances is not the same. So when it comes to statements about how our national leaders believe this is true in their actions,

their assertions can be evidenced in terms of the dollar vote and access to services. As a group of students have noted, there is \$14 million to be apportioned for war-zone activity and \$13 million removed from the education vote; and \$9 million on prisons that would be better spent on health education. An enormous amount of money will, it appears, be going into prisons as opposed to rehabilitation and health services groups.

Healthy kai in schools is no longer compulsory, and the present benevolent fathers and mothers of the Crown are saying 'exercise' and sport is what they want in schools. But without healthy kai how well-placed will students be to best participate in this; without the income to support our rakatahi in their sporting aspirations, how will they more often and easily be participants in this brand-new idea? The kai would at least have had beneficial effects. And anyway, the sport (so long as we could afford it) was already happening. Even at this level of compulsory education individuals and groups are not being treated equally or the same, when they ought to be. We heard recently how the government is going to increase budgets to the private school system and principals are worried that low-decile schools will have budget cuts in order to fund the increases in private education. Fine if we are all able to access all these private schools and they in turn took in all the low-decile area young people whose funds they may be being allocated. Since Māori figure disproportionately high in the prison system, how come little is done to rectify this? Is that why the government wants to build more prisons? Does that suggest these prisons keep us squarely in places where we then are not able to feature more in the positive statistics?

I would hate to be that cynical and would so love to be proven wrong here. The idea that we are all treated the same and ought to be such cannot be the case because we as Iwi Māori *are not* and *were not* born 'losers' or 'less intelligent.' We have had many gifted in our midst per head of population as any other cultural group, I am sure, and supposedly we are treated as *IF* we were the same as any other group. However, no other group here in this country has been as dispossessed of their land and water rights and heritage and cultural practices. No other ethnic group has had their culture so commodified so that it has become unrecognisable by us. Their treatment and experiences then *have not been the same for most other groups* and in any case, *only we are indigenous in this land alone* as in no other.

Here, in some writings old and not so old, we see supposedly well-researched and published evidence of one more of the many 'peaceful settlement' myths, as alluded to in Bell's 1996 work, *Inventing New Zealand: Everyday Myths of Pakeha Identity*.<sup>4</sup> *If people are driven to fight and, worse, take up arms against their settler government then this was not peaceful settlement.* Perhaps that is why we never studied our own history and, when we did, these occurrences were referred to as 'the Māori wars,' not 'the land wars.' When a history is whitewashed or presented from the viewpoint of a mythical ideal and the real his- and her-stories of us in our places are those which are referred to as the myths, we again become sick at heart.

Thus, proceeding from the triple concepts of spirit, mind and body as part of a bigger grouping of whānau, (family), hapū (sub-clan) and Iwi (tribe or clan), our health and well-being were made and remains still very bad indeed.

## LIKE-MINDED UNDERPINNINGS CREATING SAMENESS?

What often happens in such scenarios is that political parties and groups of people who think the same, aspiring to the same heights or means to an end, surround themselves with like-minded people. These like-minded groups then, based on their assumptions that all people either do or ought to think as they do, then often go on to make unsubstantiated statements on what is good for Iwi health. This is based entirely upon how in their workplaces they interact with party people most like themselves. It is why I also believe that 'like-minded' laws and fiscal decisions are arrived at in the uneven way they are; the way to decide what will be best for the nation is based on like-mindedness, *rather than need*.

In reality, the only areas of total commonality we have are that we are human, we have and are capable of experiencing emotions (unlike the plant and animal sharers of our world), and may from time to time have other

areas of commonality as a race of persons. Even our individual likes and dislikes in many areas of our lives vary enormously. Our hereditary inheritances in hair, eye and skin colour vary even within the same whānau. Within my own, I am allergic to nearly all forms of antibiotics and to two particular foods; my siblings (we were nine in total) are not. So my needs when sick or my immunity against sickness are different and a treatment based on sameness could kill me. Therefore, when medically treating my siblings and me, it would not be the same. Yet I ought to have similar care and similar access to seeking it in a safe manner. How you engage with me and someone who does not have an olive skin and a tā moko is not perhaps the same as you would engage with someone more like yourself or yourselves. I know this to be true after wearing this for a long number of years now, and how I am treated or engaged with.<sup>5</sup> If we have equal consideration for our needs and therefore access to services once we step outside our homes, then the rest will naturally follow in most instances.

What follows is what I know to be our model of being in the world. Others name it holistic; we call it tātou and it is an inclusive model, unlike some of ours which are exclusive.<sup>6</sup>

## AN INCLUSIVE MODEL

*In our ideal way of living*, culture is or was not separate or separated from any other part or aspects of who and how we are and were; culture does not, to take one example, begin or end with kapa haka (whether as performance for entertainment purposes or after a win in some event or other such as sporting wins or pre-match activities). Few of those who are voyeurs of the end product understand the preparation of wairua (spirit), hinekaro (psyche), tinana (body) and ihi and mauri (strength and essence) involved before undertaking that particular thing. All aspects of such 'cultural' performances have associated whakapapa or layers of meaning and significance – of the compositions, of the composers, of the tikaka that help prepare the participants; and of how we live our lives, regardless of what others see of us in the execution of these 'cultural' happenings.

It is from all of these knowledge bases, their related tikaka and the personal and larger whakapapa that I undertake my research. It is what informs my method, it is what is underpinned by my Kai Tahu epistemology and my native theory. It emanates from those living and dead who are the people from whom I take my strength and guidance and even my orders really. My thesis subject was one chosen for me, as were about 70 of the 77 persons I interviewed. It was their stories, able to be told through my participation in the academy and the training I received there, which, when combined and undertaken as a collaborative work effort, made it possible for their her-stories and his-stories to be retold in thesis form and be made available to a different readership perhaps.

My informants nearly always used the term 'landscape' and about our borrowing it and making it our own as we defined and redefined what that concept meant and continues to mean for us. Indeed, some described or named it te Ao Tūroa; some spoke of it as whakapapa; others called it mana whenua, mana moana. Whatever it was, it was of Papatūānuku, of Takaroa and it ensured the health of them in times past and now, and they spoke of how therefore the health of us as a whānau, hapū and iwi is connected with that. It was of the illness in our rivers (Papa's veins); of the rubbish thrown skyward to Rakinui; of poison of the hā and the hau (the air we breathe); of the melting of our places of significance such as glaciers (through global warming) and of our snow-capped alps. Of the terrible sins against the tamariki o Takaroa in te Moananui-a-Kiwa (nuclear testing in the Pacific); of the dreadful consequences to our whānau there for their health then and now; of chemicals and spillages; and, of how because we are or were far greater in numbers in these places where these acts have happened, our numbers affected by these outfalls and outputs are exponentially increased.

We have the idea that if the land, waters and seas and lakes are healthy, then so too are we. If any one is out of synch, then so too are we. Taking these concepts to an individual person's level, we know that if the wairua, hinekaro and tinana are in a state of equilibrium, then we are whole and balanced in all we think, say and do, and our place within the whānau is secure and so too then is the whānau. If one aspect is not well, all aspects become out of kilter and we are in a state where we act in a manner of noa, and so the tapu that protects us and restricts harm from



reaching us is neutralised and we may become unwell. This lack of the taha tinana, taha wairua, taha hinekaro make for a corresponding deficit in the taha whānau (all considered as a complete whole and not compartmentalised).

It is seldom that we are so out of synch that we need to de-tapu ourselves in order to seek treatment that will aid our becoming wholly well once more. But when this does occur we are forced into such a state of un-safety. Hence we see how statistics writers feature bad things around a whole whānau, who in turn are affected by the actions of a single member who is out of kilter. We continue then in the negative, because we are written about in the plural even if not engaged with in this way. When we excel we are New Zealanders, when we fail to excel we are Māori. As Iwi Māori each of us live in a state of tapu because, as alluded to above, it restricts harm coming our way that would otherwise make us unwell or cause us or our actions to make another unwell. Therefore, if we prepare ourselves for our tasks and roles each day as we do for work or school or study, then all ought to be well for us and those around us. When we become removed from these concepts and ways of being in the world, we are at greater risk of kino (bad influences) penetrating our selves.

Tapu as I mean it in this sense is protective of the hau and the ora. This form of tapu is our ihi, wehi, wana as well as mana and mauri which, when combined, are exceptionally strong. Consequently our mental, physical and spiritual collective well-being is assured and we are truly awesome. However, if we fail to attend or listen to the messages our bodies and minds are sending us; if we fail or refuse to hear the tūpuna directing or assisting us on our pathways; and if we abuse our minds and addle our brains with bad substances, we are disabled from receiving advice from our feelings/psyche or hinekaro. All or any of these failures place us at risk from enjoying total hau ora. When we are tuned into this way of being both consciously and hopefully, at a subconscious level we are hau ora. After all, our greeting is Kia Ora which literally means, Let it be (you have) life or "be alive!"

So what part or contribution might *this group* play in assisting us to remain in or to regain this state of equilibrium when we seek your help and assistance? How might you react if we come to you and say the hau is not good or my ihi is weak?

Will you even know to what it is I might be making reference?

What terms, feelings and expressions of wellness and illness might you have that might more nearly express those that we may bring your way?

Where might you consider seeking access to training that will assist you to understand the place from which we are coming in terms of expressing ourselves?

Where I presently work, we have established a training programme for our staff so that they might have beginning stage access to such ideas, and we have our own people in place to assist with course content that will provide our potential graduates with the means to at least know about the needs of their Treaty partner and the places and contacts where further information and learning might be located. We do this regardless of whether staff are lecturers in the Health Sciences, Art or Design departments, the Campus Environment Services staff, the chefs, the CEO or the tea lady. We do this because we see it as our responsibility to work as a good partner with our fellow kaimahi so that they too are enabled to offer access to such ways of knowing and being to their students. We take our role as kaitiaki (guardians; protectors of hau and ora) seriously, and we hope that each of you here will take seriously any similar offers by your Treaty partner wherever you work, live and play.

## **Khyla Russell**

### **KAITOHUTOHU**

In this role, I am charged with overseeing the embedding of the Treaty of Waitangi across the organisation. This includes working alongside group managers and researchers to assist them in achieving these outcomes: working as part of the Leadership Team so it can collectively own how Otago Polytechnic can more easily operationalise its Memorandum of Understanding with the Ara-i-Te-uru Papatipu Rūnaka, leading Māori research or research specific to Māori within OP and participate in research and consultancy outside of the polytechnic.

I am responsible for the facilitation of relationship-building between Otago Polytechnic and the Ara-i-Te-Uru Papatipu Rūnaka, the wider Māori community, and its counterparts across the tertiary sector. This includes Māori tertiary providers such as Te Wananga o Aotearoa and Whitireia Waananga; Ngāi Tahu education manager; te kete o Aoraki facilitators and Te Tapuae o Rēhua Tertiary Company, of which the Otago Polytechnic has membership. I was formerly employed by Kai Tahu head office as an education facilitator for Rūnaka on behalf of Ngāi Tahu Development Corporation, and this role has assisted me in maintaining and growing the relationship Otago Polytechnic has begun with Papatipu Rūnaka and the wider Iwi.

I used to lecture at Otago Polytechnic part-time and facilitate Treaty workshops for the Community Studies Department. Prior to the Kaitohutohu role, I ran a private consultancy business as well as being a part-time senior lecturer in the Bachelor of Occupational Therapy at Otago Polytechnic. I held part-time senior lecturing positions in social work and the School of Education at the University of Otago, and did guest lecturing in law, history, anthropology and social geography. My interests outside of work include gardening, collecting kaimoana and continuing my learning and teaching of things Kai Tahu, Iwi interests and representations on governance and academic boards. I am still awestruck by travel and enjoy spending time with whānau locally, nationally and internationally.

My whakapapa is Kai Tahu, Kāti Mamoe, Waitaha and Rapuwai descent on te taha Māori, and Polish (from Gdansk) and Northern Irish on te taha Taiwi. My academic qualifications include a BA (Massey), PGDA (Otago) and PhD (Otago).

- 1 A Keynote Address Presented at the Public Health Conference, University of Otago, Dunedin, 1-4 September 2009.
- 2 John Gerritsen (ed.), "Surpluses for all Three Wananga," *New Zealand Education Review*, 14:31 (14 August 2009), 3.
- 3 Dr Kathie Irwin, Kōrero-a-waha (pers. comm.), Wellington 2009.
- 4 C Bell, *Inventing New Zealand: Everyday Myths of Pakeha Identity* (Auckland: Penguin Books, 1996).
- 5 This is how life is, and I would not wear the tā moko were this an issue. Nonetheless, many feel it their right to at times enter my space and face literally, uninvited, to express an opinion. I take little cognisance of an uninformed opinion, but am happy to engage in meaningful interchanges and interactions in regard to the tā and what its significance and meanings are.
- 6 The pronouns in te reo come in singular, dual and plural forms, as well as inclusive and exclusive forms, indicating who is included or not in a conversation or a description.



## Muramura O Ahi Ka

To matu Tao Mutuga  
'E muramura ahi ka ki uta,  
e muramura ahi ka ki tai  
kia korakoragia  
muramura o ahi kā  
kia kitea noa'.

'May your fires burn brightly inland  
may they burn along the coasts.  
May the sparks of your bright fires  
be seen by all.

This dedication addresses the contents of this journal in hope that words, images and sentiments expressed herein may be well taken into account and borne to be seen in like manner to those sparks and flames of our ahi kā.

This Southern 'tao mutuga' has been handed down orally by descendants of Temuk and Bi whose ancestors were well known for their exploits in this southern region. Both were destined to be married; Temuk to James Wybrow and Bi to Sam Perkins, who were whalers at Taieri Mouth on Motu Rata, before heading further South to Tautuk' and later to Fortrose.

The indigenous version, in Southern Tongue, is written in correct phonetic form and interpreted into English by Huata Holmes, a direct descendant of all four named above.