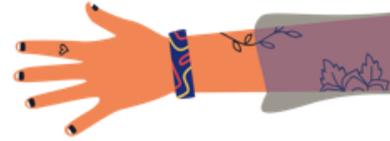


Notice and reflect: Observation tool



Task A: Species Selection – Expression Reflection

Name of the species you selected.....

Māori name of species.....

Expression:

Create some movements that tell a short story about the qualities of the species.

Draw the movements in the boxes below:

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Work with a partner. Use these interview questions to find out about the species your partner chose and depicted. Fill in your partner's answers:

Why did you select this one?

.....
.....

What does it mean to you?

.....
.....

Do you have a connection to it? If so, what is it?

.....
.....

If not, why not?

.....

.....

Task B: Read through the statements and questions below. Watch the youtube video by Te Rūnanaga ō Ngāi Tahu with Priscilla Cowie. While you watch, take notes to respond to the prompts in the boxes. After you watch, work alone or with a partner add any reflections to expand on what you've written.

<p>List the species / forms that Priscilla depicts in her art:</p> <ul style="list-style-type: none">•••••••••	<p>Priscilla expresses her identity and culture through her art.</p> <p>What do you notice about how she does this?</p>
	<p>Priscilla talks about the three iwi that she has whakapapa to, and how she used waka/sea navigation to express how these iwi connect, creating a work in France about this connection across seas and across cultures.</p> <p>Consider your own cultural identity: what similarities might you have that connect with Priscilla's identity?</p>

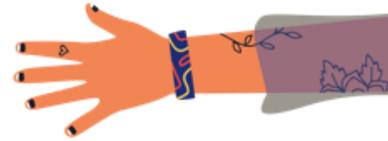
Task C – Location Specific

Notice the storying on the drain lids, acknowledging mahinga kai kōrerō – stories about this particular traditional kai gathering place for the Māori of that area. Through her art, Priscilla informs us about the important historical and natural features of that place and about the importance of water, the water we place down our drains, and the way that it flows to our waterways through creeks, rivers and into the sea. Showing the species that are both important to herself as Ngāi Tahu as well as to Ngāi Tahu tangata also tells us how sacred and important it is for our waterways to be clean.

Priscilla mentions the kārearea, a fast flying hawk, the large Haast eagle, and the playful piwakawaka, and its relationship to the place of the 'Wigram Skies' development, which was once an airbase. How do you think she connects the relationship between the manu (birds) and the history of the place?

Are there other connections that you notice between her designs and specific places?

Mauri Ora framework



This māhere (framework) offers questions to be considered in the design of your project. Depending on your creative process, you can use this before you begin drafting your design or – if you are a brain-dumping creative – you may just start your concepts that come from your ideas, in this instance, from your identity maps.

		Mauri Ora: A sustainable, safe and healthy society that nourishes all citizens		
	<p>Manaakitanga: Understanding the hosting rights and obligations that are extended by the Indigenous guardians. <i>Working in ways that build and maintain mutual care and respect</i></p>	<p>Whanaungatanga: Acknowledging the need to build strong and productive partnerships with the Indigenous guardians. <i>Working in ways that promote mutually respectful relationships</i></p>	<p>Rangatiratanga: Respecting the stewardship, authority and self-determination rights of the Indigenous guardians. <i>Working in ways that uphold the local leadership, authority, and status</i></p>	<p>Kotahitanga: Respecting the need to work collaboratively and reach consensus with the Indigenous guardians. <i>Working in ways that encourage cooperation and unity</i></p>
 Pono: Just, Fair, Correct	<p>Who is involved?</p> <p>Where are you from?</p> <p>Who are the Indigenous guardians/mana whenua of the place where you are?</p>	<p>In your creation, how will you create your own identity?</p> <p>List aspects of your identity.</p> <p>What are the relationships between your own identity and that of the Indigenous guardians/mana whenua?</p>	<p>In what ways, if any, does your identity connect with the local history, the local landscape and the mana whenua of the land?</p> <p>In the development of your art, how do you express these connections?</p>	<p>In what ways can your art express cooperation/unity/collaboration/consensus?</p> <p>Is there an opportunity to express injustice? If so, in what way could this be conveyed?</p>

		Consider how you might describe these relationships in your art. Explain how you made your considerations.	How do you honour, acknowledge, pay tribute to the mana whenua of that place?	What is the relationship between your identity and injustice?
 <p>Tika: Truth; Valid, Sincere and Genuine</p>	What are some taonga of the local Indigenous guardians/mana whenua? (These can include local histories/stories, native plant and animal species, locations of interest...).	To ensure that your elements in your art piece are tika, you must consider your sources and ensure that you have acknowledged the sources of the information through referencing. Who from, how and where did you gather your information?	How true 'to you' is your design? What are the features that speak to <i>your</i> identity? Are there aspects of these that connect to local history/ knowledge?	What features can be added, subtracted or developed to offer an expression of action, healing, acknowledgment of injustice, fairness or unfairness?
 <p>Aroha: Affection, Compassion, Love, Caring, Empathy</p>	How might you pay tribute and respect to the taonga of the Indigenous guardians/mana whenua in your art?	Think about the audience and influence of your work. Who is the art piece for?	How does the concept reflect a heartfelt passion of yours? In what ways does your art honour, respect and acknowledge mana whenua and/or local history? Are there any connections or clashes?	How could your design process and your art be an action of aroha?

