

# Long-Term Insights Briefing Focus Area:

## Te Ao Māori

Considering the future of the sector when Te Ao Māori is woven throughout the cultural sector while supporting mana Motuhake, including implications of co-governance.

### What we have heard

“Interesting movement in other sectors e.g. tikanga being recognised in law. How does that movement to return to Māori lenses and practices influence how we think about culture and our sector?”

“Museums are likely to have a different role in the future – our taonga may no longer be in institutions but back with our people – how can we drive this kōrero and how do we train people to conserve?”

“We need sustainable careers for Māori artists and practitioners to retain mātauranga toi and practice knowledge for future generations”

“What are the co-governance models that we could look at adopting?”

“What is the hauora of ngā toi Māori – we need a clearer understanding of the current state?...

...Understanding inequity in historical investment – we cannot build a foundation if there is a risk that funding is time-limited or will stop”

“The need for the cultural sector to more accurately represent the country in terms of the demographics and diversity will be significant driver, which will in turn continue to drive a need to reassess current models of operation and thinking”

“The focus should be on a ‘people-centred’ approach, or on the community. How are we empowering our communities to take a greater role in the cultural sector as they are the ones making the sector thrive?”

“There is as massive question around who the gatekeepers are and who is telling the stories – as a sector do we need to let go of gatekeeping? Then there is more opportunity for diversity to come up – at the moment it is about who gets the funding and who gets the say”

“Where is the succession in industry leadership – who is coming through and who do we want to come through? Pathways need to be accessible and inclusive”

“We can look forward to greater representation and more diversity in the content we produce and see”

“While we are sharing our culture, we also need to be careful to protect it. Cultural democracy should be considered an important driver for the future”

“We need a more distinct bi-cultural approach in which various histories and realities exist next to each other, rather than a usual attempt to bring them under one banner”

“How can we as a sector better understand and incorporate other wellbeing frameworks, such as He Ara Waiora, and what will this mean in the future?”

“Museums, galleries and tertiary education carry such a heavy unconscious bias towards Pākehā’s continual success. Everything they do is just ‘brown-coating’ their initiatives...”

...Redeploying cultural resources into the leadership of cultural organisations is essential”

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### What others are saying

“Because there is a risk that unless the cultural sector listens and becomes more relevant to society, it will fail to pull in government funding or earned income...

...Because there is a compelling political case: much of the formal arts and culture in this country is publicly funded...and yet the current cultural sector is not reflective of the public, and does not formally serve it. We need to radically rethink who gets a say in what kinds of support different kinds of practice might require”

[artscouncil.org.uk](https://artscouncil.org.uk), [theconversation.com](https://theconversation.com)

“...and showed this is a worthwhile form of governance, to bring together different interests and be inclusive of iwi Māori... iwi Māori can be part of the decision-making process, not just a party to be consulted”

[stuff.co.nz](https://stuff.co.nz)

“Diversity, equity and inclusion (DE&I) has recently become one of the most trending topics in the media and entertainment industry. But embracing diversity isn't only about doing the right thing. Analysis shows that ethics and profits are two sides of the same coin. There's financial logic to making sure that content—and those who create it—are authentically and inclusively representative of today's society”

[weforum.org](https://weforum.org)

“He Ara Waiora is a waiora framework built on te ao Māori knowledge and perspectives of wellbeing...

...It can be used “to prompt deeper thinking and questions that can improve policy analysis – such as does this initiative improve the ability of individuals, whānau, hapū, iwi and communities to determine and achieve their own aspirations?”

[treasury.govt.nz](https://treasury.govt.nz)

“Indigenous Australian artists are frequently exploited and underpaid: now an ethical online gallery is connecting community art centres with collectors”

[theguardian.com](https://theguardian.com)

“But, in many respects, current laws and government policies fall short of partnership, instead marginalising Māori and allowing others to control key aspects of Māori culture. This leads a justified sense of grievance, and also limits the contribution Māori can make to national identity and to New Zealand's economy...

...Current laws, for example, allow others to commercialise Māori artistic and cultural works such as haka and tā moko without iwi or hapū acknowledgement or consent. They allow scientific research and commercialisation of indigenous plant species that are vital to iwi or hapū identity without input from those iwi or hapū. They allow others to use traditional Māori knowledge without consent or acknowledgement. They provide little or no protection against offensive or derogatory uses of Māori artistic and cultural works”

[waitangitribunal.govt.nz](https://waitangitribunal.govt.nz)

“Curriculum and institutional systems of accreditation are Eurocentric and exclusionary to many Indigenous peoples,” ... “So my primary goal is to create sustainable pathways that enable Indigenous knowledge and cultural practices to broadly permeate studio art learning and how they lead to professionalization”

[uwaterloo.ca](https://uwaterloo.ca)

“And I believe in the historic role of the museum as a place where we come together to experience great art, learn about our past and the dignity of other cultures. But museums have also played a role in supporting narratives that have led to the pain and suffering of others. We are monuments to a fraught past. We have left out the histories and narratives of so many. We have upheld sexist, classist, racist, colonial, and many other unethical and inequitable practices. So it should not be a surprise that we are facing a major shake-up”

[news.artnet.com](https://news.artnet.com)

## **Te Ao Māori: what we would like to discuss**

### **Visioning activity:**

- It is February 2040—thinking about some of the insights and studies above, what do you think the newspaper headline would be?
- What would the youngest person in your family be doing in 2040? OR
- You are recalling the past two decades from 2020 to 2040, what key changes do you think would have happened in the work you do?

### **What is happening now (in 2022) or will happen that will influence this? And when?**

- What is on the horizon, what are the trends? (introduce wild cards, ideas)
- What is strengthening, weakening, wild cards, and weak signals?
- When might they happen (short term, medium term, long term?)

### **What might we need to do to meet these challenges / embrace opportunities, and when?**