

New Pacific Standard: Using Tivaevae to inform a new strategic business model
for Pacific art and design.

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requirements for the degree of Master of Cultural and Creative Practice

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ABSTRACT

This research reviews the area of Pacific design within the Realm of New Zealand and uses Tivaevae as a method to design a business model that would contribute to transforming the way Pacific art and design is sold, represented and seen globally.

Using Kaupapa Maori to guide the combined Pacific research methodologies Talanoa and Tivaevae, a Kaupapa Kuki Airani research approach was developed in order to:

- Distinguish how a contemporary space for Pacific art from within the Realm of New Zealand can be developed.
- Identify any cultural, social and economic opportunities that a contemporary space would present.
- Learn more about what challenges and opportunities face New Zealand-based Pacific artists and designers considering Pacific representation.
- Gain a deeper understanding of challenges and opportunities faced by Pacific practitioners in the Pacific when selling their work.
- Analyse disruptive business models from other sectors to identify possible models that would address challenges for practitioners in this region.

The findings from this research will be used to inform the design of philosophically aligned business models that drive innovation in the area of Pacific art and design.

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ATTESTATION OF AUTHORSHIP

“I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.”

Signed: _____

Date: June 1st, 2018

Pouarii Tanner

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In March, I made my way to Christchurch to speak as a postgraduate researcher for the first time. Unexpectedly, Alec Toleafoa, Dr Melanie Anae and Tigilau Ness walked onto the same flight heading to Invercargill for the launch of the Polynesian Panthers book. They are all co-founding members of the Pacific Island community group, the Polynesian Panthers, and old friends of my father, Nooroa Tanner. As it turns out, they were in the seats right behind me, and later that day, as I was welcomed onto Tuahiwi Marae, I genuinely felt the energy of flying into Otautahi with a strong connection to my father and his work behind me. I am forever grateful for the spiritual guidance I receive from him, and blessed to experience the vibrational effects of his life on mine today.

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Intellectual Property Rights

The author owns all the intellectual property used in the Research Report.

Ethics Approval

Ethics approval was not required, as only experts in their fields were consulted for this study.

Confidential Material

No confidential material was used.

PREFACE

I am a New Zealand-born Cook Islander raised in Grey Lynn, a suburb of Central Auckland city. As part of my research, I began a personal creative-practice to sew and embroider tivaevae (a type of quilting and embroidery, unique to the Cook Islands) a year and a half ago, when I began my studies. This practice forced me to draw on all the things I've ever learnt about tivaevae from the women I know - my grandmother, mother, mother-in-law, sisters, friends and women I've met at Cook Island groups across Auckland city and in Rarotonga. This type of learning, I felt, could only take place outside of an academic institution. The communal making of Tivaevae taught me to understand the subtle, complex and powerful way that *all* women communicate. Not just women in small Pacific communities.

Throughout my research, the effects of colonisation have been hard to ignore as I learn more about my people and therefore myself. Like many other young New Zealanders today, my husband and I are not expected to be first home owners in Auckland city. Certainly not in Ponsonby, the place my grandparents came to from Rarotonga just two generations ago. Priced out of the Auckland housing market (with the job opportunities and education my grandparents came to New Zealand for) I made the journey from New Zealand back to Rarotonga. My husband and I were able to build our home on a piece of land I inherited from my father - a type of 'reverse migration' as curator Ema Tavola calls her own experience migrating from her beloved South Auckland back 'home' to Fiji.

The design principles applied to build our house in Rarotonga changed the way we used and thought about the space/land and I am forever thankful to architect Fritha Hobbs for her technical input and guidance on that project. When we completed building, my husband and I chose to make our 'shacks on the beach' available to other arts practitioners from New Zealand. With the initial help of a small CNZ Quick Response Fund, we piloted the first artist-in-residence in 2015. We have now been running Te Arerenga (a small micro-residency program in Rarotonga) for nearly three years, independent of funding and grants. Academic inquiry forced me to reflect on my work on Te Arerenga as a project and to reconsider what I ask from my family in Rarotonga to make it possible, and to be critical of how or if this work engages my community there.

The research project discussed in this thesis was born from my desire to improve the lives of Pacific people not only in the Pacific, but, like myself, other Pacific people part of the growing Pacific Diaspora around the world. I share with you this story of my personal experience as a koha to provide context and understanding to my research.

Design from the Pacific is the way I choose to connect with my island home and I am moved by a deep love for this work. In the materials, techniques and motifs from this region I find fascinating, rich narratives that give life, in the truest sense, to spaces in my home and even on my body. I am honoured to contribute my work to this space.

INTRODUCTION

This thesis aims to present a case to transform and disrupt the way Pacific art and design is represented, sold and seen globally.

How can we first understand ‘Pacific art and design’ better when the term Pacific is as entangled in New Zealand as art is to design? I will propose a ‘New-Pacific’ design movement as a contemporary space for work from a ‘New-Pacific’ region. I analyse the definition of Scandinavian design¹ as a possible solution (a regional map of Scandinavia is provided in appendix A) and use it to trace a shared New Zealand and Pacific history back to the Realm of New Zealand, to outline the New Pacific region geographically. I review ‘Aotearoa Design Thinking 2017’, the series of critical essays, to identify challenges faced by Pacific designers in New Zealand², and inform the characteristics of the New-Pacific design style.

I draw on Damon Salesa’s book ‘Island Time’³ to distinguish the difference between Pacific practitioners based in New Zealand and Pacific practitioners based in the Pacific. Kaupapa Maori⁴ ethics act as the guiding paradigm alongside combined Pacific methodologies Talanoa⁵ and Tivaevae⁶. This provides an array of methods for conducting primary research within Cook Island-based communities of practice. Participation among these groups will produce a deeper understanding of challenges and opportunities faced by practitioners based in Rarotonga and the chance to develop a Kaupapa Kuki Airani research method.

I review the success of innovative and disruptive businesses such as Airbnb⁷, Ecostore⁸ and NOVICA⁹ and Trade Aid¹⁰ as examples of ‘business for change’. This is to identify models that might make an impact on the challenges faced by arts practitioners within a ‘New-Pacific’ region.

Finally, I compile these findings in my recommendations for the design of an innovation-led model that will respond to challenges faced by practitioners in this region, and may contribute to greater business success for New-Pacific creatives on the global stage.

¹ Scandinavia Design. "Scandinavian Design - Brief Description and Examples." Accessed March, 2018. https://www.scandinavia-design.fr/design-scandinave_en.html.

² Design Assembly. "Aotearoa Design Thinking 2017." Accessed November, 2017. <https://designassembly.org.nz/2018/01/29/aotearoa-design-thinking-an-opportunity-to-revisit-2017/>.

³ Damon Salesa. *Island Time: New Zealand's Pacific Futures*. Bridget Williams Books.

⁴ Ella Y. Henry and Hone Pene. "Kaupapa Maori: Locating Indigenous Ontology, Epistemology and Methodology in the Academy." *Organization* 8, no. 2 (2001): 9. <http://dx.doi.org/10.1177/1350508401082009>.

⁵ Timote Vaiotei. "Talanoa Research Methodology: A Developing Position on Pacific Research." *Waikato Journal of Education* 12 (2006). <http://www.wje.org.nz/index.php/WJE/article/view/296/310>.

⁶ Aue Te Ava and Christine Rubie-Davies. "Akarakara Akaouanga I Te Kite Pakari O Te Kuki Airani: Culturally Responsive Pedagogy." *Pacific-Asian Education* 23, no. 2 (2011): 11

⁷ Airbnb. "Airbnb Homepage." Accessed 2017. <https://www.airbnb.co.nz/?logo=1>.

⁸ Ecostore. "Our Story" Accessed March, 2018. <http://www.ecostore.co.nz/our-story>.

⁹ Novica. "Novica Homepage." Accessed May, 2017. <https://www.novica.com/>.

¹⁰ Trade Aid. "About Us." Accessed January, 2018. <https://www.tradeaid.org.nz/about-us/>.

BACKGROUND

Where is the ‘Pacific’? Reviewing the relationship between New Zealand and its Pacific neighbours

New Zealand is a Pacific nation, we can see this reflected in art and design coming from this region. For Salesa, most New Zealanders are unaware that New Zealand exists in a dual way. There is the legal, constitutional entity that most New Zealanders think of as New Zealand which is called ‘New Zealand Proper’ and there is another legal, constitutional entity, ‘The Realm of New Zealand’¹¹.

<u>New Zealand Proper</u>	<u>The Realm of New Zealand</u>
North Island	All of New Zealand Proper
South Island	The uninhabited Kermadec Islands
Stewart Island	One Antarctic Territorial claim
The Chatham Islands	The Ross Dependency
	One dependent Territory
	Tokelau
	Two associated states
	Niue
	Cook Islands
	(Tokelau, Niue and the Cook Islands all have resident Pacific communities)

Figure 1. Comparing New Zealand proper to the Realm of New Zealand. Data adapted from Damon Salesa, *Island Time: New Zealand's Pacific Future* (Bridget Williams Books, 2017).

Today, the impacts of this relationship are reflected in the number of Cook Islanders and Niueans who now call New Zealand home¹². The work of John McCaffery and Judy Taligalu McFall-McCaffery predict that Vagahau Niue and Cook Island Maori languages will be lost in New Zealand within a single generation¹³.

¹¹ Damon Salesa. *Island Time : New Zealand's Pacific Futures*. Bridget Williams Books, 2017.

¹² Mai Chen. *Superdiversity Stocktake: Implications for Business, Government and New Zealand* (Wellington: Centre for Superdiversity, 2015) 76, accessed March, 2017, http://www.chenpalmer.com/wp-content/uploads/Superdiversity_Stocktake.pdf

¹³ John McCaffery and Judy Taligalu McFall-McCaffery. "O Tatou O Aga'i I Fea?: 'Oku Tau O Ki Fe?: Where Are We Heading?: Pacific Languages in Aotearoa/New Zealand." *AlterNative: An International Journal of Indigenous Peoples* 6, no. 2 (2010). Informit New Zealand.

In contrast to the danger of extinction for these Pacific languages in New Zealand, Pacific people are predicted to contribute largely to New Zealand's future demographic makeup. Superdiversity is suggested as a way to embrace the Asia-Pacific majority predicted for New Zealand's future¹⁴ and Salesa seems to most accurately contribute to this with the opening chapter of his book entitled, 'The Pacific future has already happened'.

Implications of this relationship for artists and designers in New Zealand.

I look to 'Aotearoa Design Thinking 2017'¹⁵ to identify challenges born out of this evolving duality, in the area of design. Part two of this series 'Beyond Frangipani: Pacific Designers on Pacific Design'¹⁶ discusses Pacific representation in New Zealand. In the article, Pacific graphic designers challenge the aesthetic norm of a Pacific visual identity and propose guidelines for using traditional Pacific motifs in contemporary work. However, an existing Pacific relationship with New Zealand demonstrates more than cultural decline or challenges that come from renegotiating new territories for shared representation. Art and design seem to offer an elegant solution for success. The recent Commonwealth Fashion Exchange featured a collaboration between Karen Walker and the Kuki Airani Mama's and took the work of both New Zealand and Cook Island designers to the global stage. A photo seen around the world featured both the Duchess of Cambridge, Katherine Middleton and Vogue editor-in-chief Anna Wintour admiring their combined work. This single image exceeded the international success of any individual designer from this region¹⁷.

Implications of this relationship for artists and designers in the Pacific.

Pacific practitioners based in the Pacific however, face entirely different circumstances to Pacific practitioners based in New Zealand as they are considered indigenous practitioners in their own home. I begin to understand this context by drawing parallels between indigenous practitioners around the world and the work of businesses and organisations who bring to market work made by these people. While not specifically art and design focused, an example of this model is Trade Aid¹⁸ a social enterprise started in New Zealand in 1973, with an emphasis on trade justice and improving the lives of their global trade partners. However, I am critical of models that would market Pacific art and design as work from 'economically deprived rural artisan families'. I argue that innovation considers a sustainable future practice for practitioners in this region based on empowerment. I therefore reiterate my position that a contemporary space is needed that does not limit the understanding of Pacific work, through the lens of cultural decline. Nevertheless, Trade Aid is a great example of a transformative model making change through an alternative way to do business.

¹⁴ Lincoln Tan. "Superdiversity: Rainbow Nation Must Prepare for Change." *NZ Herald*. October 19, 2015, https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=11531145.

¹⁵ Design Assembly. "Aotearoa Design Thinking 2017." (2017. <https://designassembly.org.nz/2018/01/29/aotearoa-design-thinking-an-opportunity-to-revisit-2017/>).

¹⁶ Lana Lopesi. "Beyond the Frangipani: Pacific Designers on Pacific Design." *Aotearoa Design Thinking 2017*, 2 (2017). <https://designassembly.org.nz/2017/05/19/beyond-the-frangipani-pacific-designers-on-pacific-design/>.

¹⁷ "Karen Walker and Cook Islands Artisan Meet the Duchess of Cambridge and Anna Wintour" *Stuff* (February 21, 2018. <https://www.stuff.co.nz/life-style/fashion/101606349/karen-walker-and-cook-islands-artisan-meet-the-duchess-of-cambridge-and-anna-wintour>).

¹⁸ Trade Aid. "About Us." Accessed January, 2018. <https://www.tradeaid.org.nz/about-us/>.

Future Business - a sector driven by innovation.

The first tip for business given by Educational Futurist, Frances Valentine in her 2018 talk at Spark Lab was to think about changing our business models and the way that we work¹⁹. I will draw on business innovation to analyse the possible impacts if applied to the design of a business model that will transform and disrupt Pacific art and design's current reach.

Scandinavia²⁰ presents an analogous example to navigate ourselves out of the tricky New Zealand/Pacific identity. Much like the convoluted New Zealand-Pacific region, it too shares overlapping territories and comprises different countries grouped geographically, as much as they are because of cultural similarities. Together, the five Nordic countries that comprise Scandinavian design are a bigger, more distinctive entity, while still maintaining country-specific differences in style. The influence of Scandinavian design around the world illustrates global success as an example of highly sought after, region-specific design.

I propose to distinguish a contemporary regional style of art and design specifically from nations within the Realm of New Zealand that I am calling a 'New-Pacific' design movement. 'New-Pacific' style is characterised as being any example of contemporary work made, by hand, that draws on traditional or indigenous art and design practice and techniques found in this region. At the centre of 'New-Pacific' design philosophy are the practitioners, and it is here among the people who make this work that a 'New-Pacific' solution for art and design will be developed.

¹⁹ Francis Valentine. "The Future of Business". Directed by Spark Lab NZ2018. Accessed April 19, 2018.
<http://www.sparklab.co.nz/videoarticles/future-of-business-frances-valentine/>.

²⁰ The Editors of Encyclopaedia Britannica. "Scandinavia." (December, 2017).
<https://www.britannica.com/place/Scandinavia>.

METHODOLOGY

Kaupapa Maori²¹ will be the guiding paradigm for my research alongside combined Pacific methodologies Talanoa²² and Tivaevae²³.

Kaupapa Maori Research

According to Henry and Wikaire²⁴, the principles that underpin Kaupapa Maori research include;

- Research for, with and by Maori
- Research that validates Maori language and culture
- Research that empowers Maori people
- Research that delivers positive outcomes for Maori.

I will use Kaupapa Maori Research to acknowledge common ancestry between New Zealand Maori and Cook Island Maori people. From this context, my research will acknowledge Maori as first nations, Indigenous people of Aotearoa, as a way to establish common ground between indigenous practitioners from New Zealand and the Pacific. I will draw on Kaupapa Maori to consider how a similar approach to research can be developed specifically for Cook Island people, and review how Kaupapa Maori was used to define and develop Pacific methodologies such as Talanoa.

Kaupapa Maori will serve as a paradigm that considers my epistemology as a Pacific researcher conducting research that concerns Pacific people. It offers this project guidelines for navigating the impacts of colonisation and disempowerment when conducting research.

Talanoa

Talanoa Research Methodology (TRM) is more than just talking. In fact, Talanoa is a complex methodology that draws on Phenomenology, Narrative, Kaupapa Māori and the Feminist philosophies, to clarify and differentiate its characteristics²⁵.

TRM encompasses specific methods to converse from a Pacific context, this enables the research for this project to consider the Pacific people it concerns and how they communicate. These methods range from Talanoa vave a quick, and informal chat, to a meaningful conversation where deep understanding is established. The specific Talanoa method, Talanoa Faka 'eke'eke, most closely resembles an interview, I will draw on this method to develop a Kuki Airani method appropriate for my research. This will be useful for gaining results that provide genuine insight into challenges that may otherwise go unsoken to researchers outside of these closed Pacific communities of practice. Talanoa also brings to this research project a Pacific worldview for conducting business research in the Pacific.

²¹ Ella Y. Henry and Hone Pene. "Kaupapa Maori: Locating Indigenous Ontology, Epistemology and Methodology in the Academy." *Organization* 8, no. 2 (2001): 9. <http://dx.doi.org/10.1177/1350508401082009>.

²² Timote Vaoleti. "Talanoa Research Methodology: A Developing Position on Pacific Research." *Waikato Journal of Education* 12 (2006). <http://www.wje.org.nz/index.php/WJE/article/view/296/310>.

²³ Aue Te Ava and Christine Rubie-Davies. "Akarakara Akaouanga I Te Kite Pakari O Te Kuki Airani: Culturally Responsive Pedagogy." *Pacific-Asian Education* 23, no. 2 (2011): 11.

²⁴ Ella Y. Henry and Melissa Wikaire. "The Brown Book : Māori in Screen Production" Nga Aho Whakaari, 2013.

²⁵ Timote Vaoleti. "Talanoa Research Methodology: A Developing Position on Pacific Research." *Waikato Journal of Education* 12 (2006). <http://www.wje.org.nz/index.php/WJE/article/view/296/310>.

Tivaevae Methodology

Tivaevae is Cook Island quilting and embroidery, used to produce a textile work that is both ceremonial and practical more information on tivaevae is provided in Appendix A. As advocated by Teremoana Hodges, Tivaevae Methodology provides tools for conducting research that considers the Cook Island cultural values associated with creating tivaevae²⁶. Originally used for underpinning education, the Tivaevae method comprises five key values used to make a tivaevae. They are Tu inangaro (Relationships), Taokotai (Collaboration), Akairi kite (Shared vision), Uriuri kite (Reciprocity), Tu Akangateitei (Respect).

Tivaevae Methodology is itself based on the cultural art and craft of Tivaevae making, and is a great methodology for art and design research that places Cook Island people and culture at its heart. It is important to distinguish here that Tivaevae Methodology is not just based on the artefact of Tivaevae alone, rather, it also focuses on the act of making, and the values required to produce a tivaevae. This methodology will be used to inform the inquiry, to develop the relationships with, and material practice of, tivaevae making, and through this practice, the abovementioned five key values embedded in this methodology are established when collecting data from within Cook Island-based communities of practice.

Developing a Kaupapa Kuki Airani research approach

This research combines Kaupapa Maori, Talanoa and Tivaevae methodologies in an innovative way, to design a research project that is borne out of my Cook Island diasporic experience. The research for my material practice would begin in Auckland city, a contemporary practice that draws on traditional techniques. Therefore, I have incorporated the values, ethics, and practices of these three research methodologies into my own epistemological model, which I have named Kaupapa Kuki Airani Research.

A Kaupapa Kuki Airani (KKA) Model considers the free-association relationship the Cook Islands has with New Zealand, and acknowledges that more Cook Islanders are found in the diaspora than in their ancestral home²⁷. It applies the use of Cook Island Māori language for terms and methods, in response to the finding that less Cook Islanders in New Zealand are speaking their mother tongue²⁸. KKA is guided by Kaupapa Maori to realise a Cook Island desire for research, and to create research that is empowering for Cook Island people, which also acknowledges Tangata Whenua as first nations, the indigenous people of Aotearoa. KKA also draws on Talanoa, as an approach to communications between researchers and researched. As a Cook Island researcher using Talanoa methods, means using the Samoan term for a

²⁶ Leah Ingrid Seno. "Embedding academic literacy in a degree programme." *Teaching and Learning*: 21. <https://www.weltec.ac.nz/assets/Uploads/WWRS-Abstract-Booklet-2015.pdf - page=21>

²⁷ Carl Walrond. "'Cook Islanders', Te Ara - the Encyclopedia of New Zealand." *Te Ara, The Encyclopedia of New Zealand* (Accessed February 8, 2005. <https://teara.govt.nz/en/cook-islanders/print>).

²⁸ John McCaffery and Judy Taligalu McFall-McCaffery. "O Tatou O Aga'i I Fea?: 'Oku Tau O Ki Fe?: Where Are We Heading?: Pacific Languages in Aotearoa/New Zealand." *AlterNative: An International Journal of Indigenous Peoples* 6, no. 2 (2010). Informit New Zealand.

similar processes called korero (to speak, oral traditions) or vananga (talk, conversation) in Cook Island Maori. KKA brings Cook Island Māori language into the discourse, in the same way that Talanoa is now a part of the Samoan research discourse.

A Kaupapa Kuki Airani Model for research would present opportunities for mainstream business research between Tangata Whenua and the Pacific, that begins by aligning New Zealand Maori and Cook Island Maori people as whanaunga. KKA applied to this research project will establish two distinctly separate but overlapping indigenous practices within the 'New-Pacific' region that share opportunities in the mainstream New Zealand business sector. A visual map of the contexts that inform a Kaupapa Kuki Airani Model is provided in Appendix B.

Methods:

Secondary Research:

- A. Map out a contextual review of existing material on the relationship between New Zealand and the Pacific.
- B. Investigate innovative business models to inform the design of a model that will address challenges faced by Pacific and New Zealand arts practitioners.
- C. Look to other industries such as Museums and the secondary art market to gain a deeper understanding of how Pacific art and design is being represented.
- D. Review International news for up to date information on the Pacific - Political, Economy, Global Warming.

Primary Research:

- A. Observe events across New Zealand where art and design are being discussed.
- B. Korero with business experts to better understand challenges involved in designing innovative business models.
- C. Vananga with Cook Islands-based practitioners will occur, as part of my participation in tivaevae workshops, to observe what types of work they're making, and to identify challenges and/or opportunities they face, to make and sell their work.
- D. Material practice, making tivaevae in a community of women in the Cook Islands draws on both present and past lived-experiences, which participants share as part of the process.

CONCEPT AND DEVELOPMENT

I began a personal tivaevae practice at the start of my studies formed the foundations for the concept of this project, and allowed me to draw on the material practice of tivaevae as a method for conducting research.

From one context, my epistemology as a Cook Island woman makes me part of the shared cultural community of other Cook Island women practitioners. However, from another context, my epistemology places me outside of the community of people born, raised and living in the Cook Islands and able to speak Te Reo Kuki Airani (Cook Island Maori language).

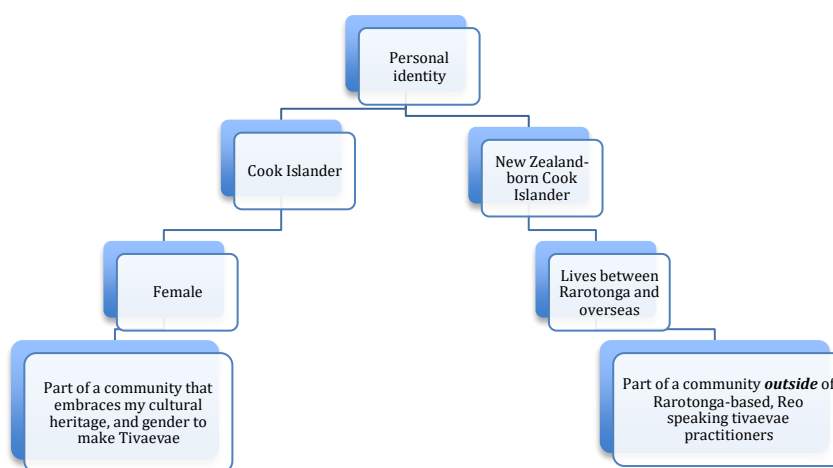


Figure 2. A visual representation of the contexts considered when approaching data collection for this research project.

Material practice was used to bridge this gap, and I drew on everything I had learnt about tivaevae from my grandmother, mother, and mother-in-law in order to enter these communities of practice as a practitioner.

Material practice as a method for research achieved a deeper understanding of the narrative inherent in Cook Islands cultural and creative practice. It changed the dynamics of the data-collection, from a one-sided interaction driven by the researcher, to a more robust communication and collection method, that included group observation, discussion and one-on-one personal conversations.

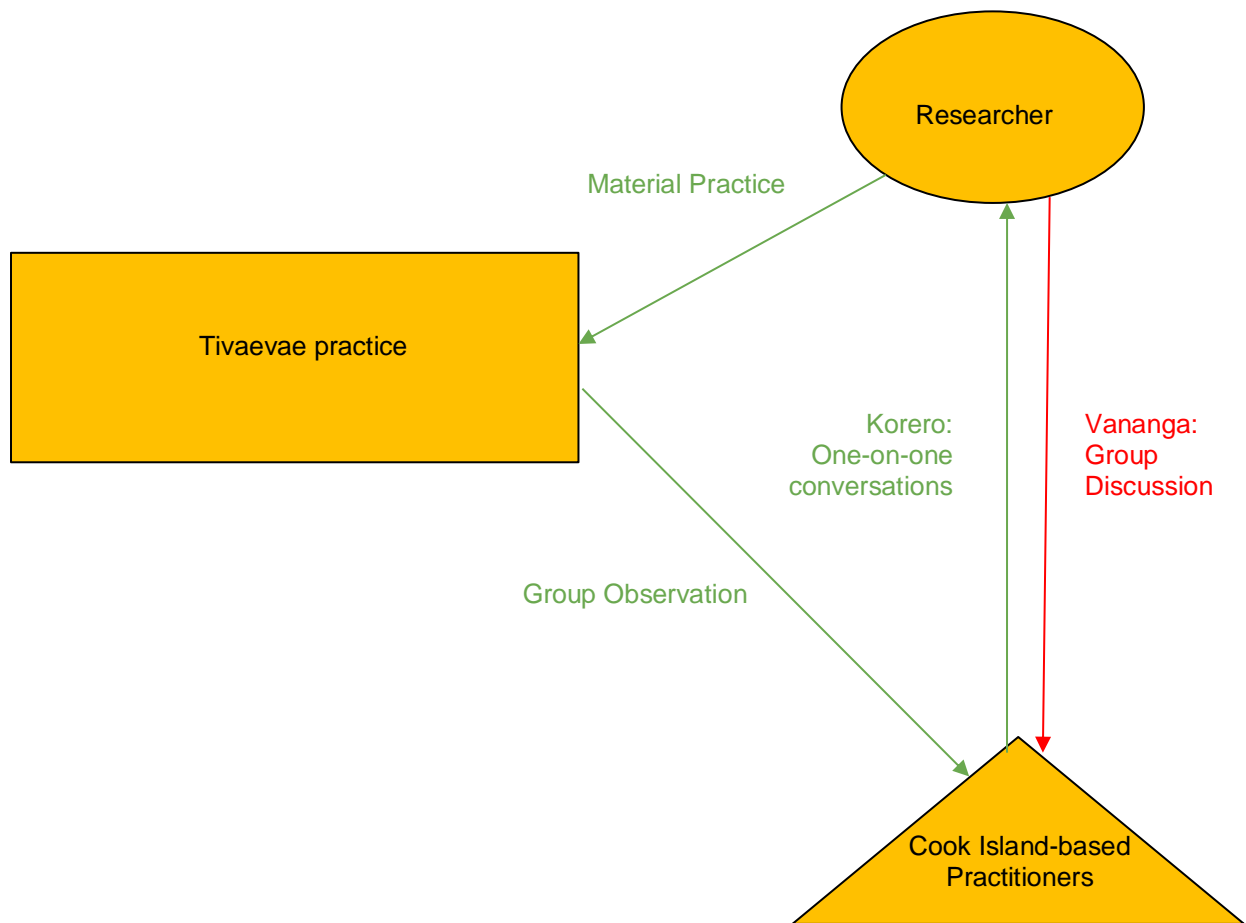


Figure 3. The Vananga Research Model.

This is a visual representation of how material practice, as research, provided more robust data collection, during the vananga with Rarotonga-based practitioners. As an Auckland-based researcher, rather than undertaking a traditional tivaevae practice (the techniques can take years to learn and to produce a finished work), I drew on traditional techniques to develop a contemporary practice that fit the scope of this project. Introducing basic new technology, such as the sewing machine, I was able to produce work faster and distinguish this work outside traditional practice. Through sharing this practice with others I further developed the concept as an iterative project, sewing fabric replicas of Matisse paper cuts (a visual example is given in Appendix C). New learners of tivaevae often have the pattern determined for them by someone specialized in cutting tivaevae using patterns they know and will teach you. Incidentally, these patterns are often kept on paper and is also mimicked by drawing on Matisse in this practice. The conceptual thinking acted as a provocation for discussion in group settings on issues of Pacific representation and cultural ownership.

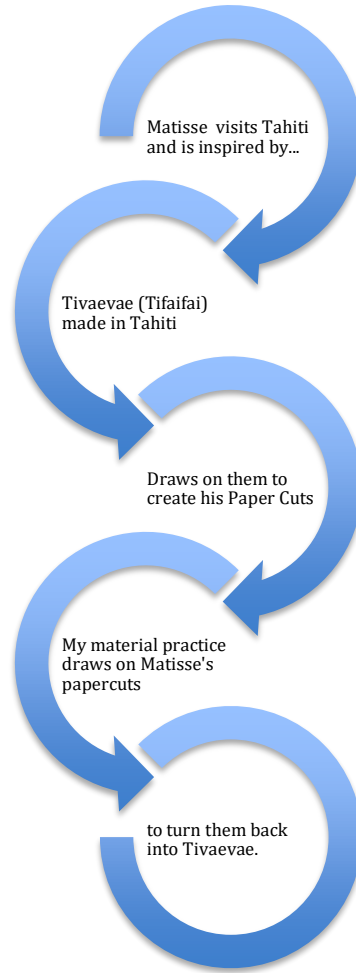


Figure 4. Design practice as a method of repatriation

This model is a visual representation of the conceptual thinking behind the material practice for this project, an example of art imitating life, then life imitating art. The overall concept is made possible through my unique epistemology, and allows protocols or challenges to be identified that may arise when working with Pacific objects of cultural significance in a commercial context.

RESULTS AND FINDINGS

In this section, I separate my findings into the following areas:

- a) A literature review of international business models, Pacific art in museums, the associated secondary art market, and news media across New Zealand and the Pacific. This provides an overview of the domain in which this Research Project is focused;
- b) Findings from primary research conducted across New Zealand and in Rarotonga, based around my participation in relevant events, and with the tivaevae groups in the Cook islands.

From the Literature

Analysis of international business models

Model 1: Airbnb

Airbnb is an online marketplace which lets people rent out their properties or spare rooms to guests. Currently, large cities around the world are placing restrictions on the use of Airbnb²⁹ however, in the Cook Islands it is the kind of business model that has flourished. For the first time, it has given local home owners a platform to compete with the (often foreign-owned) resort industry that has dominated the tourist accommodation market for so long.

In April, Airbnb hosted two meetings for existing and interested Airbnb hosts in Rarotonga. Following these meetings, Airbnb announced a partnership with Pacific Trade Invest to increase opportunities and empowerment for Pacific communities³⁰.

Model 2: Novica

NOVICA is an online global marketplace for the art and crafts of little known artisans around the world³¹. Drawing on the case study 'NOVICA: The Art and Craft of Social Venturing'³² I was able to examine the steps taken by NOVICA founders to grow an international business specifically in the area of arts and crafts. While NOVICA offers a global consumer market they do not yet offer a complete selection of work made by artisans around the world. NOVICA's 'Global Regions' list does not yet include work from the Pacific see Appendix B for more information.

NOVICA's work with artisan communities extends outside of online shopping. They partner with Kiva³³ to offer microfinance loans to artisans and in the year 2000, National Geographic ventures became a 19% share-holder in the business³⁴. This formed a strategic alliance that shares relevant content across platforms and cross-marketing support.

Pacific Art in Museums and the Secondary Art Market

²⁹ Zaw Thiha Thun. "Top Cities Where Airbnb Is Legal or Illegal." *Investopedia* (2015).
<https://www.investopedia.com/articles/investing/083115/top-cities-where-airbnb-legal-or-illegal.asp>.

³⁰ Pacific Trade Invest. "Airbnb Partnership Drives Opportunities in the Pacific." (February 6, 2018) Accessed Febraury, 2018. <https://pacifictradeinvest.com/resources/pacific-insights/posts/2018/february/airbnb-partnership-drives-opportunities-in-the-pacific/>.

³¹ Novica. "Novica Homepage." Accessed May, 2017. <https://www.novica.com/>.

³² Elissa B Grossman and David Y. Choi. "Novica: The Arts and Crafts of Social Venturing." *Harvard Business Review* (2010). <https://hbr.org/product/novica-the-arts-and-crafts-of-social-venturing/NA0082-PDF-ENG>.

³³ Kiva. "Kiva Homepage." Accessed August, 2017. <https://www.kiva.org/>.

³⁴ Judd Watts. *National Geographic and Novica Form a Strategic Alliance*. www.novica.com: Novica News, 2000.

Although the Museum sector and secondary art market deal largely with historical Pacific objects, they offer this research project the chance to observe how different sectors engage with cultural communities of origin.

The Pacific Collection Access Program (PCAP)³⁵ is a three-year project taking place at the Auckland War Memorial Museum. PCAP increases public access and engagement, especially for Pacific source communities, with the Museum and its Pacific collection. Internationally, Maia Nuku the Associate Curator for Oceanic Art at The Metropolitan Museum of Art has been active in facilitating opportunities for Pacific artists to access museum collections in the UK and the US³⁶. These findings indicate a growing interest in Museums to view 'Pacific source' communities as valued knowledge holders that enrich museum collections.

In the secondary art market, Pacific art is often called 'Oceanic' or 'Polynesian' and categorised within the "classical genres" alongside African and Tribal Art. Interest in this work saw record prices achieved in the 2017 'Art of Africa, Oceania and the Americas' Sotheby's auction³⁷. There is little to no engagement with cultural source communities associated with objects for sale in this market.

Identified opportunities and Challenges for a New Zealand-Pacific partnership

A review of news media in New Zealand and the Pacific showed the Labour government has announced plans to increase foreign aid to \$700 million dollars over the next four years as part of its 'Pacific Reset' strategy³⁸. At the same time, New Zealand broadcaster Mike Hosking writes an opinion piece challenging the government's return on investment in the Pacific and poses the question 'Is the Pacific actually getting any better for this or becoming permanently reliant?'³⁹

Over in the island nations associated with the realm of New Zealand, Niue has confirmed Chinese investment to improve infrastructure and announced plans to seek advice from Singapore to improve their economy⁴⁰. In the Cook Islands, improving economic opportunities becomes critical with the OECD to officially declare the Cook Islands a developed nation at the end of next year, ending its status as a developing nation⁴¹.

³⁵ Auckland Museum. "Research Projects: Pacific Collection Access Project." Last modified Accessed August, 2017. <http://www.aucklandmuseum.com/discover/research/research-projects/pacific-collection-access-project/about-the-project>.

³⁶ K. Emma Ng. "Reuniting the Past and Present: Interview with Maia Nuku." *ArtAsiaPacific* (March 7, 2017). Accessed April, 2017. <http://artasiapacific.com/Blog/ReunitingThePastAndPresentInterviewWithMaiaNuku>.

³⁷ Sotheby's. "Auction Results: See the Most-Coveted Works from Africa, Oceania & the Americas." Accessed March, 2018. <http://www.sothebys.com/en/news-video/slideshows/2018/africa-oceanic-americas-records-trends-consign.html>.

³⁸ "NZ to Be More of a 'True Partner' to Pacific" *Dateline Pacific*. RNZ, March 16, 2018, accessed May 22, 2018, <https://www.radionz.co.nz/international/programmes/datelinepacific/audio/2018636277/nz-to-be-more-of-a-true-partner-to-pacific-says-peters>.

³⁹ Mike Hosking. "What Return Does New Zealand Get for Splashing the Cash in the Pacific." *New Zealand Herald*. March 9, 2018, http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=12009354.

⁴⁰ Dateline Pacific. "Niue Looks to Singapore for Advice." *RNZ* (May 23, 2017). Accessed June, 2017. <https://www.radionz.co.nz/international/programmes/datelinepacific/audio/201844852/niue-looks-to-singapore-for-advice>.

⁴¹ Eleanor Ainge Roy. "Cook Islands Faces Its 'Worst Case Scenario', Being Granted Developed Country Status." *the Guardian*. October 8, 2017, <https://www.theguardian.com/world/2017/oct/08/cook-islands-faces-its-worst-case-scenario-being-granted-developed-country-status>.

Primary Research

Observation of events across New Zealand where Art & Design is being discussed.

To acquire knowledge about the current state of Pacific art I attended and observed events across New Zealand where Art and Design was being discussed.

A) Otautahi (Christchurch) - Nā Te Kore: From The Void. The 2nd Biennial Indigenous Design Conference, 2018.

Over the course of three days in March, I attended the Na Te Kore⁴² conference as a postgraduate speaker and researcher. If the overlapping areas of art and design were on a spectrum, this conference would lean more towards the design end. Hosted by Nga Aho⁴³ at Tuahiwi Marae the hui demonstrated Maori and indigenous design professionals now being represented in a wide range of design fields. When aligned together under the New-Pacific design region, work shown by Maori, Pākehā and Pacific practitioners provides a diverse range of design skills and greater opportunities for collaboration.

The event, held according to Kaupapa Maori values stood out in comparison to the other events attended as the most experiential, empowering and in-depth. New Zealand is the only place in the world to be able to hold a conference as a marae stay complete with waka ama (outrigger canoes) as the sun goes down over Rāpaki Marae. There is a growing interest from all designers present to grow relationships with other indigenous designers globally.

B) Poneke (Wellington) - Pacific Arts Summit.

Creative New Zealand (CNZ) is currently developing a Pacific arts strategy that will guide their support for Pacific arts over the next five years. I attended the first part of this process, the two-day 2018 Pacific Arts Summit⁴⁴ at Te Papa Tongarewa in March. This event leaned heavily towards the arts end of the 'art and design' spectrum to counter-balance data collected at the design-focused Na Te Kore conference.

Here, practitioners and CNZ shared common ground in wanting to clarify the area of 'Pacific' art. This definition is critical to how CNZ will fund Pacific art in the future with many Pacific artists commenting on an existing definition that was limiting. Contemporary Pacific arts practitioners can be found all over the world with a strong connection to ancestral Pacific roots visible in their practice. Meanwhile, in the area of Pacific Heritage Arts, the Pacific Arts Centre and the work of the Pacifica Mamas⁴⁵ demonstrates that support is needed not just for contemporary practitioners but for heritage arts practitioners doing great work locally and internationally.

Further information on my thoughts for the summit can be seen in my completed feedback form, see Appendix D.

C) Tāmaki (Auckland) - John Vea artist talk at Te Tuhi.

⁴² Na Te Kore. "Na Te Kore: From the Void Home Page." Accessed January, 2018. <https://www.natekore2018.com/>.

⁴³ Nga Aho. "Nga Aho Homepage." Accessed January, 2018. <http://www.ngaaho.maori.nz/index.php?m=2>.

⁴⁴ Creative NZ Art Council of New Zealand Toi Aotearoa. *Pacific Arts Summit*. Creative NZ Art Council of New Zealand Toi Aotearoa, 2018.

⁴⁵ Pacifica Arts Centre. "Who We Are - Our Story " Accessed March, 2018. <http://www.pacificaarts.org/who-we-are/our-story/>.

On March 10th, I attended artist John Vea's artist talk to accompany the work of his show "you kids should only experience this for a moment – don't be here for life like me" at Te Tuhi⁴⁶. Themes for this work included Pacific labour and employment in New Zealand and was made in response to his time working at the Bluebird factory. Here, Vea discussed the hidden Pacific face behind things we consume or purchase in New Zealand. When considering the sale of New-Pacific art and design, increasing the visibility of the practitioner becomes an important way to increase value and connection between craftsman and consumer.

Kōrero with New Zealand-based business experts Malcolm and Melanie Rands from Ecostore.

Ecostore⁴⁷ is an interesting case because it was founded to fund the work of the Fairground Foundation⁴⁸. This model involves two entities: a not-for-profit foundation alongside a philosophically aligned commercial business that then reinvests a portion of profits into the foundation.

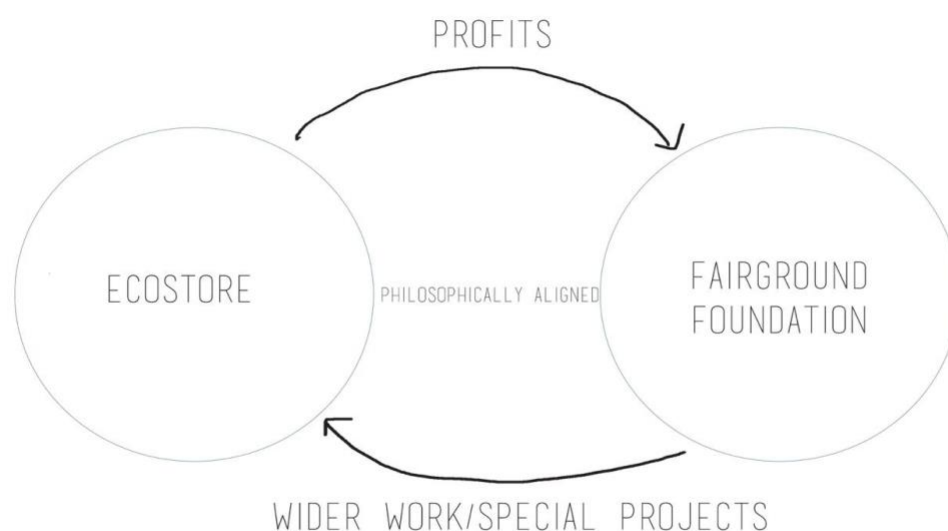


Figure 5. Visual representation of the Ecostore/Fairground Foundation business model. Data adapted from the Fairground Foundation 'About Us' page on their website. <http://www.fairground.org/>

Admittedly, this type of model places pressure on the business arm to be successful to fund the foundation. In the case of Ecostore's success, it enabled the Fairground Foundation to exist independent from a reliance on funding and allowed for an innovative approach to the foundation's governance.

Korero with Ecostore founders Malcom and Melanie Rands allowed me to draw parallels between the not-for-profit sector and the Pacific arts sector in its current state. Both are valuable but regularly under-

⁴⁶ Te Tuhi. "John Vea: "You Kids Should Only Experience This for a Moment - Don't Be Here for Life Like Me"." Accessed March, 2018. <http://tetuhi.org.nz/whats-on/exhibitiondetails.php?id=194>.

⁴⁷ Ecostore. "Our Story " Last modified 2018. Accessed March 16, 2018. <http://www.ecostore.co.nz/our-story>.

⁴⁸ Fairground Foundation. "Fairground Foundation Home Page." Last modified 2018. Accessed March 1, 2018, 2018. <http://www.fairground.org/>.

funded sectors, often administered by passionate but cash-strapped committees and organisations. A disruptive model in the Pacific arts sector would have to be based on a strong kaupapa and look for ways to innovate how it achieved the bigger work aligned with its values.

Vananga with Cook Islands-based practitioners: Carvers, Tivaevae makers and contemporary artists.

I wanted to identify the ways Cook Islands-based practitioners are currently selling their work and any challenges they face in the process. Therefore, I joined practitioners in Rarotonga to conduct a range of vananga (conversational learning) methods.

My research revealed that Rarotonga-based practitioners often rely on selling their work to a local market. International opportunities to sell do exist for practitioners and are often preceded over by an intermediary that works on a percentage of profits received for the sale. International opportunities to sell are limited, with all practitioners interviewed that have shown work internationally expressing an unhappiness with how their work was sold, represented or seen in some way. A single online marketplace Airbnb does not exist for this work in Rarotonga.

All practitioners spoken to as part of this research confirmed the existence of complex and wide networks to other people making similar work. Traditional practitioners showed strong connections to specialist groups in the Pa Enua (outer islands of the Cook Islands). Contemporary practitioners also demonstrated a network of fellow practitioners in New Zealand and internationally. A simple table of findings is provided in Appendix D.

DISCUSSION & RECOMMENDATIONS

From these findings a number of questions begin to emerge. These questions are used in this section to act as provocations for discussion. I follow this discussion with recommendations for a business model based on Tivaevae methods that would transform the way Pacific art is sold, seen and represented globally.

- Why define a New-Pacific contemporary space for art and design?

A contemporary space for this region enables New Zealand and Pacific practitioners to establish common ground and redefine a symbiotic practice on their own terms. A New-Pacific design movement would reflect the changing New Zealand/Pacific identity through art and design and respond to the desire of Pacific practitioners and Creative New Zealand to contribute to a complex definition of ‘Pacific’ art.

- What if New-Pacific art and design was inclusive of the perspectives of indigenous practitioners?

The range of indigenous practitioners found within the realm of New Zealand demonstrate a rich diversity thanks to resident Pacific communities found in the islands of Tokelau, Niue and the Cook Islands. Aligning them within a ‘New-Pacific’ region alongside Tangata Whenua practitioners from Aotearoa would establish a culturally diverse and collectively stronger entity on a global stage.

- How would the alignment of indigenous practitioners be advantageous for business?

Like design from Scandinavia, this alignment would create a strong brand identity to present to a global market while at the same time maintaining unique country-specific styles. New-Pacific design would represent a broader, better connected Pacific region inclusive of the perspectives and practices of indigenous Pacific practitioners as design professionals.

- What opportunities does a New-Pacific region for art and design present for Tangata whenua practitioners?

Classified as ‘Oceanic’, alongside indigenous cultures from Africa and the Americas in museums and the secondary art market, the work of Indigenous practitioners finds common ancestry within a New-Pacific design movement. This aligns the success of Pacific art as complimentary to the success of Maori art in New Zealand and suggests a way for an increase in government spending in the Pacific to demonstrate value to New Zealanders. Where Pacific art flourishes, there are increased opportunities for Kuki Airani Maori practitioners to gain international experience across the New-Pacific region and develop shared design skills based on shared cultural values.

Using Tivaevae to design a business model for New-Pacific Design:

The five key values outlined in the Tivaevae methodology form the basis of my recommendations for a business model that would transform the way Pacific art is sold, seen and represented globally.

They are:

- Tu inangaro: The relationships that are formed as part of the development process
- Taokotai: The types of collaboration that might emerge from these relationships
- Akairi kite: How shared vision is developed through tivaevae, and may inform New-Pacific Design
- Uriuri kite: The reciprocity between artists and the business model
- Tu Akangateitei: The mutual respect that underpins this model

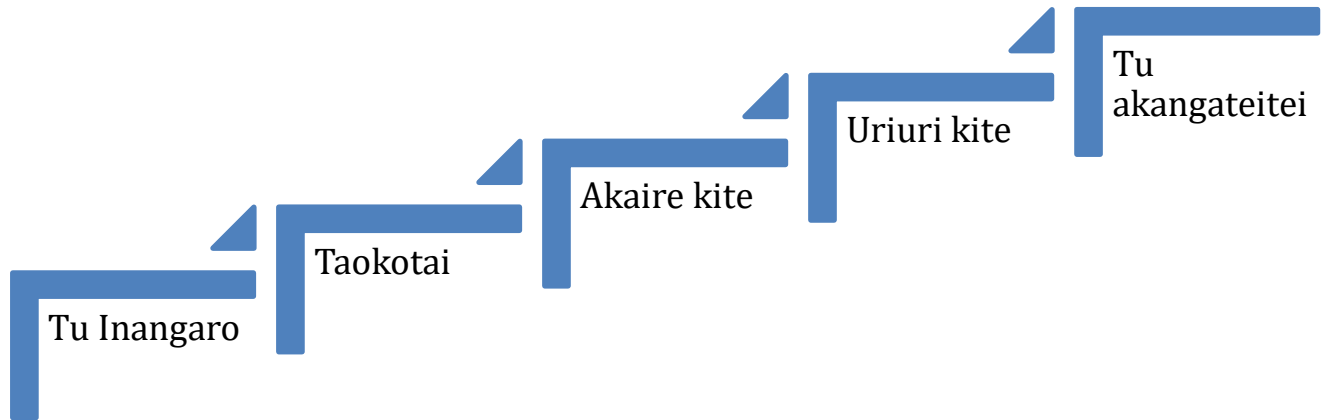


Figure 6. A tivaevae model for gaining knowledge.

Tu Akangateitei (Respect): Defining a specific, contemporary space for a New-Pacific design movement based on respect.

A New-Pacific design movement would contribute to the development of a robust definition of Pacific art that is fluid, inclusive and non-limiting. A contemporary space allows for new guidelines to be developed and barriers to be broken that are borne out of existing values associated with Pacific art. Within this new space, new rules of conduct can be established for businesses that will inform the sale and purchase of this work.

Uriuri kite (Reciprocity): Developing reciprocity through a Fair Trade system

Fair payment in return for fine examples of New-Pacific design allows this work to enter the marketplace as the work of skilled and valued practitioners. Transparent, Fairtrade principles would set new standards in this region for the sale of art and design. A Fairtrade business would align with the work of larger global entities making positive impacts in communities.

Tu inangaro (Relationships): Establishing a global marketplace for New-Pacific art and design

A New-Pacific design movement begins and thrives online. This would position this business in the area of tech-development and serve as a way for the Pacific diaspora to connect to their ancestral homes. Raising the profile of practitioners behind the work allows a global audience to develop relationships with practitioners from these far flung corners of the Pacific. An online business would also appeal to the high number of tourists that frequently visit say, New Zealand or the Cook Islands to purchase fairly traded, fine examples of art and design from these places even after they've returned home.

Taokotai (Collaboration): Growing stronger relationships between indigenous practitioners within the Realm of New Zealand and beyond

A Fairtrade, online marketplace that collates the work of Maori, Pākehā, Niuean, Cook Island and Tokelauan practitioners does not currently exist. A business that would align this work, then drives opportunities for collaboration among practitioners from this region. Being new, a New-Pacific design movement allows for fluidity and evolution. Today a New-Pacific design movement may begin with indigenous practitioners in the Realm of New Zealand however, in future this kaupapa and business could be rolled out to include work from the wider Pacific and Asia-Pacific regions.

Akairi kite (Shared vision): A true partnership with New Zealand for New-Pacific art and design

A strong relationship with New Zealand would be key to the success of a business that sold art and design from indigenous practitioners within this region. New Zealand offers increased access to tech-development, shipping and handling, business incubation and investment. A successful New Zealand based business that operated an online, Fairtrade marketplace for New-Pacific design would demonstrate commercial success between New Zealand and the Pacific.

CONCLUSION

Today, the artist and designer faces more on his plate than ever before. The responsibilities of branding, social media, funding applications, further education and even tax obligations exist in addition to a Pacific creative practice.

This research set out to learn more about what challenges and opportunities Pacific practitioners face within the current state of Pacific art. My experience and interest as a strategic designer situated my project on the cusp of design and business practice, therefore I drew on the current state of Pacific art to design a business model that responded to the identified challenges and opportunities.

I conducted primary research to gain a deeper understanding of challenges faced by Pacific art and design practitioners based in New Zealand as well as challenges faced by Pacific practitioners based in Rarotonga. Limiting my primary data-collection to just one of the Pacific island nations in free association with New Zealand was cost-effective and served as a sample collection of data from one of the nations that share the same relationship. However, I believe there is room for this research to be expanded upon, to include Niue and possibly the wider Pacific.

A Tivaevae material practice formed a concept to bridge gaps in my epistemology that placed me outside of Cook Island-based communities of practice. This concept allowed for robust data-collection that consisted of Kaupapa Kuki Airani methods such as group vananga (meaningful conversation), individual korero (talking) alongside participatory action research inherent in Tivaevae methodology. This project demonstrates that Tivaevae methodology, originally developed for education is a methodology that provides new perspectives to both design and business research. There is room for a Kaupapa Kuki Airani research approach to be further developed with consideration given to the Cook Island Maori words assigned to its methods.

Significant findings from this research signal a desire from New Zealand government to build stronger relationships with the Pacific through foreign aid and investment. This interest is also reflected in the arts sector with the creation of the first Pacific arts strategy by Creative New Zealand. Distinguishing a contemporary New-Pacific design movement establishes a space for indigenous practitioners in this region to act as a bridge between New Zealand proper and its Pacific neighbours based on material practice.

This material practice then, taken to a global marketplace via an online platform for the Fairtrade of fine examples of New-Pacific design, could grow to become an example of commercial success between New Zealand and the Pacific. Developing an ethical, transparent business model would enable the business to scale independently, or to assist the global aspirations of larger entities such as NOVICA or National Geographic ventures to expand into the Pacific region. Investment or alignment with a larger business would make New-Pacific design available to an existing global marketplace and provide New-Pacific practitioners with access to micro-finance loans.

A review of Pacific art in different sectors revealed the value of engagement with communities associated with objects for display and for sale. This research is important when we reflect on the unique challenges faced by Pacific practitioners in this region. A growing Pacific diaspora means a decline in cultural practice and language and Environmental issues mean Pacific practitioners face design challenges that threaten the availability of materials and production in times of natural disaster.

Throughout all of these findings, art and design remain an elegant solution for expressing the cultural, political and economic shifts that are taking place in this region. The innovation of business models in other sectors prove that ethical business can be profitable and make change for the better. It is my belief that this can be applied to the area of Pacific arts to create a profitable business model for New-Pacific design that would fund the larger work of a philosophically aligned larger entity that worked to provide further education, increase opportunities to show Pacific art and design, raise the profile of Pacific practitioners and improve economic empowerment opportunities.

GLOSSARY

Vagahau Niue; Niuean language

Kuki Airani; Cook Islands Maori word for Cook Islands

Tivaivai/Tivaevae; Polynesian style quilting and embroidery from the Cook Islands

Tifaifai; Regional style of tivaevae from Tahiti

Vananga; Conversation or conversational learning.

Korero; To talk informally and openly

Tu inangaro; Relationships

Taokotai; Collaboration

Akairi kite; Shared vision

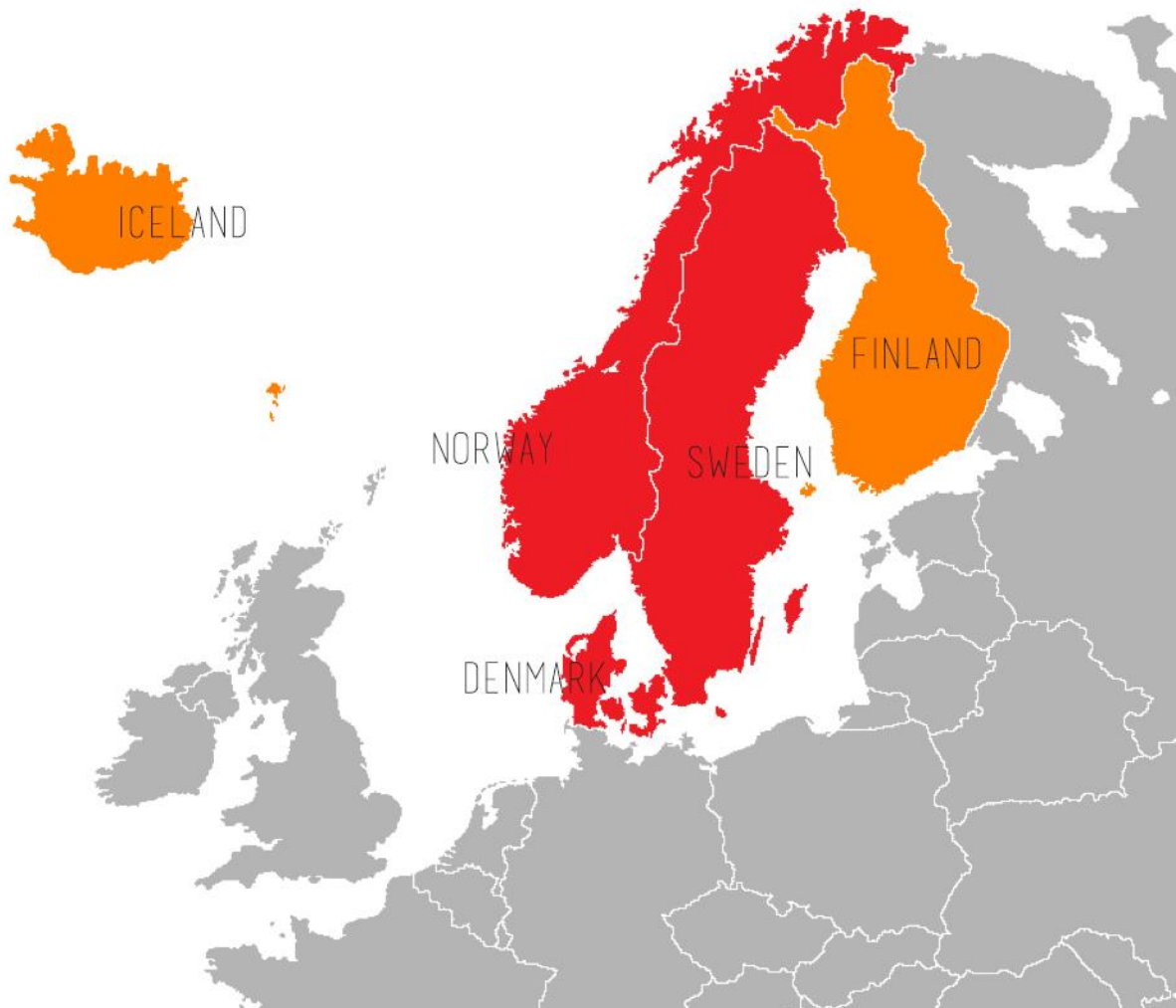
Uriuri kite; Reciprocity

Tu Akangateitei; Respect

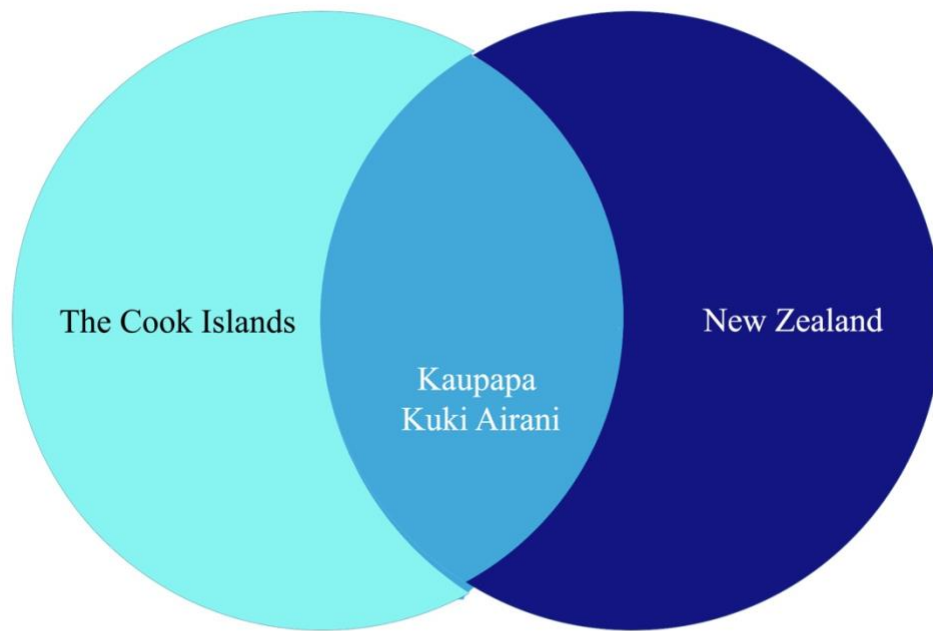
APPENDICES

Appendix A: Combined regions that represent the area of Scandinavian design

Scandinavian design is a design movement characterized by simplicity, minimalism and functionality that emerged in the early 20th century, and which flourished in the 1950s, in the five Nordic countries of Denmark, Finland, Iceland, Norway, and Sweden.



Appendix B: Map of contexts considered to inform a Kaupapa Kuki Airani



A Pacific perspective that includes New Zealand

- History
- Indigenous peoples
- Citizenship
- Opportunities for trade and enterprise

Appendix C: Example of the conceptual development underlying the tivaevae material practice



Pouarii 'Palmette', 2017



Matisse 'Palmette', 1947



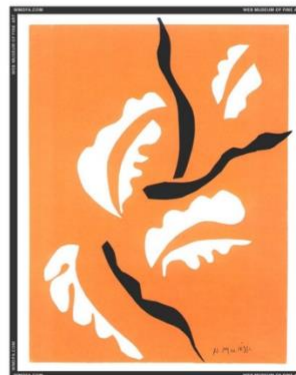
Cutting process for 'Negro Boxer', 2018



Matisse 'Negro Boxer', 1947



Sewing process for 'Acrobatic dancer', 2017



Matisse 'Acrobatic Dancer', 1949

Appendix C: Pacific Arts Summit Feedback form



Towards a new Pacific Arts Strategy

Ngā mihi nui ki a koe – thank you for taking part in our strategy talanoa today.

Additional thoughts you might have, either as the

email a copy to: strategy@creativenz.govt.nz



1 Gambling in Pacific communities

- I would like to position Pacific people at the core of Pacific Art.
- How can Art be used to answer/soothe some of these issues?
- As Pacific artists examine their relationship with organisations like CNZ, how can CNZ examine their own relationship with lottery grants? How can Pacific Arts help CNZ to do that? How can you help Pacific practitioners out of the 'dependence on funding' cycle? How well are your own investments doing? Ready to 'go it alone' yet?



2 What is YOUR relationship w/ Pacific artists you fund?

- How many practitioners stood up and said "CNZ funded my project in 2010, when we just needed 2k more to...."? None.

WHY?

How can we hear those stories? Give those stories a platform. Show that stuff!

WHAT IS IT ABOUT CNZ relationships that keep it as a side-piece? CNZ gets the Facebook mention, the tweet thanks, the logo on the pamphlet but it's not the kind of relationship artists are proud of, and speak about voluntarily. What can this teach CNZ about the application/reporting process? By the end it's a bit unpleasant, tang. How can CNZ be a more trusted brand?

(please turn over)



TOUGH CALLS

- I'd take less talanoa if Pacific Arts got to reinvest that money into community issues/relevant projects for Pacific people.
- I don't think the break out groups were a good call, sorry! The stakeholder

one was..... ~~wasn't~~ a room full of passionate, creative practitioners. Hearing their ^{passionate} contributions distilled into dry, stakeholder jargon was, weird.

The presentations on stage were long + bringing the whole group up to stand there made me, and most people up there, lol.



It would be amiss of me not to say a heartfelt, kuki airani Meitaki ma'ata and thank you! For your hospitality, your time, great vegetarian options at lunch! - So delicious.

To the CNZ staff who ran around with mics, ~~and~~ CEO who sat in and co-ordinated a session, the representatives, who ^{stood on stage} There is something quite special about having Pacific people in one space. I think it's part of why we

love to have family reunions. I ~~was~~ attended as a researcher completing a Master of Cultural + Creative Practice at AUT and got lots of stuff, insights, thank you. It was worth it just to see:

DAY ONE:



• Fuimaono's Wing tip shoes. - Pasifik Sisters Fashion Activists opening curated by Nina Tonga!

• The absolute goddesses Angela Tiatia, Rosanna Raymond + Ani O'Neill.

• Evotia Tamua launch a new book 'So Many Islands' at Unity books



DAY TWO:

As proud as I am to meet some of them, know some of them even be related to some of them - I choose to put my faith in the Pacific Island people working at CNZ like Caren Rangī, Catherine George, Makuta Urale and any others I ~~may~~ have missed. I am proud to see you do this work and believe in you. Thank you too, for your service to Pacific Arts both in New Zealand and overseas.

Thank you again. Please leave this form at the Info Desk or email a copy to:
strategy@creativenz.govt.nz

Kia Mauuia!

Pouarii Tanner
potanner@gmail.com

Appendix D: Table representing data collected from practitioners in Rarotonga.

Participant	Craft	Frequency the participant produces work to sell	Market sold to	Number of other practitioners known to be practicing the same craft	Does the participant depend on this income?
A	Tivaevae	Not often, considers themselves still learning	Local market, not regularly	At least 12. Joins 2-3 other communities of practice on the island that have roughly 6-7 practicing members each.	No.
B	Weaving	Regularly produces work to include in group fundraising efforts.	Local market, Fairly regularly	Originally from the Pa Enua (Outer Islands) is part of a community of 12 other Rarotonga-based practitioners from this outer island with strong connections to skilled practitioners back home.	Not personally, but the craft group the participant belongs to, and contributes work to does.
C	Tivaevae	Regularly produces work but not always to sell.	Local market fairly regularly, occasionally shows work overseas and less regularly sells work internationally	Leads a community of practice with 6-7 other practitioners who regularly attend	Not financially. Although a small family business does depend on the output of this practice to sell.
D	Carving	Fairly regularly	Local market via a retail shop	Learnt to carve in Rarotonga prison. Cited the prison as a place that trains practitioners to produce ukuleles and carving as part of its rehabilitation program.	Yes
E	Textile art	Regularly	Local market, occasionally internationally via private sale	A practitioner for many years, has a wide range of networks across the Pacific, in Rarotonga and New Zealand.	Yes
F	Carving and Sculpture	Regularly	Local market, International commissions	A well respected carver both internationally and locally	Yes

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