

Global Citizenship from a Māori Perspective

A teaching unit on understanding, knowing and acting as global citizens from a Māori perspective

By Alicia Poroa

Year

Y9–Y10

Level

Level 4 and/or Level 5

Duration

Approx. 5 weeks
2 hours per week

Learning areas

Social Sciences, Art,
Technology, Health

Inquiry focus

Global citizenship
from a Māori
perspective

Description

In this series of learning experiences, we will be developing mindsets for understanding, knowing and acting as global citizens from a Māori perspective in an authentic way. Consequently, these experiences invite opportunities to be positive partners in Te Tiriti o Waitangi.

Key understandings, knowledge & actions

- Engage students in the Māori values of Manaakitanga, Whanaungatanga, Rangatiratanga and Kotahitanga, based on the Mauri Ora Framework
- Understand the importance of building and maintaining mutually respectful relationships
- Raise awareness about the importance of upholding Indigenous values in the creation of global futures



Global citizenship from a Māori perspective

Kia ora kaiako mā!

I am really pleased that you have decided to engage with this unit about global citizenship from a Māori perspective. By bringing this unit to the classroom, you are contributing to efforts to uphold Māori values and the principles of Te Tiriti o Waitangi in our learning environments.

This teaching unit is composed of the following learning experiences:

1. **Whakawhanaungatanga – Getting to know self and each other:** In te ao Māori, building a relationship starts with mihi whakatau or pōwhiri. This learning experience is not a mihi whakatau, however, it echoes the Māori value of the importance of knowing who is in the room/space and understanding where they are from. Whakawhanaunga (building relational trust) is the foundation for developing creative courage, as it helps to set the scene for enabling voice, risk taking and creating the safe conditions for nourishing global citizenship. In this learning experience, the 3minute *Belonging* exercise is an opportunity to express who we are and how we feel belonging to a group or an environment. This learning experience also helps the ākonga to develop further their understanding of themselves, to be self-reflective and to become aware of their biases and positionality. In doing so, we help them understand and approach global citizenship from a Māori perspective.
2. **Identity and mahi toi:** This learning experience explores how Ngāi Tahu, Ngā Puhī, Ngāti Kahu Artist, Priscilla Cowie, creates artworks that reflect her relationship with identity as Ngāi Tahu, Ngā Puhī, Ngāti Kahu Māori. This exploration of Priscilla's art process and projects offers the learner insights into understanding and knowing Māori identity, Māori whakapapa and the interwoven relationship tangata Māori have with Te Taiao (natural world) and their own identity. Through this learning experience, ākonga develop their own understanding and/or awareness

of how Māori see themselves in relation to others and to the world. The artists' projects are embedded into the landscape to reflect the relationship tangata Māori has with the land. (For the purpose of this learning series, undertaking these projects also exemplify taking social action for Global Citizenship.)

3. **Te Kete Aronui:** The final phase of this unit invites the learners to explore their own identity through a Māori perspective as a source for inspiring the development of a collaborative artwork. The learners will use a matrix to help them deepen their understanding of the Māori values of Manaakitanga, Kotahitanga, Rangatiratanga and Whanaungatanga and Tika/Pono/Aroha by applying these to their art design process.

Before embarking on this unit, I encourage you to reflect upon the following questions as you develop your lesson plan:

- What actions can I take to ensure that the perspectives of tangata whenua Māori are heard, seen and valued in ways that realise equity?
- How might my identity, my heritage and my locality place me in relation to tangata whenua Māori (nationally) to mana whenua Māori (locally)?
- What are the implications of my identity that inform my role in Te Tiriti partnerships with tangata whenua Māori (nationally) and with mana whenua Māori (locally)? If students are tangata Māori, where are they from, and how does this implicate their relationship with the mana whenua?
- Why is the distinction so necessary for positive Te Tiriti partnerships?
- What does global citizenship mean for Māori, as the tangata whenua of Aotearoa? Are “tangata whenuatanga” and “global citizenship” compatible notions? What are some of the key parameters that global citizenship education needs to take into account in order to be responsive to the rights and responsibilities of first nation people globally?

Ngā mihi nui,

Alicia

Glossary of terms

- **iwi:** extended kinship group, tribe, nation, people, nationality, race – often refers to a large group of people who are descended from a common ancestor and associated with a distinct territory.
- **Mauri Ora:** guiding framework for [Global Citizenship Education developed by Sonja Macfarlane](#) (2019) that has been developed and adapted from the [Educultural Wheel](#) (MacFarlane, 2004), based on the values of Manaakitanga, Rangatiratanga, Kotahitanga and Whanaungatanga.
 - The value of **Manaakitanga** refers to the understanding of the hosting rights and obligations extended by the Indigenous guardians: working in ways that build and maintain mutual care and respect.
 - The value of **Rangatiratanga** refers to respecting the stewardship, authority and self-determination rights of the Indigenous guardians: working in ways that uphold the local leadership, authority and status.
 - The value of **Kotahitanga** refers to respecting the need to work collaboratively and reach consensus with the Indigenous guardians: working in ways that encourage cooperation and unity.
 - The value of **Whanaungatanga** refers to acknowledging the need to build strong and productive partnerships with the Indigenous guardians: working in ways that promote mutually respectful relationships

When these values are all present and enabled, the resulting condition is **Mauri Ora**: a sustainable, safe and healthy society that nourishes all citizens.

- **Ngā Puhi:** tribal group of much of Northland, sometimes written as one word, i.e. Ngāpuhi.
- **Ngāi Tahu:** tribal group of much of the South Island, sometimes called Kāi Tahu by the southern tribes.
- **rangatahi:** the younger generation, youth.

Glossary of terms

- **Te Hui Whakatika:** Māori model that creates a framework for guiding hui based on key Māori values: *pono* (adjective – true, valid, honest, genuine, sincere; noun – truth, non-fiction, validity); *tika* (verb – to be correct, true, upright, right, just, fair, accurate, appropriate, lawful, proper, valid; noun – truth, correctness, directness, justice, fairness, righteousness, right); and *aroha* (noun – affection, sympathy, charity, compassion, love, empathy). As Sonja Macfarlane states, “for tangata (people), cultural constructs such as tika, pono, and aroha are deemed central to guiding interactions with and between people so as to achieve an inclusive and accepting society”. Working through this unit, ākonga create an artwork to develop and reflect their understanding and awareness of tika, pono and aroha. Doing this will help them appreciate, know and act as global citizens from a Māori perspective.
- **tūrangawaewae:** domicile, standing, place where one has the right to stand – place where one has rights of residence and belonging through kinship and whakapapa.
- **whakapapa:** genealogy, genealogical table, lineage, descent – reciting whakapapa was, and is, an important skill that reflects the value of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. Whakapapa is central to all Māori institutions. There are different terms for the types of whakapapa and the different ways of reciting them including: *tāhū* (recite a direct line of ancestry through only the senior line); *whakamoe* (recite a genealogy including males and their spouses); *taotahi* (recite genealogy in a single line of descent); *hikohiko* (recite genealogy in a selective way by not following a single line of descent); *ure tārewa* (male line of descent through the first-born male in each generation).



Learning experiences

1. Whakawhanaungatanga: Getting to know self and each other

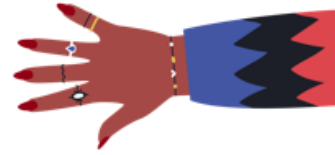
This learning experience creates an environment conducive to understanding and empathising with each other so that we can collectively develop the knowledge, awareness and understanding we need to be able to work together.

2. Identity and mahi toi

This learning experience examines how Māori perspectives on identity that connect to the past, present and future, to the environment, and to the place where you originate can be expressed and explored through art.

3. Te Kete Aronui

In this learning experience, ākonga co-design and co-construct a prototype for an artwork that expresses their identities and the identities of the Mana whenua where their school is located.



Description

This learning experience creates an environment conducive to understanding and empathising with each other so that we can collectively develop the knowledge, awareness and understanding we need to be able to work together. By bringing our awareness to the place where we stand, based on our whakapapa, our whānau and our culture, we can understand our position in relationships as global citizens, from a Māori perspective.

A kaupapa Māori way of beginning a relationship in a public setting can be through pōwhiri or mihi whakataū. In these ceremonies, there are particular protocols which must be followed, and introductions are made. These involve the sharing of pepeha, which include the identification of whenua (land), through mountains, of moana (sea) and waterways through oceans and rivers and of waka (canoes), on which ancestors arrived. Once these introductions through ceremony have happened, the relationship is built on this understanding of where the parties come from. If you are the manuhiri (guest), then your role as a global citizen is to respect the ahikā (rights and relationship to the lands) of the people who are hosting you (the mana whenua). This acknowledgement of ahikā extends to Māori who are within Aotearoa New Zealand yet are outside their own tribal territory, as well as to those who are beyond the borders of their own country and so on. A mutually respectful relationship for Māori is based on an understanding and awareness of where you are from and what your position is in relation to the land on which you are standing.

Key concepts

- Cultivating Whakawhānaungatanga
- Building relational trust

Learning outcomes

- Express who we are and where we are from, and reflect on and share what generates feelings of belonging or alienation.
- Listen to and empathise with others.
- Share the stories of others in the group.
- Design a taonga (gift) for another person with an understanding of what belonging is for them.

Materials

- Copies of [3min Belonging Sentence Starters](#) (one per ākonga)
- Copies of [3min Belonging Empathy Map](#) (one per ākonga)
- Recording devices
- Scissors
- Pens, pencils and felts
- Materials for designing and making the taonga (e.g., paper – all shapes, sizes, grades and colours – tape – masking tape, cellotape – plasticine, modelling clay, blu tack, popsicle sticks, kebab sticks, twigs, pipe cleaners...)

Resources

- [3min Belonging](#) materials (for kaiako)

Learning sequence

Activity 0. Karakia

Start the class with a karakia.

Activity 1. Mihi whakawatea

Share circle, introducing who you are, if you have/know your pepeha. *As the kaiako, you can start with your own pepeha.*

Activity 2. 3min *Belonging* exercise

Find a quiet space to do this activity. Give one copy of the [3min *Belonging* Sentence Starters](#) and [3min *Belonging* Empathy Map](#) worksheets to each ākonga and something to write with or a digital recording device (phone, iPad, tablet, camera...). Students, working alone, complete the sentence starters with their own responses.

NB: This activity takes longer than the '3 minutes' in the name of the exercise. It can take more like 10 minutes, however, it is designed so that ākonga are not overthinking it. Encourage them to try to remain at the surface and respond to the sentence prompts as they appear in their minds. These can be written on the handout and/or recorded directly into a file.

Activity 3. A taonga for your partner: designing with empathy, understanding and awareness

Share:

- Ask your ākonga to choose peers, and ask them to take turns either sharing their recording with or read their completed [3min *Belonging*](#) sentences to their partner.
- Ask the *listening* ākonga to use the [3min *Belonging* Empathy Map](#) and the prompts to take notes.

Create:

- Using the knowledge that the ākonga have gained from listening to their partner about how they feel that they belong, their task is to design a taonga or a special tool that helps their partner feel like they belong when they arrive into a new school and/or a new classroom.

Offer a number of resources like scrap paper, masking tape, pipe cleaners, recycled items – boxes, magazines, newspaper, plastic bottles – anything that can easily be provided in the classroom. Blu-tack and/or

modelling clay or playdough are great. It is really important to include materials that can bind things, as well.

Give:

- Ask the ākonga to give the taonga to their partners and to share with them what the taonga is and what their thinking was behind making it.

Share:

- Ask the ākonga to share back with a group or the class what their partner made for them.

Beyond the learning

Extension activity 1

Activities 2 and 3 can be replicated when you have guests or new students joining your classes. They can also be used to create acts of kindness for organisations, whānau (family), staff or a younger group of tamariki (children).

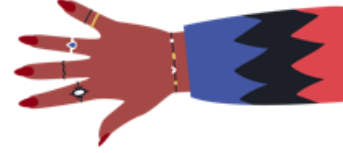
Extension activity 2

Design and make an experience for someone or a community group. Create a lunch time whanaunga group to help people who are feeling alienated.

Further resources

- Website link: *Tools to Break Status Quo Rules of Education (and Beyond)*
<http://www.designschoolx.org/your-tools>

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Description

This learning experience examines how Māori perspectives on identity that connect to the past, present and future, to the environment, and to the place where you originate can be expressed and explored through art. The act of art making and doing as an expression of understanding one's own identity creates opportunities for understanding the perspectives of others, for cultivating positive relationships across borders and for sharing stories of how Māori see themselves and their relationships with the people, society and the environment.

Key concepts

- Art as an expression of identity
- The embedding of Ngāi Tahu stories into the landscape of Te Waipounamu and throughout the world as an act of preserving whakapapa and disrupting the marginalising effects of colonisation and as a tool for transformational change
- Recognition of the strength of having connection through whakapapa as a tool for understanding connections between cultures

Learning outcomes

- Take a Māori perspective to our conception of identity and visually explore ways of expression that could depict a part of our story, a part of or all of our whakapapa.
- Understand the relationship between people, the environment and the place of tangata whenua Māori and see how those connections are lived through whakapapa of the past and manifest in the present.

- Recognise how one's own story of identity through whakapapa can be expressed through art and how that journey of that expression can build relationships with different people, cultures, locations, te taiao and ourselves.
- Reflect on how having a perspective of whakapapa Māori can help enhance relationships.
- Know and understand that being Māori is knowing your identity through whakapapa. Knowing your identity through whakapapa means that you know what whenua you come from, the special geographical features that your iwi and hāpu connect to – usually a maunga (mountain), an awa/moana (waterway), a home marae and a waka (sea faring craft) – all of which will have a story that links to their people's history.

Materials

- Music to accompany creative practice. I always try to have some pre-selected music to accompany creative tasks. Given the Māori context, I would add a layer of decolonising with the music selection. Spotify has a te reo Māori mix, and I have created a reflective playlist and an active playlist that can be found using the search terms below:
 - d.x Aotearoa takatāpui Active
 - d.x Aotearoa takatāpui Reflective

Resources

- Video: *Ngā Ringa Toi o Tahu – Priscilla Cowie – Series Trailer*.
<https://www.youtube.com/watch?v=iuDiE2Zhsv8>
- [Worksheet 1: Notice and Reflect: Observation tool](#) (one for each ākonga)

Learning sequence

Activity 0. Karakia and mihi

Activity 1. Your kararehe

Select:

- In this activity, the ākonga will identify a species of flora or fauna that they connect to through their whakapapa, either in Aotearoa or elsewhere in the world, depending on the young person's heritage. They can also consider the flora and fauna that is local, should you wish to connect to the mātauranga of mana whenua – the local knowledge of the land and iwi. Important: tell the ākonga to not share with anyone the species that they have selected.

Alternatively, you can present a selection of objects/pictures that represent nature (preferably relating to the place where you are located) and each ākonga can select one that resonates with them.

**Te Reo Māori Extension Opportunity: Add a te reo element to this option by presenting these objects/pictures with the Māori names or doing a matching task between the objects/pictures and te reo kupu. Another option could be to have students research whakatauki or whakatauāki that have some relationship to the species.*

Research:

- Once the ākonga have selected a kararehe (animal) that resonates with them and that is specific to the area where they live or are from, ask them to create a small explanation of why they chose this kararehe and what that animal means to them in relation to their identity. Ask them to research further the relationship that the species they chose has with tangata whenua Māori and to the location.

Connect:

- Now the ākonga will explore the movement, nature, qualities and habitat of the kararehe they chose to draw, make or perform the actions of this kararehe. The ākonga will connect with kararehe by thinking about its qualities, movement, nature, etc. For this process, consider asking them

questions such as: If this kararehe was related to me, how would it be related? Would we be related because it lived in my awa/river, maunga/mountain, moana/sea? Would we be related because my ancestors hunted and gathered for it? Would we be related because it is endangered? How might you describe its physical features? Is it predatory?

Share:

- Once the ākongā have selected and done research about their species, they create a movement or body shape that depicts their species. As a class, do a sharing and guessing round of the species.

Express:

- The ākongā create some movement that tells a short story about the qualities of the species, draw the movement and share it with a partner. Discuss: Why did you select this one? What did this mean to you? Did you have a connection to it? Why/Why not?

Activity 3. Artist Priscilla Cowie

Watch:

- Watch the [video of Priscilla Cowie](#)

Answer:

- After watching the video, individually and/or in pairs, respond to the prompts included in [Worksheet 1: Notice and Reflect: Observation tool](#)

Activity 4. Identity mind map

Create:

- Ask the ākongā to create an identity mind map diagram of themselves. This is most effectively done on a larger piece of paper/A3 poster size,

using felts. Ask them to include a pepeha if they have one and to place themselves in the centre and then label each connecting circle with aspects of their identity (cultural, age, social, whānau/family, sports, hobbies, special things, whakapapa/heritage).

- Ask the ākonga to step out from their identity map, by literally stepping back. Map out the values, actions, clubs, teams, social networks that are connected to each identity.

Share:

- Ask the ākonga to pair up to share their identity maps. Ask them to select one aspect of their identity that they wish to share with their partner.
- Ask the ākonga to merge their two identity aspects and create a short 30 second role play that represents the two. Without giving any explanation, they will then share the role play with the class. The class guesses what the identities might be and then the peers reveal.
- Aiming to make a connection between different aspects of identity, the pairs are to name and describe how they made that connection and what the connection is.

** Note for the kaiako/teacher: be mindful and aware of rangatahi Māori who are in your class. Take the time and care not to assume either way whether they know their whakapapa. I suggest that unless they have given you permission or you have noticed they have a mihi during whakawhanaunga, please do not expect them to know nor expect that they should be the beacon of knowledge for the class. This will depend entirely on your awareness and relationship to them. With the best of intentions, we can be tempted to place our Māori rangatahi in a position of knowing things mātauranga Māori as a gesture of honour. However, depending on the young person's experiences, this can unintentionally exacerbate the adverse effects of colonisation that we are attempting to address through this mahi. Quiet one-to-one acknowledgement and conversational check-ins are important, as are the deliberate actions of engaging positively with mātauranga Māori. Māori ways of knowing are important for transforming the colonising effects for rangatahi Māori and for all other people.*

Regardless of whether or not there are rangatahi/young Māori people in your class, this teaching note can prompt useful considerations for both kaiako and ākonga; it could generate a discussion about the effects of colonisation, of the impacts of the loss of language and the loss of cultural knowledge and identity. Being mindful of responses in the room may shed light on how you develop the unit.

Beyond the learning

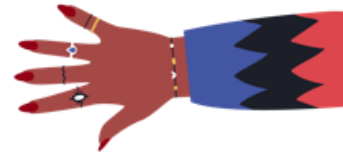
Extension activities

Have ākonga explore the local environment, do research to find out who the mana whenua in your rohe (area) are, visit the marae in your rohe, further investigate flora and fauna that are locally connected to where your kura/school is. Ākonga can also research the histories and cultures of their two identities, identify connections, and create a stop motion montage using Lego, play dough, collage or illustration that explores a particular connection between their histories.

Further resources

- Video: *Tuna – Ngāi Tahu Mahinga Kai.*
<https://www.youtube.com/watch?v=JDldIY5XZ88>

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Description

In this learning experience, using [a matrix of Te Hui Whakatika and the Mauri Ora model](#), ākonga co-design and co-construct a prototype for an artwork that expresses their identities and the identities of the Mana whenua/Indigenous guardians of the land where their school is.

**Note for the teacher: To conduct this learning experience, you will need to have researched and/or communicated with your local mana whenua to have learnt from them a story/history or many stories and histories to share with your ākonga.*

Key concepts

- Perspective taking
- Self-evaluation through a te ao lens
- Māori values
- *Te Hui Whakatika* model for meeting
- *Mauri Ora* model of global citizenship from a Māori perspective

Learning outcomes

- Apply Māori values and concepts to create an artwork that expresses one's own identity and the relationship students have with local Indigenous people and their knowledge
- Understand and engage with *Te Hui Whakatika* and the *Mauri Ora* model for global citizenship from a Māori perspective

Materials

- [Copies of Worksheet 2: Mauri Ora Framework \(one copy for each ākonga or each pair of ākonga, depending on the students\)](#)

Resources

- Article: *He raraunga o te ao - Global Citizenship: A Māori Perspective* by Macfarlane (2019). <https://www.nzcer.org.nz/nzcerpress/curriculum-matters/articles/he-raraunga-o-te-ao-global-citizenship-m-ori-perspective>
- Example of an art installation from Matapopore ki Ōtautahi, Ngāi Tūāhuriri mana whenua: https://matapopore.co.nz/wp-content/uploads/2020/11/1124_CRCL_MP_Nga-Whariki-Manaaki.pdf
- [Worksheet 2: Mauri Ora Framework \(for kaiako\)](#)

Learning sequence

Activity 0. Karakia and mihi

Activity 1. Mauri Ora

- Introduce the [Mauri Ora framework](#). This framework is a matrix that combines the Māori model for meeting – ‘Te Hui Whakatika’ – (see Glossary of terms) and the Māori model for global citizenship developed by Sonja MacFarlane (2019).
- Encourage ākonga to share ideas and possibilities for art designs using the framework.
- Present and showcase a selection of artistic possibilities that could suggest media for expressing the art form.

Activity 2. Artistic creation

- Ask the ākonga to create a draft/design concept plan of the art form, based on the work previously done in Learning experiences 1 and 2 (the [identity mind map](#), their [3minuteBelonging](#) and [the Notice and reflect tools](#)) to help them design their concept.

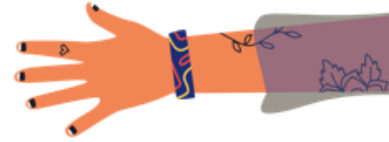
- Introduce ākonga to the [Mauri Ora framework](#) and ask them to test their ideas against the provoking questions within the framework. *This may be more conducive to partner work, depending on the learner.*
- Ask the ākonga to create a proposal for artwork that includes what resources they will need and how and where they will exhibit the artwork.
- Depending on the opportunities, this project could result in an exhibition of the end pieces. It could be further developed such that the artwork could be a response to a need in the community. Depending on resources and availability, the media to be used could be limited to serve a specific outcome with predefined design outcomes.

Some ideas of possible art designs could be: film and digital media, wet and dry media drawing, pastels, paint, mixed media collage, role play, street performance, song, dance... The key is to use the [Mauri Ora framework](#) to help support the ways in which the students engage in global citizenship from a Māori perspective.

To celebrate students' learning and art designs, you could consider organising an art exhibition in the community, by visiting a marae and/or engaging with the local council or government to consider hosting or creating a permanent art installation.

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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>

<p>What is distinctly Māori about Priscilla's artwork?</p> <p>How does Priscilla make connections between the environment and her art?</p>	<p>Towards the end of the video, Priscilla talks about her children and what's important in Māori culture.</p> <p>What is it that's important to her identity as Māori?</p>
<p>Insights: write your thoughts, your feelings, your ideas, your noticing.</p>	

How does Priscilla Cowie express her identity through her art? Why is this important to her?

What are the things that Priscilla Cowie values?

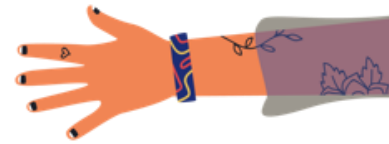
Task C – Location Specific

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?

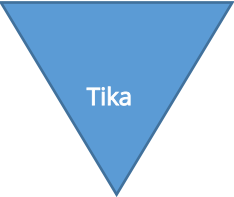
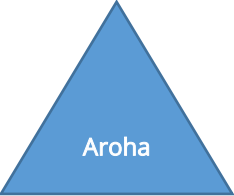
Are there other connections that you notice between her designs and specific places?

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?

