

## Culturally inclusive arts education in Aotearoa/New Zealand

Elizabeth Anderson, Robert Hoeberigs, Lola Mackinnon, and Trevor Thwaites  
Email: [t.thwaites@auckland.ac.nz](mailto:t.thwaites@auckland.ac.nz)

School for Visual and Creative Arts in Education  
The University of Auckland  
New Zealand

### Abstract

*The Arts in the New Zealand Curriculum* document (2000) is recognised by many arts educators as an innovative and inclusive model of arts education that establishes every child's right to an education in Dance, Drama, Music and the Visual Arts. One significant and unique aspiration for the document is the inclusion of toi Māori, the arts forms of Māori, the indigenous people of the land. This paper examines how non-indigenous teachers in Aotearoa/New Zealand's increasingly multicultural schools are being encouraged and supported to use The Arts to develop in their students a deeper understanding, appreciation and interpretation of Māori tikanga (beliefs and values), and taonga (treasures).

### Note:

This research article was originally presented to the UNESCO *World Conference on Arts Education: Building Creative Capacities for the 21<sup>st</sup> Century* which was held in Lisbon, Portugal, 6-9 March 2006. It has also been published as part of the conference proceedings on <http://www.unesco.org/culture/lea>

Permission to reprint the article in this ejournal has been obtained from the organizers in recognition of the unique contribution this article has to make to the field.

Elliot Eisner in his response to *The Arts in the New Zealand Curriculum* draft document (personal communication, August 3, 1999) stated that "Because New Zealand is multicultural you have a golden opportunity to illustrate the impact of culture on the forms humans use in the arts to establish community, to celebrate major events in their lives, and to generally enrich life. Yours is a living laboratory of such possibilities and those possibilities should be exploited."

### The Arts and Identity

The arts are powerful agents for the development of knowledge and understanding, for the nurturing of sensitivity and imagination, and as a rubric for socio-cultural representations of meaning and ceremony. However, in globalised educational settings the language of culture

is increasingly taking second place to the language of commerce. While the tension between the politics of economic control and the politics of identity has the power to marginalise The Arts in education, it is still possible to find essential spaces within which The Arts persist as a critical force in a balanced learning environment.

Individual identity in the contemporary world is usually a fluctuating state of being. In a “normal” day, individuals express varied cultural and sub-cultural beliefs and understandings, and normality becomes a multifaceted identity. Hall (2000) proposes a theorisation of identity as a form of self-representation that is able to constitute us as new kinds of subjects, and thereby enable us to discover places from which to speak. This transforming of identity opens up new trajectories for speaking which in the arts may be expressed through embodied forms such as gestures of movement, sight and sound.

Culture is created by human interaction, which in turn shapes how human beings see the world. ‘Culture’ is the filter through which we interpret our daily experiences, and our perceptions of the ‘real’ are a product of negotiated and socially created meaning. Where Durkheim and Marx, for example, saw culture more as a means of control, we now see culture as being in a constant state of transition and the human subject’s role is one of action, encouraging change over stagnation.

New definitions of ‘culture’ have moved beyond expressing only the identity of a community, to “the processes, categories and knowledge through which communities are defined as such: that is, how they are rendered specific and differentiated” (Donald & Rattansi, 1993, p. 4). If the key to understanding culture(s) is to ask how they are different, we can see the way that cultures use signifying systems as having new importance. Williams (1981) sees some practical convergence between the anthropological and sociological senses of culture and the “more specialized if also more common sense of culture as ‘artistic and intellectual activities’” (p. 13). The first, as a “distinct ‘whole way of life’ within which a distinctive ‘signifying system’ is seen as not only essential but as essentially involved in *all* forms of social activity” (ibid). The artistic and intellectual sense of culture includes “not only traditional arts and forms of intellectual production but also all the ‘signifying practices’” (ibid). Thus Williams broadens ‘signifying systems’ to include “not only the traditional arts and forms of intellectual production but also all the ‘signifying practices’ – from language through the arts and philosophy to journalism, fashion and advertising – a complex and necessarily extended field” (ibid).

Tensions might arise when one culture is seen as imposing new values on another culture, for example, when a European colonising power impacts on the values and way of life of an indigenous culture. When two or more cultures actively engage in the day to day life of a nation, disagreements and disputes are likely to occur and xenophobia may emerge. An over-emphasis on culture can sometimes see cultural values replaced by market values, and stereotypes can arise, resulting in the inclusive identity of specific groups becoming blurred. This suggests we should see culture, not as a singular, but as layers of beliefs, knowledge, and experiences which both interact and intercede as the requirements of daily living demand.

The hegemony of monoculturalism is not the only means by which communities might strive to live together. Aotearoa/New Zealand, in the 1970s, promoted multiculturalism as a panacea for cultural understanding. Nevertheless, any good intent still remained within “the political logic of assimilation” and “attempts to accommodate both a sensitivity to difference and a commitment to the universalistic claims of post-Enlightenment liberalism became increasingly convoluted and forlorn” (Donald & Rattansi, 1993, p. 2). The 1980s acknowledged that different communities have different ways of life, including those with hegemonic power. Such power in New Zealand was held by the Pākehā (a term generally describing ‘white’ New Zealanders of European extraction). The neo-liberal mood of the 1990s questioned ‘nationhood’ and what a nation with many diverse immigrants should do about coping with global identity. The notion of ‘collective identity’ became an issue, for the enduring Nineteenth Century colonial traditions that framed an acceptable identity as being distinctly middle-class European still held sway. The result is that “collective identity eludes any stringent conceptual determination: Prevailing definitions, invariably vague, oscillate meaninglessly between essentialism and constructivism, alleged facts and spurious norms” (Balakrishnan, 2002, p. 131).

We suggest that in the Twenty-first Century artistic and aesthetic practices can feature in new concepts of identity. However these must be approached with caution, for in celebrating diversity, multiculturalism tends to reproduce the ‘saris, samosas and steel-bands’ syndrome where cultures are understood only through the easily accessed trappings and not through the way in which a culture gives meaning to their world. In Aotearoa/New Zealand the new face of biculturalism, if it fails to address the “hierarchies of power and legitimacy” (Donald, & Rattansi, 1993, p. 2), might see a similar syndrome emerge, that of kapa haka, koru and kia oras. The writers of *The Arts in the New Zealand Curriculum* document (2000) were fully aware of such a possibility, and set out to develop a document that was both inclusive and empowering for all its users.

## **The Arts in New Zealand Education**

*The Arts in the New Zealand Curriculum* document was introduced to schools in 2000. It upheld the entitlement of all students to an education in The Arts that would enable them to express ideas in a variety of artistic forms, and understand and value art works. The document was innovative in that it brought together the four arts disciplines of Dance, Drama, Music and the Visual Arts, and made engagement with them compulsory for the first eight years of schooling. The unifying idea in the document is the notion of Arts Literacy, a more in-depth understanding of the art forms and genres students are engaging with. This means acquiring knowledge, skills, attitudes and understandings, and communicating and interpreting the signs, symbols and practices of The Arts in Aotearoa/New Zealand and in the international context. Significantly, the document states that students will “appreciate the significance and value of toi Māori (1) in different contexts, developing understandings of the ideas and messages expressed in traditional art forms and contemporary developments” (Ministry of Education, 2000, p. 11).

The curriculum writers were directed to prepare a document that would foster individual and cultural identity, maintain history and tradition, and offer challenge and innovation. In

the document we read that “As expressions of culture the arts, pass on and renew our heritage and traditions and help to shape our sense of identity .... The Arts develop the artistic and aesthetic dimensions of human experience. They contribute to our intellectual ability and to our social, cultural and spiritual understandings. They are an essential element of daily living and of lifelong learning” (Ministry of Education, 2000, p. 9). The place of Māori, and the responsibilities of biculturalism are also asserted: “In Aotearoa/New Zealand, toi Māori, the arts of the Māori, are integral to our sense of a distinctive, evolving national identity” (ibid). Our cultural tapestry now includes many varied arts forms and influences, and these are often drawn on and combined with traditional Māori forms to create distinctive contemporary art works.

Another document was developed alongside *The Arts in the New Zealand Curriculum* which is written in English; this was *Ngā Toi*, the Māori arts curriculum, written in Māori for use in schools where Māori language is the medium for classroom interaction, such as Kura Kaupapa Māori. This curriculum was not a translation of the English document as had happened with other subject areas, but was written by a separate team of Māori writers. In addition, for senior and tertiary students, the New Zealand Qualifications Authority (NZQA) offers unit standards (a competency-based system of assessment) in Māori Performing Arts and Crafts.

Māori social, cultural and intellectual needs must also be addressed in mainstream schooling, where the curriculum is delivered in English, and where *The Arts in the New Zealand Curriculum* is the mandatory arts document. Eighty percent of the Māori school population exists in mainstream education. Teachers are obliged to help *all* students appreciate and value toi Māori, and to give a visibility and voice to Māori culture. To make this happen, the largely non-indigenous teaching force needs encouragement and support to use the arts to develop in their students a deeper understanding, appreciation and interpretation of Māori tikanga (beliefs and values) and taonga (treasures). Over the five years since the document’s publication, considerable progress has been made. Non-indigenous teachers generally feel much more confident about dealing with Māori materials and concepts and professional development support and Ministry resources are available in all disciplines. In the same way that the various arts express and represent in specific ways, so too does each discipline’s approach to engaging with Māori arts differ, but all have a common goal - to recognise, support and maintain Māori art forms.

## **Music**

New Zealand Māori traditionally seek the utilisation of waiata (song) as a means of recording and preserving their histories and whakapapa (genealogy). In this they are similar to many other cultures. The use of song to enhance memory has long been recognised by Māori as instilling the expertise to recite whakapapa and sing the waiata that record the history of the land and of the people.

The wide variety of styles apparent within the paradigm of song are described by Margaret Orbell (1991), who informs us that in traditional Māori society there was a great deal of singing, both in everyday situations and on special occasions. Circumstances dictated the

choice of song, so that a direct assertion was performed in a recited style and these songs were "often associated with vigorous action or a strong social challenge. They included, among many others, paddlers' songs (tuki waka), dance songs (haka), women's vaunting songs in reply to insults (pātere), and watchmen's songs (whakaaraara pā)" (p. 1). There were also kinds of melodic songs which dealt with love and sorrow, such as those communicating tribal circumstance and genealogy to the children (oriori), those which "expressed love, extended greetings and commented upon local events and scandals [pao]" (ibid) which were sung mostly for entertainment, and the most important melodic songs, waiata, which were "generally laments or complaints" and were sung publicly to express the writer's feelings, "to convey a message or to sway the listeners' emotions" (ibid). Thomson (1991) states that "In an oral tradition these songs are an important record of the tribe and have been used effectively to counter contending land claims. Such songs were considered to be an important accompaniment to the whāikorero (formal speech)" (p. 2).

Māori society has its own distinctive knowledge which has its origins in the metaphysical realm and emanates a Kaupapa Māori - 'body of knowledge' - accumulated by experiences through history. This knowledge is the systematic organisation of beliefs, experiences, understandings and interpretations of Māori people upon Māori people, and of Māori people upon the world. There may be similarities with other societies, but what is distinctly Māori is ideological. It lies within the Māori mind and so results in 'thinking in Māori'. Pre-colonial Māori society also had its institutions of learning, for example, the whare kura (house of instruction) and the whare wananga - a kind of academy where future leaders were trained in tribal lore.

The impact of colonialism on these societal structures was great, for colonialism is about migration and control where a metropolitan 'core' power takes control of the territory of another group, which then becomes peripheralised. The Power establishes religious, military, and economic bridgeheads and eventually, as was the case in New Zealand, limited settlement gives way to mass colonisation (Pearson, 1990).

Colonisation of New Zealand began in earnest in the Nineteenth Century. At that time Māori were divided into several distinctive tribal areas, and inter-tribal wars were a common feature. As with much British colonisation, among the earliest people to arrive after the whalers were the missionaries. In converting Māori to a 'higher' (Christian) religion, the most powerful agent, apart from language, was music. Hymn singing was embraced with vigour, yet this was not without injections into the European-style hymns of Māori performance practices which often seemed to offend the particular aesthetic tastes of the settlers.

Later, the Native Schools (2) denied Māori the access to 'knowledge-power', for rather than extending existing knowledge, the Pākehā sought to replace Māori knowledge. In this context music also functioned as a passive means of domination with songs popular in England, including *There is a happy land far, far, away*; *Ring the bell, Watchman*; and *Shall we gather at the river*, as favourites in the classroom. For all school students, music in colonial schools was restricted to the singing of songs that reinforced ties with 'Mother England'.

If we view all identities as essentially hybrid, then it is possible to conceive of a ‘third space’ (Bhabha, 1990) that enables new positions to emerge, displacing the histories that constitute an identity with new structures of authority, new political initiatives, which have previously been misunderstood through traditions of received wisdom. The establishment of such an interface provides a borderland for potential innovation and collaboration so that identity becomes less an issue of space, and belonging is regarded both through sameness and difference and negotiated rather than categorised.

Music education can make provision for such a negotiated space and a new valuing of Māori traditional music forms and taonga is apparent in New Zealand education. The example for this presentation shows students from a multicultural school in South Auckland incorporate Māori cultural concepts into their learning about and through music.(3) The teacher and a few students in the class are Māori. Most of the other students are from a range of Pacific Islands (generally referred to as Pasifika), and the class also includes Europeans and Asians.

The teacher uses a story about a Pūkeko (a native New Zealand bird) entitled *The Thief of Colours*, so named because the bird likes to collect colourful objects. The use of a native bird is potentially empowering for Māori students while also adding a local flavour for the non-indigenous members of the class. The lesson begins with a karakia (a type of prayer); this being in accordance with Māori tradition when a group of people come together for a purpose. A greeting song is then sung with various students introducing themselves in the Māori language (Te Reo). This establishes the cultural mood and setting.

The children make their own simple poi, which are basically flax balls on the end of a piece of flax ‘string’. In the classroom it is quicker and easier to use newspaper screwed up and covered by a plastic bag for the ball with wool or string tied to it. It is believed that poi were traditionally used by warriors to strengthen their wrists for close combat, but using rocks instead of soft balls. Nowadays poi commonly forms part of a dance performed by women. In this lesson the children learned some simple actions with their poi and used these to ‘accompany’ the song *Taku Poi* (a contemporary song using Māori lyrics). Key Māori words in the song helped the students to learn the Reo (language) such as patu (beat), waiata (song), rere (to fly). The children then used rākau (4) (sticks) to build on their knowledge of the beat - stick games being common in Māori culture. Various native bird names were then used rhythmically to demonstrate the use of syllables (Pū-Ke-Ko). This was then applied to New Zealand place names by these Year Six children. The teacher introduced the story and the children broke into small groups to set different sections of the story. Significantly, especially for Māori students, they found new musical ways to incorporate poi and rākau rather than staying with a more traditional interpretation through kapa haka. (5)

This is just one example of how Māori concepts are introduced into the curriculum. Many senior students in high schools write songs with Māori lyrics and some utilise the pitches of the traditional waiata or the rhythms of the haka. Traditional songs are encouraged for submission towards senior qualifications, and students often perform with ‘cultural groups’

as part of their performance presentation. Various resources have also been produced which use prominent Māori musicians and Māori cultural concepts.

## **The Visual Arts**

The traditional arts and crafts of the Māori comprise carving (whakairo) of wood, bone and greenstone (for example, in buildings, jewellery and implements), weaving (for example, wall panels, bags, cloaks), painted ornamentation (kōwhaiwhai), and tattooing. In New Zealand education the visual arts of the Māori have been included since 1928. In that year a Syllabus was published which was aimed at both European and Māori students and included Māori Arts and Crafts. In Nineteenth Century schooling drawing was seen as improving hand to eye coordination and as basic preparation for draughting and design, key skills in a young colony. In the Native Schools, Māori children focused on drawing European subject matter (footballs, croquet mallets) and this contributed to the assimilation of Māori into the European world. 'The Thomas Report' of 1942 (Department of Education, 1959) expressed concern that "many schools have made no attempt to include aesthetic activities in the curriculum of pupils taking academic courses" (p. 40) and it stressed that parents should have an expectation that their child should be "able to listen intelligently to music, perhaps to sing and to play a musical instrument; and that he have acquired a reasonable degree of skill in an art or craft. An intelligent parent would wish a daughter to have, in addition, the knowledge, skill and taste required to manage a home well and make it a pleasant place to live in" (p. 17). In 1943 the then Director of Education, Clarence Beeby, made Art and Music compulsory learning in schools, one of the first countries in the world to do so.

In New Zealand schools during the 1940s and '50s there were 105 Art Advisers, both Māori and Pākehā, working throughout the country. The Māori advisers were given the task of developing Māori arts and crafts in schools and, while these advisers were untrained in traditional arts, they were given time with traditional Māori carvers and weavers to learn the traditions and tikanga of their people. As well as exploring traditional methods and meanings, almost all of these advisers became leading contemporary Māori artists of the 1960s, '70s and '80s, in what has been called the 'Māori Renaissance'. This initiative had enormous influence on Māori art programmes in the school and in the community, in that it allowed young Māori artists to meet and work together, and to establish contact (often for the first time) with Māori artists working in traditional ways. The advisers were also instrumental in obtaining permission from tribes to use traditional and protected information in schools, and breaking down the barriers in working between communities and schools.

New Zealand has an official policy of acknowledging its founding document, the Treaty of Waitangi (signed in 1840), which established Māori and Pākehā as partners. However, New Zealand's generous immigration policy means that art education must cater for an increasing range of cultural needs, values and ideologies. While most New Zealand art teachers acknowledge their commitment to bi-culturalism, they are aware of the multiplicity of ethnicities of the children within their classroom. In Auckland (New

Zealand), it is possible for a class of thirty-five children to comprise thirty-five different ethnicities.

Māori attitudes are also changing, and where in the 1950s it was considered appropriate for Pākehā to use Māori motifs and language in their work, from the 1970s a hardening of attitude became apparent in relation to Pākehā access to the use of Māori motifs and images. By the time of the Māori Art Conference at New Zealand's Massey University in 1996, Māori artists argued against the appropriation of Māori symbols and cultural motifs when they did not relate to the deeper significance of their meanings.

Students in New Zealand learn about Māori visual art from the age of five, and the Ministry of Education have supported the curriculum with a range of teaching resources. From knowledge of the meanings, and experimentation with symbols and motifs used in Māori art, students learn to use Māori symbolism to explain their own stories. In the senior school, students also examine, compare and discuss the art of both traditional and contemporary Māori artists in context, and use this to inform their own work.

## **Drama**

*The Arts in the New Zealand Curriculum* (2000) includes Dance, which had previously been part of Physical Education, and Drama, which had been sited within English Language and Literature. This meant that teachers needed support to interpret and implement Dance and Drama within arts contexts. Drama educators recognised that a strong role for their subject lay in the emphasis given to identity – and that the art of drama held unique potential for contributing to identity, both cultural and personal. Māori culture is still a strongly oral one, and speech-making, story-telling and genealogical narratives are very powerful forms of oral expression. Drama education can be a space for dialogue between cultures and for a reshaping and renewing of identity for individuals and communities.

Drama is a powerful way for students to find and express their voice, and shape their identity and invites students to respond to others' stories and to communicate their own. As an art form, as a public language, and as performance, it weaves together stories, experiences, and cultural values.

Donelan (2002) writes of intercultural and intracultural education, and the potential that drama has to engage with 'the other' in sharing different interpretations of human experiences and points to how "cultural narratives can be shared and explored through the aesthetic languages of drama" (p. 26). Grady (2000) also advocates for the pluralistic perspective of drama - "a pedagogical stance that acknowledges and respects the multiple ways in which people view the world and construct their identities" (p. 8).

"Drama both expresses and is defined by the culture from which it emerges. Dramatic works may be regarded as social and historical texts that make a vital contribution to individual, social and cultural identity." (Ministry of Education, 2000, p. 36)



The Ministry of Education has developed videos and handbooks for use in schools as a basis for teacher professional development, and as model units of work to be used in the classroom. Many of the drama units were planned so that teachers and students could explore Māori tikanga (beliefs and values) and taonga (treasures) and together come to a deeper appreciation of others' ideas. One unit explores the story of a family whose farm is the site of an urupā or ancient Māori burial ground – a situation not uncommon in New Zealand – and the family have to examine and address conflicting values concerning progress, ancestors, sacredness of land, and ownership. Such dramas have had a strong impact on students, and they have helped students better understand Māori beliefs and values.

A second unit is based on the events that took place at Parihaka in the late 1800s when the colonial government confiscated huge blocks of Māori land following the Land Wars. It is a story of passive resistance. Parihaka was a strong and thriving Māori settlement, led by Te Whiti and Tohu<sup>1</sup>. The people of Parihaka reclaimed the land that had been taken – never engaging in conflict but firmly and persistently re-fencing boundaries, and ploughing land they knew was rightfully theirs. When the enraged government sent armed forces to take Parihaka, the people met the attackers with gifts of bread, and children skipped in the path of the mounted constabulary. Rather than resisting arrest, the men went willingly. The government was in the embarrassing position of having to deal with hundreds of prisoners, who, on release, were instant heroes among their own people. While few New Zealanders know the story, at the time Te Whiti was known beyond New Zealand shores for his pacifist ideals.

This unit was designed to introduce students to new perspectives surrounding an event in New Zealand history, using drama to find alternative resolutions to conflict. Historically Māori and Pākehā stories of the events at Parihaka (6) are very different, and though historical interpretations have shifted over time, for many years it was a hidden history. The story of colonial power and indigenous rights is an opportunity to explore Māori values that might mean something to all students. The resource uses the poem *Parihaka Grieving* by Alistair Te Ariki Campbell. In approaching a drama work through poetry (or an art work or music) teachers can use one expressive form to stimulate expression in another. In the resource, secondary students consider the words, images, and sounds of the poem, and create, refine and assemble dramatic images in response. Their interpretation, using the body, is an artistic response to an historical event, and uses the symbolic language of drama to demonstrate conflict resolution. The students later described how the experience changed their ideas about historical events and related it to contemporary land issues. The story of Parihaka confronted students with a different human experience, and engaged them in weaving meaning and understanding through poetic and dramatic means.

Another drama resource (7), for primary schools, includes a unit of work for five-year-olds which makes the transition between early childhood play and Drama in compulsory

---

<sup>1</sup> The inhabitants of the Parihaka community were led spiritually and politically by two figures, Te Whiti O Rongomai (of Taranaki and Te Atiawa descent) and Tohu Kakahi (of Taranaki and Ngāti Ruanui descent). Both were committed to non-violence, and drew on ancestral Māori as well as Christian teachings.

education. This unit uses the concept of a street market as a way of incorporating extended dramatic play into a teacher-led drama episode. Cultural and personal identity are central to this unit - it is designed to be grounded in the immediate life experience of many of the children in this multicultural classroom, and to extend social competency by providing a real and purposeful context for talk.

**Table 1.** A selection of examples of learning opportunities incorporating Māori cultural materials and concepts from *The Arts in the New Zealand Curriculum* document:

	<b>Dance</b>	<b>Drama</b>	<b>Music</b>	<b>Visual Arts</b>
<b>Level 1</b>	Share and talk about dances participated in or seen in the community.	Develop and share a scene about a personal celebration (eg, a hākari - gift). Use facial expression, sounds, and body movement to express feelings in the scene.	Use a variety of sounds and movements to enhance a story, pakiwaitara (fable), poem, or song.	Use imagination to create drawings and paintings in response to a story heard (eg, a Māori myth). Explore and use the elements of line and shape in expressive ways and select and mix colours to represent characters and moods in the story.
<b>Level 2</b>	As a class, brainstorm and list the different types of dance that individuals have participated in or seen at various times and places. Talk about and record the similarities and differences between how the dances are performed, what people wear, and the accompanying music or sounds.	Talk about the varied ways in which an audience reacts to different situations (eg, a meeting, cultural festival, sports event).	Listen to and identify the purposes of several different kinds of live or recorded music (eg, oriori, waiata-ā-ringa, sacred and celebratory music etc)	Look at a variety of woven objects (eg, kete, mats, cloaks) and talk about their purpose, their significance and ways they were made. Use paper to experiment with weaving methods, and select a variety of papers to weave a personalised mat for sitting on in the classroom.
<b>Level 3</b>	Identify and share the ways people greet each other in different cultures. Find out about and describe a dance used within a welcoming ceremony, and learn and present it as a greeting for visitors. Create original dances of welcome and present them to others.	Compare the ways in which people use dramatic techniques (eg, voice, gesture, movement) to communicate meaning in specific community events (eg, an opening, welcome, commemorative ceremony).	Listen to, discuss, and present a traditional waiata or haka, following the leader's cues and directions closely.	Investigate the form and purpose of traditional poupou (pole) and how the motifs and designs used on them represent the characters of the figures in them. Design and make a two or three dimensional poupou and create and apply motifs and designs to reflect the identity of its figure(s).
<b>Level 4</b>	List the different nationalities represented in the class. Identify the national dances of each country and find out about each of them. Select some of the dances to learn and perform. Share what has been learned about them.	Develop and present drama for a specific purpose or context (eg, marae), selecting techniques and conventions that best serve the purpose or context.	Listen to and describe a selection of live or recorded music from diverse New Zealand cultures. Develop and present a group composition based on elements of the shared music (eg, pitches of a waiata, the rhythms of a haka or sāsā).	Investigate selected symbols and motifs that are unique to class members' cultural heritages. Make drawings that integrate such images into a design for an item of personal adornment that expresses cultural identity.

<b>Level 5</b>	Identify, compare, and contrast, from a variety of cultures, dances that use narrative structure to tell stories. Choreograph a dance that uses narrative structure to show a sequence of events in the building of a waka (canoe). Use different sections of the dance to depict the events – the hui, selection and felling of the tree by the elders and tohunga, carving, blessing, launching.	Use personal experiences as a starting point for developing and narrating a group story. Develop and present the story within a selected style (eg, kōrero paki), paying attention to conventions and techniques that enhance the style.	Listen to a specific form, style, or genre of music (eg, waiata) in both the original and a contemporary style of performance. Describe how the performance conventions in the music have changed over time. Develop and present a contemporary interpretation of a traditional piece of music.	Investigate the motivations, materials, and construction methods used in the making of traditional Māori kites. Develop drawing ideas and plans for the design and construction of such a kite. Select and use natural construction materials.
<b>Level 6</b>	View and practically explore dances of a variety of ethnic groups that use specific objects as integral parts of the dance (eg, a taiaha in Māori dance forms).	View, discuss, and critique one or more dramatic works (eg, Māori theatre) that are intended to raise social or political awareness.	Make a study of a contemporary musical style. Listen to a range of examples within it, analyse its structures and use of musical devices, and describe the influence of other styles on it (eg, of traditional Māori music on contemporary New Zealand music).	Research the purpose and significance of selected taonga (treasures) in preparation for a class visit to a local museum or marae. During the visit, make observational drawings of taonga and record details of their surface design, form, and construction. Develop ideas for a painting or printmaking study.
<b>Level 7</b>	Identify and view live or recorded dance performances that are by New Zealand choreographers and companies and that reveal the influence of Māori or Pacific dance. Critically analyse and respond to the works viewed and discuss the influences on the development of contemporary dance in New Zealand.	Make a written critical judgment of selected aspects of a live performance (eg, a cultural festival).	Compare and contrast works that are similar in period, style, or purpose by two or more composers from different countries. Transcribe parts of the works, and use these transcriptions to describe and explain similarities and differences in the use of musical elements and devices.	Research wāhi tūturu (traditional places of cultural or spiritual significance for Māori) and make a study of the conventions used in a selected artist's work that includes this subject matter. Analyse the artist's approaches to technique, composition, and the use of ideas.
<b>Level 8</b>	Choreograph a dance that expresses a viewpoint on an issue of importance to the local community (eg, conservation, law and order). Incorporate it in a programme of dance for a public audience, and take responsibility for planning, rehearsing, promoting and performing the programme.	Devise and present a multimedia performance piece that reflects the cultural identities of the students in the class. Use the disciplines of dance, music, and the visual arts to enrich the presentation.	From a range of media sources, study and compare past and present reviews of concert performances (eg, kapa haka). Develop criteria for evaluating a specific, public music performance in relation to its setting and audience, and use these criteria to complete an in-depth review of that performance.	Consider how the images used in the art works of a particular artist or culture pose questions about identity, place, authenticity, and ownership. Research the ways in which artists have appropriated imagery and explored social and cultural issues to inform their work.

## Conclusion

Inclusive arts education must acknowledge culture, identity, and needs of all students and this makes for a complex pedagogical web. This paper has outlined some of the ways that Aotearoa/New Zealand is addressing this issue both multiculturally and through bicultural settings.

Any kind of artistic collection inevitably embodies hierarchies of value and exclusion, the rule-governed and the free. The tension between cultural totemism - elevating art to such a level of reverence that its immutability is unquestioned, and the access by all to artistic cultural forms for exploration and innovation needs some resolution, for while all arts have symbolic meaning, the need for artists to challenge existing traditional structures is very strong. This means that educationally our students must interact with other cultural forms, otherwise we are left in an environment of collected objects to be revered and left historically static. The West has a history of collecting, from artefacts to territory, and the modernist tendency to value the collectible from the appropriated (making one's own) to the tourist icon (commodifying the functional) can set up discontinuities in specific traditions. We can see cultural forms scientifically, as studies in anthropology, or aesthetically, as art to be admired for its structural uniqueness and as an inspiration for further expression. We must also question whether there is any difference between the controls exercised by resurgent indigenous communities over their cultural arts, and the prestigious controls accorded to Western arts practices in schooling. Only when these questions have been addressed can we establish educational settings that embody a balance between traditional arts practices and artistic practices in the contemporary lifeworld.

**Me te huruhuru, ka rere te manu – With feathers, the bird will soar.**

## End Notes

<sup>1</sup>1. Toi Māori - the arts of the Māori

<sup>2</sup>Native Schools - From 1867 to 1969, Māori received New Zealand Government approved and funded education through the native schools system, which was established by the Native Schools Act 1867. In 1879 these schools came under the Department of Education.

<sup>3</sup> New Zealand Ministry of Education. (2005). *Into Music 4: Classroom music years 1-13*. [Video & teachers' guide] Wellington: Learning Media.

<sup>4</sup> Rākau – Sticks (usually about one foot in length) used in stick games where they are rhythmically thrown from person to person, usually from a seated position. Originally served as a way of training young warriors to catch enemies' spears in battle.

<sup>5</sup>Kapa haka – a contemporary performance style, comprising song, dance, and movements associated with the hand-to-hand combat practiced by Māori in pre-colonial times.

<sup>6</sup> The inhabitants of the Parihaka community were led spiritually and politically by two figures, Te Whiti O Rongomai (of Taranaki and Te Atiawa descent) and Tohu Kakahi (of Taranaki and Ngāti Ruanui descent). Both were committed to non-violence, and drew on ancestral Māori as well as Christian teachings.

<sup>7</sup> New Zealand Ministry of Education. (in press). *Playing our stories*. [DVD & teachers' guide] Wellington: Learning Media.

## References:

- Balakrishnan, G. (2002). The age of identity. *New Left Review*, 16, 130-142.
- Bhabha, H. (1990). The third space: Interview with Homi Bhabha. In J. Rutherford (Ed.), (1990), *Identity, community, culture, difference*, (pp. 207-221). London: Lawrence & Wishart.
- Donald, J., & Rattansi, A. (Eds.). (1993). *'Race', culture and difference*. London: Sage/Open University.
- Donelan, K. J. (2002). Engaging with the other: Drama and intercultural education. *Melbourne Studies in Education*, 43(2), 26-38.
- Grady, S. (2000). *Drama and diversity: A pluralistic perspective for educational drama*. Portsmouth, NH: Heinemann.
- Hall, S. (2000). (Ed.). *Representation: Cultural representations and signifying practices* (4<sup>th</sup> ed.). London: Sage.
- Department of Education. (1959). *The post-primary school curriculum*. (Report of the committee appointed by the Minister of Education, November 1942.) Wellington: R. E. Owen Government Printer.
- Ministry of Education. (2000). *The arts in the New Zealand curriculum*. Wellington: Learning Media.
- Ministry of Education. (2004) *Telling our stories*. [Video & teachers' guide]. Wellington: Learning Media.
- Orbell, M. (1991). *Waiata: Māori songs in history*. Auckland: Reed.
- Pearson, D. (1990). *A dream deferred: The origins of ethnic conflict in New Zealand*. Wellington: Allen & Unwin.
- Thomson, J. M. (1991). *The Oxford history of New Zealand music*. Oxford: Oxford University Press.
- Williams, R. (1981). *Culture*. London: Fontana.