

WORKING WITH COMMUNITY IN AOTEAROA

KIA MAHI NGĀTAHI I NGĀ
HĀPORI O AOTEAROA



An Artist's Guide
He Tohu mo te Ringa Toi

**Creative
Waikato
Toi Waikato**

KIŌ MAHI NGĀTŌHI I ŌGĀ HĀPORI O AOTEAROA

WORKING WITH COMMUNITY
IN AOTEAROA

An Artist's Guide: Working
With Community in Aotearoa

He Tohu mo te Ringa Toi: Kia Mahi
Ngātahi i ngā Hāpori o Aotearoa

Published by Creative Waikato
11 Garden Place
Kirikiriroa Hamilton Central 3204
Aotearoa New Zealand

©Creative Waikato 2024

This resource is subsidised, however, if reproduced in any form, acknowledgement of Creative Waikato as the author would be appreciated using this credit line: Courtesy of Creative Waikato.

The material in this publication is intended for public use by individuals, groups and organisations wishing to work with their communities. While this handbook favours Waikato, it is still able to be utilised in any region of Aotearoa New Zealand. This is only a guide, not intended for formal use in training institutions.

Design by areadesign.co.nz

ISBN 987-0-473-70823-8

An Artist's Guide
He Tohu mo te Ringa Toi

**Creative
Waikato
Toi Waikato**

NGĀ MIHI ACKNOWLEDGEMENTS

E ngā mana, e ngā reo,
Tēnei te mihi ki tō tātou
kīngi a kīngi Tuheitia me
te whare ariki, rire, rire
hau, Paimārire

It is a privilege to provide advocacy and support for artists within the rohe of the Kīngitanga and Tainui – across Waikato, Maniapoto, Hauraki and Raukawa.

The board and staff of Creative Waikato extend their warmest thanks to all the contributors, especially our tuakana community workers, Mike Rarere, Mareta Matenga, Neil Tolan, and Joe Wilson.

Huge thanks to all our funders, Trust Waikato Te Puna o Waikato, Ministry for Culture and Heritage Manatū Taonga, WEL Energy Trust, and Hamilton City Council Te Kaunihera o Kirikiriroa. Your vision in support of our mahi contributes to providing ngā tāngata kātoa opportunities to access the life-enhancing power of the arts.

CONTENTS

Ngā Mihi Acknowledgements	3
Karakia Tuwheratanga Creative Waikato	8
About This Handbook	10
Foreword Tuatahi—Dr. Jeremy Mayall	12
CEO Creative Waikato	
Foreword Tuarua—Kereama Clarke	14
Kaiwhakaere Māori a Toi Waikato	
Te Paea Herangi Quotation	16
Meet our Tuakana Community Workers	18

CHAPTER 1	24
WHAT IS COMMUNITY IN AOTEAROA?	
In Aotearoa Community Begins With Tangata Whenua	25
Cultural Safety in Community Engagement	26
Tuakana Voices	29
Applying a Culturally-Determined Approach to Time	31
Who Else is Our Community?	32
Some Working With Community Stories	34
Ifat’s Story	36
Leafa’s Story	38
Tuakana Voices	41

CHAPTER 2	42
THINGS TO CONSIDER: GETTING YOURSELF COMMUNITY READY	
Tuakana Voices	44
Readiness Quiz	46
Timeline and Project Planning: Main Things to Line Up	52
People	53
Administration and Logistics	54
Models of Group Working	55
Health, Safety, and Compliance	56
Establishing Yourself in Your Chosen Community	57
Community Engagement	57
Ideas For Bringing People In	58
Tuakana Voices	59
Budget to Benefit the Community	63
Budgetary Considerations	64
Public Events and Public Space	65

CHAPTER 3	66
DOING WORK WITH THE COMMUNITY	
Tuakana Voices	68
People and Caring For Them	78
Tuakana Voices	79
Social Cohesion Within Your Group	80
Working with the Vulnerable— Creating Safe Group Dynamics	82
Tuakana Voices	83
General tips for Maintaining a Professional Relationship	85
General Considerations	86
Tuakana Voices	88
Workshopping	89
Group Project	90
Morale Boosting Ideas	92

CHAPTER 4	94
TRACKING PROGRESS	
How Did It Go? SWOT Analysis	96
Writing about Outcomes	97
Tuakana Takeaways	98
Glossary of Terms and Translations	100

CHAPTER 5	104
TOOLBOX	
Accountability, Mentoring and Supervision	105
Ngā Karakia Māori	106
Waiata—A Guide	112
Helpful links and Connections	113

KARAKIA TUWHERATANGA CREATIVE WAIKATO

Tēnei au tēnei au te reo
kawe e tau nei
This is me, this is me who
is conveying these words
E karanga ana i te mauri tū
Calling forth the stance
Te mauri ohooho
the essence of vitality
Te mauri ora
the essence of wellbeing
Whakatau te ihi te wehi,
kia tipu te mahi toi tangata
To acknowledge the
growth of our Arts, our
strengths and challenges

Hāpai te mahi toi
To elevate our arts
Taunaki te mahi tangata
To advocate for our people
Whakarahi te mahi toi
To amplify our arts
Tūhono te mahi tangata
To connect our people
Huakina te ngākau māhaki
kia manaaki
With a kind heart to open
up the generosity
Kia tautoko
the support

Kia rangatira ai
to be leaders
Kōkiri nei te tū tangata
mo ngā iwi katoa
To strengthen a unified
stance for all people in
our communities
Haumi e
Hui e
Tāiki e!!!
Together
we stand
unified in this stance!!!

ABOUT THIS HANDBOOK

So you are an artist (musician/visual artist/writer/actor/filmmaker/creative... we use that term inclusively) who is hoping to share your skills with your community. Or, perhaps you might have done this kind of work before but needed a bit of a refresher. Well this handbook is designed for you.

It is here to help you build community-connected meaning in your work. To start from scratch: from a philosophical/ kaupapa perspective, and from a practical perspective. To strengthen a journey through creativity with communities by inspiring one another to think, connect, and imagine a thriving future.

It is not a comprehensive guide for each discipline, but it does contain easy-to-use chapters peppered with sidebars that contain nuggets of wisdom from four wonderful tuakana Waikato community workers. At Creative Waikato we know the importance of art in our communities as we collectively navigate disparities, systemic issues, and a need for stronger social connections. It is in this space our artists serve as an essential way to weave a new future, to weave people together.

As we are in Aotearoa, it is our practice not to differentiate between Te Reo Māori words and phrases and English. Each section will be organised according to the logical process; moving from understanding who our community is, things you might not have considered, and then implementation. There are lots of helpful resource links, waiata, and other important tools in the Toolbox.

This is not trying to be the all-encompassing artist-in-community masterwork, but it is a friendly glimpse into this area, and is filled with best practice guidance that can make you a safe, responsible community worker who can sustain a lifelong relationship with the community through your art. Whatever form your creativity takes, this guide should provide a useful collection of insights to better connect with your communities.

The Chapters

1. What is Community in Aotearoa?
2. Things To Consider: Getting Yourself Community Ready
3. Doing the Work With Community
4. Tracking Progress
5. Toolkit



FOREWORD TUATAHI

**Dr. Jeremy Mayall, Chief Executive
of Creative Waikato**

**When arts and creativity are
strong and visible, communities are
strong and visible.**

We want the people in our communities to be alive with creative energy. To feel the connections to one another through the sharing of stories. We want our spaces and places to flourish with the diversity of creative expression that flows from our people. We know the significant benefits that can come from having accessible and sustainable creative activities in the lives of all people, so we want to help make that a part of the public good for our region, our community, and our country.

Creative Waikato is a strategic regional arts organisation with a vision for a region that thrives with diverse and transformative creative activity. We are focussed on creativity, wellbeing and people. We are here to support artists and arts organisations to do what

they do as effectively and impactfully as possible—whilst also demonstrating care and understanding for people in our communities. We want to make strategic changes to shift the systems so that everyone can feel like they can have creativity in their daily lives.

The Creative Waikato team are creative individuals who engage with their own creative practice and their own creative communities in a range of ways. We are here to support our creative communities, we are also active participants in our creative communities. This is a network of people and places who will thrive in collaboration and partnership with one another. It is better when we work together.

Creative Waikato serves the Waikato community in four key strategic ways:

Elevate | Hāpai
**We help you succeed through
advice, training and support.**

Connect | Tūhono
**We connect you with the
right people and places for
stronger creative outcomes.**

Amplify | Whakarahi
**We share stories far and wide
and drive engagement with
creative activity.**

Advocate | Taunaki
**We stand up for arts, culture
and creativity as they are
essential to the wellbeing
of our region.**

This guide book forms a part of that support for the creative ecosystem. It is about helping our artists to build skills, develop community connections, and enhance the impact of the mahi you are doing. We know that our artists are making positive contributions to their local communities. This resource has been designed to help enhance that impact. It comes from years of insight and experience, and through reflections of working closely with local communities through some recent projects. This is for our communities to keep helping one another. This is to celebrate creativity for all our people.

Thank you for your mahi.

FOREWORD TUARUA

Kereama Clarke (Ngāti Hauā, Ngāti Korokī Kahukura,
Maahanga ki uta Te Wehi ki tai, Ngāti Naho) —
Kaiwhakahaere i ngā mahi Toi — Regional Māori Arts

‘The power of kai’

He kai mō te hirikapo — Food for the mind

We feed our basket with knowledge. The knowledge of understanding, the knowledge of growth and challenging our current mindsets.

He kai mō te tinana — Food for the body

We feed our basket with practical skills and means to achieve the desired results on where we wish to reach. A more hands on approach with creative workshops and waananga.

He kai mō te iwi — Food for the community

What do we do and how can we enhance our creative community involvement? It takes a village to raise a child.

Nāu te rourou, nāku te rourou, ka ora ai te iwi — With your basket and my basket the people will thrive

This speaks to sharing of resources and knowledge to ensure the wellbeing of all people involved. This is what we do culturally, iwi to iwi, whānau to whānau.

He kai mō tō kete — Food for your basket

We continually feed our basket with new knowledge and skills. Continually seeking ways to improve our current situations of improvement. Whakawhanaungatanga (relationship building) is also a big part of this.

He kai kei aku ringa — Providing food by my own hands

This signifies resilience, empowerment and hope. It refers to one’s ability to use the skills and resources they have to create success. It’s about being responsible for the resources and capabilities one needs to grow and develop.

‘A hui without kai is an email’



Te Puea Herangi said

MĀHIA
TE MĀHI,
HEI PAIŌGA
MOO
TE IWI.

WORK
FOR THE
BETTERMENT
OF THE
PEOPLE.

MEET OUR TUAKANA COMMUNITY WORKERS

Tēnā koutou to you artists! As you make your way through this handbook, you will come across some guiding words from these tuakana who have worked tirelessly with people in their communities for decades.

We're grateful that they have taken time to share some of their hard-earned experiences, wisdom and tips, and we are super proud to introduce them to you!



Mike Rarere

Ngāti Kahungunu ki Wairoa, Rongo-mai-Wāhine

Raglan Community House Manager



Mike Rarere has worked in assisting people in the community since his first role as a youth worker in Papakura, South Auckland. This means that Mike has been in community-facing mahi since 1993. His past work with young people, and guiding men towards non-violence was highly respected in Kirikiriroa Hamilton for over 20 years. Mike is married to noted artist, Marise Rarere and they have lived in Whaingaroa since 2011, where Mike manages Raglan Community House.

As a person with extensive experience in social cohesion and community well-being, his perspective is insightful and has come from years of deep connection to community. His advice is vital to the work carried out by anyone seeking to work face-to-face with people.

1993 Papakura, Leader Trust, South Auckland

1994–1995 Youth Resource Centre Hamilton/Kirikiriroa

1997–1999 Youthworker – Link House Single Parent Services Hamilton/Kirikiriroa

1999–2014 Youth Development Worker/Community Development Worker (Community embedded Hamilton East – Fairfield), Community Development Unit, Hamilton City Council

2014–2016 Fairfield Community House/Te Whare o te Ata Manager

2016–Present Day Raglan Community House Manager

2002–2019 Te Runanga o Kirikiriroa – Trustee/Deputy Chairperson

Mareta Matenga

Pamati, Vaipae, Aitutaki

Project Manager & Village Guardian K’aute Pasifika



Mareta Matenga is a veteran of community spaces in Kirikiriroa Hamilton with 20 years of working at the community centres around Kirikiriroa with Hamilton City Council. Her role now as Project Manager and Village Guardian at K’aute Pasifika still involves working deeply in community with all people of Moana Pasifika and Oceania heritage in the Waikato region.

The Cook Islands community know Mareta very well as an active member of the Westside Presbyterian Church, Hamilton Cook Islands Association member and seasoned practitioner of Cook Islands drumming.

Her words of wisdom come out of years of community service and her seemingly unquenchably optimistic outlook on the world in spite of wars, poverty and hardship. K’aute Pasifika is a Pan Pacific Oceanic Health and Community Service that operates across the Waikato Region.

2002–2022 Youth Advisor

2015–2020 Senior Community Advisor

2020–2022 Community Development Team Leader

2022–present K’aute Pasifika Project Leader, Village Guardian

Neil Tolan

Manager of Western
Community Centre



Neil Tolan has been connected to the Western Community Centre for the last thirty years in one way or another. Over the years, he has gained insights into working with children and youth, alternative education, and supporting vulnerable populations. For almost twenty years, he captivated audiences as a prominent children's entertainer with The Funky Monkeys, following a path driven by creativity. Neil has spent decades in service to the community and his sage advice will help you navigate community.

**1994–1999 Youth Worker —
Salvation Army, Nawton, Hamilton**

**2000–2001 Studied at Wintec,
Diploma in Counselling**

**2001–2003 Youth Development
Worker — Nawton Community
Centre**

**2003–2020 Performer/Director
— *The Funky Monkeys*, New
Zealand's very own supergroup
for Kids**

**2003–2008 Youth Advisor —
Hamilton City Council, Western
Community Centre, Hamilton.**

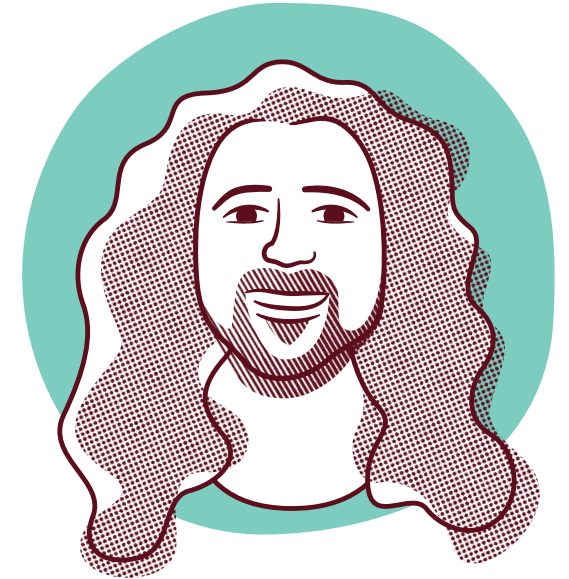
**2008–2010 Full-time performer,
The Funky Monkeys**

**2008–2010 Board member —
Western Community Centre**

**2010–present Manager, Western
Community Centre**

Joe Wilson

Lead Social Innovator,
The Waikato Wellbeing
Project



Ko Lincolnshire Wolds te maunga
Ko Humber te awa,
No Ingarangi ahau
Kei Whaingaroa ahau e noho ana.
He Pākehā ahau
He tangata tiriti ahau
Ko Wilson tōku whānau
Ko Joe tōku ingoa
He kaimahi hāpori ahau
He kaituhi waiata ahau

Joe Wilson's life experiences as a musician, busker, and youth development advisor are the "...crazy eclectic strings..." to his bow as a community advisor. His community work is further enriched starting life in the north of England where he was born and raised. Currently, Joe is contracted to the Waikato Wellbeing Project where he is employed as Lead Social Innovator and has initiated a video story-telling project Lots of Little Fires. This project is a strengths-based approach — in Joe's own words, "to shine a light on good people doing good things". These stories are intended as awareness-raising for real people with real issues that needed addressing and in so doing, elevate the storyteller as well as the listener.

**2007–2014 Youth worker/
teacher UK**

**2014–2018 Travelling singer
songwriter/busker**

**2019–2021 Youth development
advisor Waikato District Council**

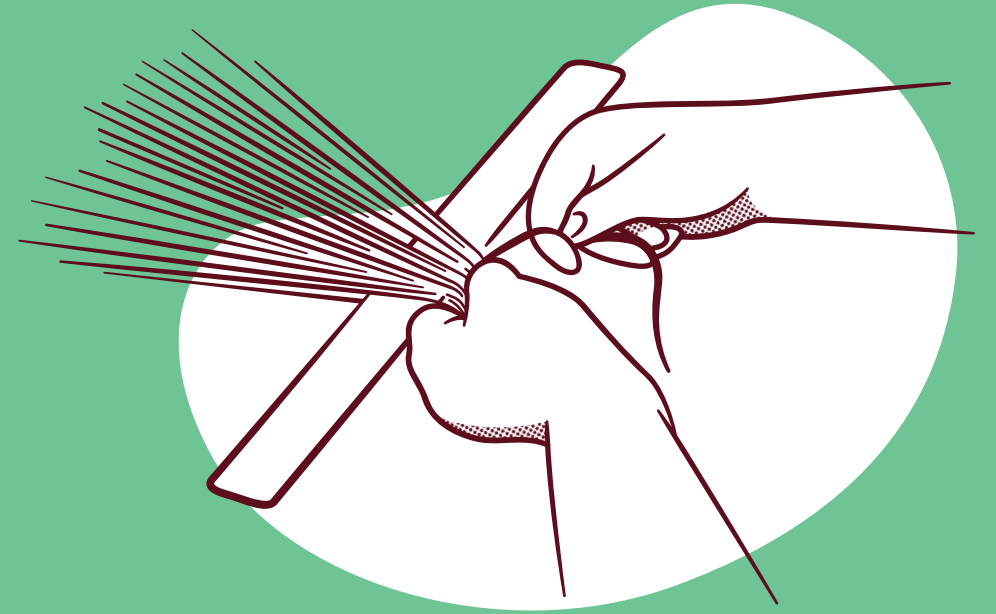
**2021–2022 Youth services
employability broker te Wānanga
o Aotearoa**

**2022–present Lead social
innovator/story teller 'Lots of
Little Fires' for the Waikato
Well-being Project**

1

WHAT IS COMMUNITY IN AOTEAROA?

In Aotearoa, community begins with Tangata Whenua.



In the context of working in hāpori (community) in Aotearoa New Zealand, it is implicit that Māori, the tangata whenua (indigenous) people of Aotearoa are part of that community.

We serve the region or tribal 'rohe' where we are located on the motu. For us at Creative Waikato, that is the lwi of Tainui and its four main hapū (subtribe or subgroup) Waikato, Maniapoto, Hauraki and Raukawa. As the original inhabitants of the land, their societal structure, a Te Ao Māori concept of 'community' already existed prior to colonial influences attempting to supersede Māoritanga, and still does exist. Creative Waikato supports and aims always to whakamana (respect) the sovereign Te Ao Māori approaches to community. That is based around manaaki (hospitality and service), whakawhānautanga (bringing

people closer into the fold), whakamana (enhance and uphold the individual and community) and whakaako (share knowledge and instruct) of Māori. We aim to facilitate the weave of connective Te Ao Māori arts communities with all other artistic communities in Aotearoa.

Creative Waikato is committed to honouring Te Tiriti o Waitangi (The Treaty of Waitangi) in practice. This means that when we speak of the arts, it is automatically inclusive of oral history traditions, carving (whakairo), weaving (raranga), kapa haka, and whaikōrero alongside the visual arts, performing arts, literary arts, and the dramatic arts. We support the sovereignty and unconstestable ownership of Māori over their intangible taonga such as Māori expressions of art and methods of creation within the rohe of Tainui.

CULTURAL SAFETY IN COMMUNITY ENGAGEMENT

Cultural safety offers a well-developed language and layered approach for practitioners to critically reflect, discuss and act on issues of privilege, power and difference.

Dr. Ruth DeSouza



Te Ao Māori is the phrase used generally by most Māori to describe the various tikanga (protocols/modes of operating in the world) and cosmogony (notions of the origins of humanity) applied by Māori to daily life.

In Aotearoa, despite colonisation, Te Ao Māori remains as alive, relevant and important in the 21st century as it ever was. By ensuring we are honouring the principles of Te Tiriti o Waitangi¹, we move towards wellbeing for Māori, which means wellbeing for all. The Tiriti o Waitangi is the founding document of Aotearoa, binding all of us in Aotearoa.

Try if you can to remember the 3 Ps (see next column) as a starting point. Cultural safety in Aotearoa requires us to ask ourselves about how we pitch our offers, how we target community engagement, and whether there are new ways for us to approach indigenous and settler communities. Ultimately, cultural safety asks us to offer our form of wellbeing to all corners of the community, not just those we find easiest to communicate with.

Partnership—Partnership involves working together with iwi, hapū, mātā waka (Māori who live in Hamilton, but whose traditional rohe is elsewhere) and Māori communities reasonably and with good faith on major areas of common interest.

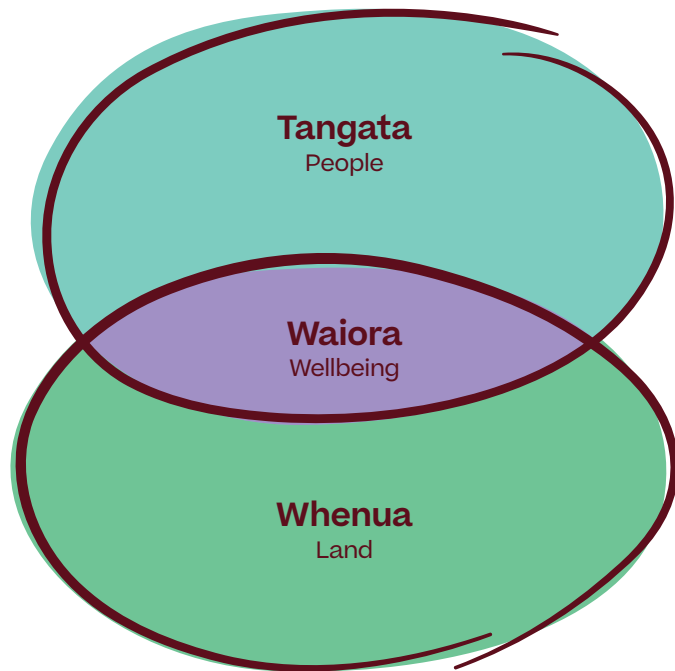
Participation—Participation encourages and requires Māori to be involved at all levels of planning around their inclusion in any project of any kind, including in the decision-making, planning, development, and delivery of services.

Protection—Protection requires the Government and on a micro scale, those of us working in the arts, to ensure Māori have the same level of opportunity and access to our services/ offerings as non-Māori, and to safeguard Māori cultural concepts, (Mātauranga) values and practices (Tikanga).

What is good for everyone
is not always good for Māori,
but what is good for Māori
is good for everyone.

**Professor Russell Bishop,
University of Waikato, 2014**

¹ Retrieved from <https://www.waitangi.org.nz/learn/resources> 26 February 2024



Te Ao Māori—When aligning the kaupapa of the Waikato Arts Navigator throughout the world of arts, culture and creativity, it is important to consider the cultural, environmental, social and economic aspects in connection to Te Ao Māori.

Mana Whenua—is the phrase Māori use to describe the governing iwi of the land upon which one resides. e.g. If you live in Hamilton East the local mana whenua are Ngāti Wairere, who are also part of the larger tribe, Tainui. In terms of community, Mana Whenua and Tangata Whenua (indigenous people of Aotearoa) need to be our first consideration. Why? Because as tangata tiriti and tauwiwi (non-indigenous New Zealanders and immigrants) we obtain our guiding tikanga (safe ways for Māori and all people) by consulting with local Māori about what might be relevant, and more importantly, beneficial to the indigenous

people of Aotearoa New Zealand. Before colonial presence, Māori already established their forms of local authority and cultural practices intrinsically linked to the natural world through (Papatūānuku and Ranginui—Earth mother and Sky father). This knowledge exists today and has been designed to safeguard provisions of food sources, land and waters safe in Te Ao Māori (the Māori way of the world). Many of these tikanga or protocols may have evolved, but they remain as relevant to Māori.

Mana Whenua are the original landowners of a particular region. Each Iwi (tribe) and Hāpū (sub-tribe) have their specific tikanga and kawa². For instance, Creative Waikato currently lives in Kirikiriroa which belongs to the Tainui Waka—one of the seven² known canoes of the founding peoples of Aotearoa. For example, tikanga practised in Tainui may differ from tikanga in Te Arawa.

² Barclay-Kerr, H., Story: Waka—canoes, retrieved from <https://teara.govt.nz/en/waka-canoes> 26 February 2024

Tuakana voices

Mike says

Ask local Maori who you should connect with/talk to, from the local Mana Whenua about your project.



Mareta says

I start with who I know, I connect with Mana Whenua through the connections I have. If I don't have any, I will rely on those who do, to help connect me in. It's better to be introduced by a trusted member of the community you want to be connected with, this way, you have some support with you as you connect and deepen your relationship with Mana Whenua. As for my knowledge of tikanga, I still wait to be led by Mana Whenua—I never try to lead on my own, I feel it's never appropriate—unless I am invited to lead and then I go for it. I never pretend to know everything, cos I always want to be teachable—being respectful in my learning and growing as a person. It's a privilege to be sharing in anyone's culture, tikanga that isn't yours—I never take that for granted.



Neil says

I have looked for and taken up many opportunities where I can journey, engage, listen, observe, learn and connect. This has been part of my path for the past 30 years.



APPLYING A CULTURALLY-DETERMINED APPROACH TO TIME

Further to understanding tikanga, it's hugely important to understand, when working directly with Iwi authorities, their priority at all times is the iwi and hapū, not your project.

Iwi, Kaumatua and Kuia

Indigenous communities the world over operate using their culturally specific apportioning of time and calendars according to their cosmology. Doing away with your preconceived notions of how someone needs to respond to your request in your time-frame can help you to remain humble and 'in service of'.

It is best practice to have any required iwi/Māori consultation in place at the outset of your project if it is going to involve or target Māori as potential beneficiaries of the project. Western expectations of Iwi need re-examining and adaptation accordingly. Approaching everything with humility and openness to learning will help.

An Iwi authority means exactly that, an authority, and requires the same kind of respectful approach afforded to members of the British Royal Family. It is important to be mindful that you may not receive an invitation or have an audience with a senior member of an Iwi. Getting permission from a general member of the community does not mean that your project has been sanctioned by the Iwi. This is something that you will need to make contingency plans around. The earlier you begin researching who the appropriate person with authority is, the sooner you can begin to build a relationship of trust.

Cold-calling (random telephone calling for business) is a Western approach to contacting people. It might be useful in business or for other kinds of work, however, you run the risk of it being seen as whakahihī or disrespectful to kaumātua with whom you have had no prior communications. Sometimes, this cannot be avoided and you might just need to become accustomed to accepting a varied response.

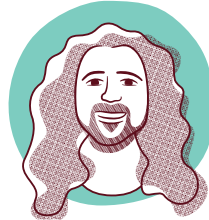
If you are up to it, being regularly present in the community and the Iwi can go a long way towards forming a warm and sincere connection. This will be one of the most valuable things you can do irrespective of support for your project.

Non-Responders

In the case where you have made initial contact and then receive no further responses to your communications, respectfully accepting your limitations and leaving them alone might be your only option. Setting aside a decent amount of time and putting on your 'telephone face' is always part of community development. By contacting people way ahead of time and perhaps even adding in a month or so for slow or late responders, you remove a big chunk of stressful moments at a later date.

Joe says

In regards to engaging with Mana whenua, I have always focused on doing good mahi, being a good person and aligning with iwi who will help with gaining a positive engagement with mana whenua. I believe we have to earn the right to have an audience with mana whenua and if we are new to a community, then focus on doing good heart-led mahi with good people who also lead from the heart. I relate strongly to the whakaaro of getting busy in the kitchen and behind the scenes on the Marae and people will then see you add value rather than you talk about what you do and who you are. It takes time, so go slow, build trust, build positive relationships, turn up and be your wonderful self and quietly be appreciative to be involved with the mahi and community you are in.



In terms of Tikanga, if you are unsure, just ask! You are human and so are Māori! Be respectful, be curious and learn. Treat it as a beautiful experience to be living in such a special country where Pākehā and Māori can be learning from each other, growing together and underneath it all, being good humans together caring for each other. Culture is a beautiful thing and so celebrate Te Ao Māori and find common ground from your own culture that focuses on the things we all share and benefit from.

Find common ground from your own culture that focuses on the things we all share and benefit from

WHO ELSE IS OUR COMMUNITY?

Lower socio-economic communities

Hearing impaired communities

Disabled communities

LGBTQIA+ / MVPFAFF
(Pasifika languages: Māhu, Vakasalewalewa, Palopa, Fa’afafine, Akava’ine, Fakaleiti or Leiti, Fakafifine)

Migrant communities – English as second language such as Pasifika, South East Asian

Crafting communities

Aged communities

Various young people communities

Rural communities

Neighbourhoods – suburban/CBD

Online communities

Sports groups and clubs

Self-help groups

Who is in your community?



SOME WORKING WITH COMMUNITY STORIES

To provide some context for ‘who’ our community is, here are two very different stories. However, both stories reinforce the positive impact of the arts within diverse communities.

One story is focussed on new settlers to Aotearoa, the other, on a town where barriers to arts involvement and production were severely depleted by the COVID19 pandemic lockdowns.



Ifat's Story — Working with new settler communities

Hands on heritage: Weaving communities together through puppetry shows

Weaving connections with the ethnic communities and making them share their stories on stage by creating live Puppetry shows were the first goals I set for myself while writing the application to “Whiria Te Tangata”, an artist in community programme developed by Creative Waikato and funded by the Ministry for Culture and Heritage in 2022.

The first step was doing research about the migrant communities that live in the Waikato region and especially in Hamilton, then checking where and how often they meet. The initial connection to the communities here in the Tron for me was through EarthDiverse, a cultural centre that teaches languages and has created a space for the communities to meet. Another place was reaching out to The Settlement centre, a shared community house that helps the migrant communities to settle their new lives here in Hamilton. A third link was via the Welcoming Week committee that gathers the coordinators and business representatives of ethnic communities once a year to create a festival that takes place all over the city aimed to welcome the new migrants and help them settle in.

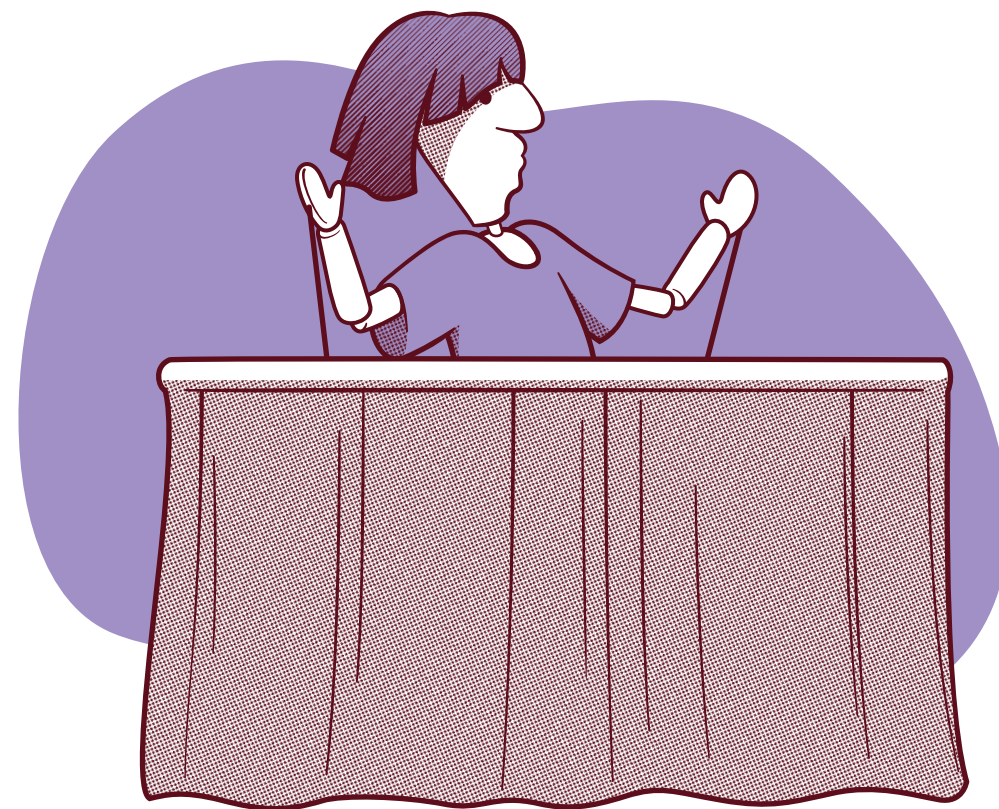
During my research and reaching out to different groups—I learnt that the Latin community is very big here in Hamilton and is built from different nationalities, among them the biggest group is from Colombia.

The first step was to contact their events coordinator via Nona from EarthDiverse and to learn about the different groups within

this community (Refugees and migrants that came via work or studies) and to try and gather a group to share my idea of a community puppetry project and see who is on board.

The first meeting was with very few people. The coordinator of the group was the translator as well and helped with spreading the word to others. In the second meeting the number of people doubled and it was due to my social skill of spotting a Colombian mom from my kids' school whom I became friends with and inviting her over to the meeting with her family. She invited her friends as well and the word was spread.

The group had 14 families and about 30 active individuals involved in building a show, performing and acting the characters. Some people came to a single meeting to help with puppet or scenery building, but the majority of the groups participated in the production and performed the show 4 times, plus 3 dancing shows that were developed especially for cultural events such as: **International Refugee Day**, the multicultural dancing event and **Welcoming Week**.



It was very important to monitor the needs and wants of the individuals in the group and to make them feel welcome and empowered in every meeting. Me and my husband opened our home for rehearsals and made sure we were giving this community the best support by teaching them all the skills of performance with puppets, and all the other queries the show needed.

Their final show, **The Fura-Tena and the Green Emeralds** show was presented twice in local primary schools, where children from the group were learning, and at a special Colombian community event that celebrated

the Colombian independence day. It was fully translated to Spanish for this event.

The most glorious moment was bringing the show to Waikato University Performing Art Centre's stage and to meet with all the rest of the communities I have been working with during this year. The show was a celebration of 5 different cultural groups and showcased 5 different types of puppet traditions new and old in front of a full house.

Whiria Te Tangata artist, Ifat Vayner worked with the Colombian community to produce a puppet show that had its first public viewing at The Gallagher Playhouse at the University of Waikato at the end of 2023.

Leafa's Story – Matariki for and by 'Community'

In 2022, I had the privilege of working in the South Waikato Community as 'Cultural Activator'. This entailed opening up a high quality studio-gallery for the general community to come to and receive free artistic tuition or just the opportunity to exercise their creativity muscles.

While I have had decades of experience curating, exhibiting and writing, working with a community was a whole other thing I had to get familiar with... FAST!

One of the most important tasks I could have done was to **devise a strategy** for the community in Tokoroa. My main idea was to try to engage, showcase or 'whakamana' tangata whenua artists in the town and to provide a safe indigenous art space. All else after that would follow.

What resulted was a beautiful multicultural community of practice. Most people who joined our little studio group were of Māori and Cook Islands Māori descent. There were other members of the community that I engaged with who belonged to the Regional Achievement Centre (those who face some intellectual or physical challenges). As well, my work reached out to one of the prominent iwi in the area, Ngaati Koroki Kahukura and some of the members who live at Poohara Paa.

Strategic Outcome 1 – Matariki Day Festival and Catalogue

I planned to engage all of these communities in a one-day Matariki Day Festival and an exhibition of their art along with writing and producing a fully illustrated colour catalogue of their works in the exhibition. This entailed contacting as many of the groups around the region as I could humanly locate and organise. A Tokoroa CBD revitalisation committee had begun, and this opened the way for their awareness and participation toward promoting the celebrations for the inaugural statutory holiday on 24 June 2022.

I budgeted for all the materials, time and people I would require for implementing such an ambitious project. Also included in the budget was catering, promotional collateral, photography, design and publication, and for a payment for the musical artists.



This took months of research: which artists were interested in participating? What would the deadline for artists' submissions be? How will each work be displayed? How will I create their exhibition labels and present their biographies? What might the install date of the exhibition be? Where will the musicians fit? Who will organise and prepare food? Who is liaising with the two other venues regarding the programme and who is doing the photographic and video documentation of the whole day? These logistics needed to be locked down long before embarking on my role in South

Waikato so that everything could actually come to fruition.

The 2022 Matariki Day Celebrations for South Waikato that I organised with others in the Tokoroa community began at the Tatou Va Studios in the morning.

I designed the day so that I could physically and emotionally manage the entire day and planned the next working days as annual leave. In doing this, I was able to muster all of my kaha, enthusiasm and love for the people and place it where it needed to be.

The events of the day: Morning celebrations at Tatou Va Studio and a break. Then the afternoon events began at Sonnett Olls' gallery, Art Gives Wings with the Tokoroa Cook Islands Group playing outside her gallery, an audial invitation to any and all who wanted to join in. The art in the gallery was viewed and some kai shared and then we began the art walk to Impact Hub where the tivaevae exhibition was mounted. There was a celebration there of mamas and their beautiful works, then we all walked over to Tatou Va where the main Matariki exhibition was installed. The artists in the exhibition included a Tivaevae Mama expert, local potters, an Italian New Zealand-born painter, a Czech national now living in Tokoroa, members of the achievement centre, contemporary Māori artists from renowned to emerging, emerging artists from Poohara Pa and musicians from the Kuki Airani

community. Ex-Tokoroa artists were able to enjoy the company of local artists. All the Tatou Va artists who I had worked with had organised the Matariki Feast and drinks which was an important tikanga Māori and Pasifika way of bringing people together for Matariki. This was also a place they could visit and to remember their loved ones who passed in the year gone on the memorial window interactive. The Cook Island Drums played outside on the street and welcomed more people as the sun went down to reveal the Matariki cluster.

The finale was also the inaugural performance of a Matariki song written and composed by Vee Hodgson (featuring Ray Bishop and Lucia Ablett). Having my boss, Jeremy Mayall perform on the keyboards was a bonus, and a comfort for me to feel the support of my colleagues.

This was a short but successful series of events celebrating Matariki with the community that opened up the arts for all through the Matariki kaupapa.

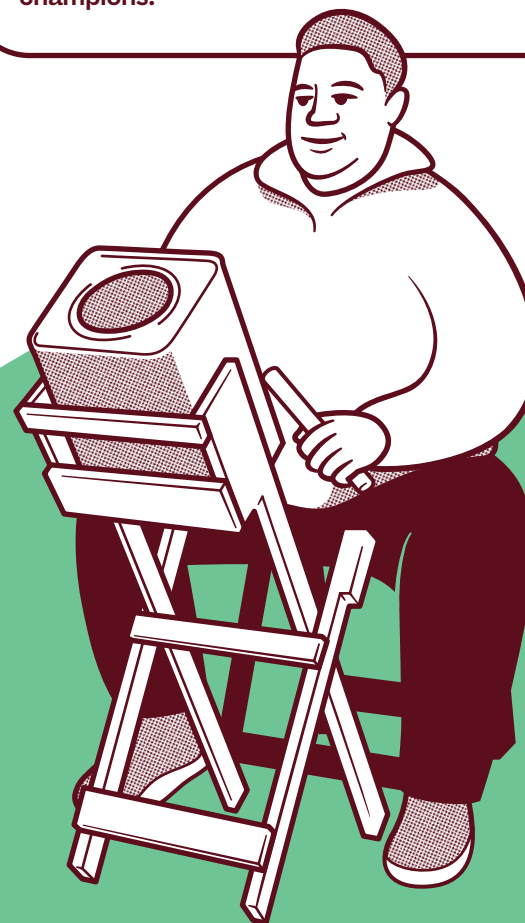


Tuakana voices

What does community engagement mean for you? How does it work?

Neil says

...Over time, active involvement of the group can lead to their [sense of] self-reliance, instil a sense of ownership and pride, and become a hub for the development of community champions.



Matariki ki Tokoroa began at Gallery 77 with the Tokoroa Kuki Airani Drummers filling the main street with their beats.

2

THINGS TO CONSIDER: GETTING YOURSELF COMMUNITY-READY

This part of the handbook is a reminder to get yourself feeling confident, in good health and reasonable mental health.



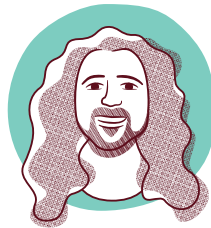
It is realistic to expect a certain degree of stress will come from doing intensive 'peopling'. So building your resilience will carry you through tough times. Our community workers have lots of great insights that can assist you as well. Consider the guidance here like it might be from your Aunty or Uncle you run to for guidance.

You don't always need help, but when you do, find some help within these pages.

What are some ways you mentally, emotionally and intellectually prepare for the different kinds of people you encounter in community?

Joe says

Act through love. Give to receive. Be real. Be authentically you. Speak your truth. Express yourself. Smile. Help out. Be of value. Get the giggles. See the funny side. Enjoy the day. Be grateful. Say please and thank you. Drink lots of water. Share your gift. Stay curious. Listen listen listen then speak. Celebrate good things. See the good in others and shine a light on them. See people's heart and show them yours. Enjoy and be grateful for the simple things. Kindness and compassion is everything.



Neil says

For me, self-care is essential and I am aware of the activities and practices that keep my tank full and fuel my physical, mental, and emotional health. Being thankful for what I have, connecting with nature, doing my best to eat healthy, exercising, enjoying live music experiences, laughing yoga, being creative and celebrating life.

The work I do brings its share of stressful situations each day. To ensure I can make good decisions when these arise, I have built up strategies and tools to effectively manage them and maintain my well-being. This involves having supportive people around me, both conflict resolution and de-escalation strategies, listening with an open mind, and acknowledging that everyone is the star of their own story.



Mareta says

Prayer is my biggest preparation in life for me – I would not be in the spaces I am in without God and prayer.

Research—I like to research and learn about the community—I do this in various ways: check out what's online, chat with key leaders, visit schools, shops—the hang out spots—to gauge what the community is like. Learn who are the trendsetters, knowledge keepers, moan strikers, keyboard warriors etc... try and gain an understanding of who's who and what is happening around the community. Attend community meetings as appropriate to introduce myself and meet new people.

Remember—you are not alone in this work—cos if you are alone, you are doing it all wrong. You have to be with the community—well connected and keep connecting.



Mike says

Work honestly, with integrity and respect. Do your homework, planning and preparation.

Plan for the worst, and hope for the best.



Readiness Quiz



What do I want to offer the community?

How will my offer enhance the community's wellbeing?

Who would benefit from this work?

What are my core values and how can I ensure my project is contributing positively to my community?

What are the resources, time and talent required to carry out the project successfully and do I have access to these?

Who else is doing similar work who I could collaborate with?



What are some of the tools in my toolbox that I might need some practice using? (What skills do I feel need honing?)

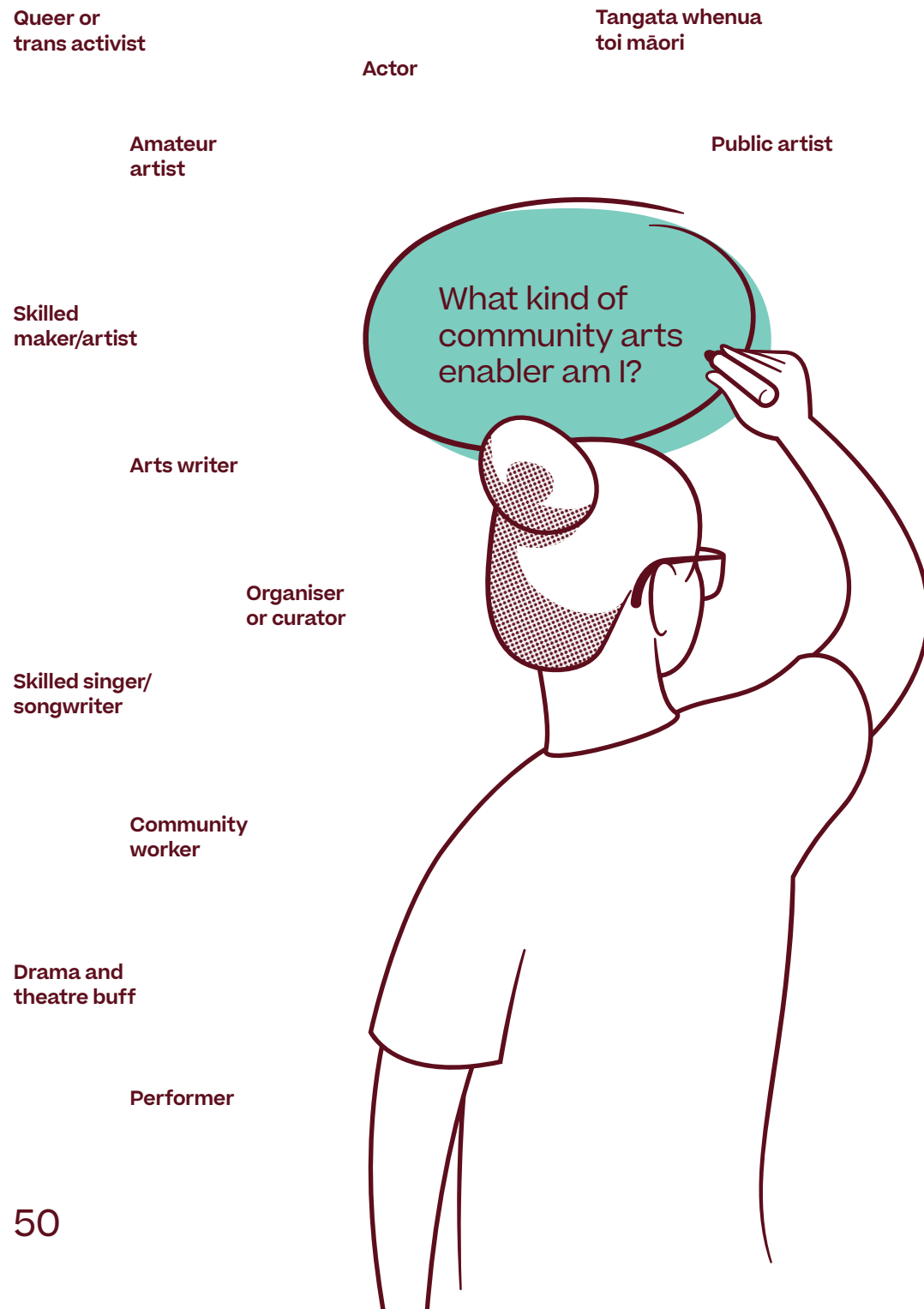
e.g. first aid certificate, health and safety planning, hazard register, knowing your boundaries, budgeting and keeping a record of spending, maintaining records of each session, who to refer people to with specific needs or issues beyond your mahi, who are the local dignitaries?

How do I usually prepare mentally and emotionally for an important task? Can I transfer this preparation to starting this project?

What is my plan for things not going to plan?

It helps to know what your strengths are. List the qualities you feel you already possess and hold you in good stead with the community.

Below is a cloud of prompts and descriptors that could help you understand how you best help people.



Defining 'community artist'

Creative people often identify with a range of different titles, labels and roles. The artists who regularly work in the community are practitioners and organisers and communicators and teachers and mentors and more. They work in a range of different artforms and they create work in many different structures. They might also utilise different terms that mean different things to different people. All these things are fine – but for consistency we will use the term 'community artist'.

Defining community art projects

Community art projects can include so many different things—much of which is covered later in this document. But some of those key things include: wānanga, workshops, participatory art making, classes, placemaking, cultural development, social practice art, health services, and more. It may be working towards specific artwork outcomes, or it could be more about skill development, community building, or simply the sharing of stories.

TIMELINE AND PROJECT PLANNING

What is a comfortable lead-in time that gives you space to fine tune? Start your planning anywhere from 6 months to a year beforehand so you can carefully consider every eventuality.

There are plenty of templates online that can help you. The best plan (and template) is the one you understand and the one you will use regularly! A plan should be a living thing that you refer to throughout the project. You can use any tool or process to develop your plan—find one that you know you find easy to use. Complicated plans will cloud your brain. **Monday.com**, **Microsoft**, **Canva**, are brilliant resources that have various pay options including free versions (with limitations). The known sites are best

because you know that there is assistance or no hidden cost which can be an issue if you select sites not frequently used. Going old school and drawing up a planning chart works just as well, but you'll need to ensure you can remember each vital detail of your plan and the dates you need to get them started. Check out the ArtReach Project Planning Workshop on the Creative Waikato website.

People

Kaumātua/kuia from the mana whenua or from your whānau. If you are going to have an opening or launch, will you need a kaumatua to perform a whakawairea (clear and bless the space)? Helpful link—<https://teara.govt.nz/en/kaumatua-maori-elders/print>

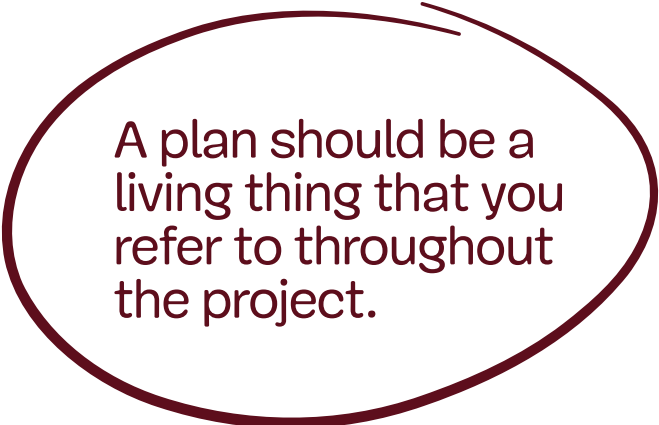
Paid experts. Who do you want to invite as tuakana artists (guest experts)?

Volunteers? Who, if anyone, is to help you? If you need physical help lifting for set up, finding volunteers from your family or friend circle could help for the cost of a meal.

Suppliers of your materials and catering. Ensuring you have a steady supply of materials from suppliers you trust can be mutually beneficial, especially in small towns.

Reliable and reasonably priced caterers for large events.

Participants—know who you are working with and have that in mind throughout.



A plan should be a living thing that you refer to throughout the project.

Admin and Logistics

Logistics are often simpler than we make them. Develop your strategic plan before you begin planning people, places, and projects.

Creative Waikato have a range of resources that might be helpful in developing these things. Check out ArtReach for more detail.

A useful first step would be to write a to-do list, give yourself a date, and tick each item off as you complete it.

Funding and Resources

Community links to your project

Creating a public-facing profile – *When does a group know when to start online marketing and promotion?*

Launching your project – *Who needs to be there?*

Documenting each stage of the process – keeping written records of your project/keeping records – *Where do the records go if you're independent and not funded by external sources?*

Feedback forms – easy to design. What do you want the group to attain from your sessions? At the end a simple feedback form can ask this question and what they found most useful

Photo and video documentation of your project – **Permissions – creating a consent form. Consent is of utmost importance. Posting images of people online requires their permission**

Supplier/supporter management

Keeping the books – collecting every single receipt of expenditure. This helps you understand exactly what you have spent, personally or as an organised group

Finding a base – a regular meeting place that is low-rent or free of charge

Set up and pack down – using shared spaces, find manageable pack in and pack out solutions. (trolleys, storage space in the building you're using)

Models of Group Working

Deciding what kind of group might work is one way of structuring your group. It's not necessary, but it's good to be aware of a variety of ways to work communally.

Tuakana-Teina is a Te Ao Māori mode of working. Tuakana and teina usually relates to siblings – a tuakana being the elder and more experienced and teina being the young, less so. With this model, there is room for opening up for practitioners with more experience (tuakana) to join and mentor those with limited experience (teina). It's a very beautiful method of ensuring that the whole community are involved.

The Collective is a long-standing artistic model offering individuals with shared political, cultural, societal, aesthetic, musical or philosophical concerns the ability to experiment and develop new ideas and works as a group. Collectives work on the individual strength each person brings to the group vision. Collective practice is more akin to an indigenous method of working. If you wish to assist a group of people to form a collective, this will require them to have

some training, strategic planning, and forming the collective on an agreed-upon shared kaupapa. This needs to be aligned before entering into binding personal agreements to ensure everyone shares the same kaupapa/ideological base.

Studio Group is one of the simplest groups to form because it is unstructured and allows participating people to be autonomous within a group setting.

Theatre or Performing Company can work well with performing groups, whether drama, orchestral, experimental band, the formation of an informal company helps to bind individuals to a 'brand' they believe in.

Regular Wānanga is a Te Ao Māori method of collective learning and collaboration that has been practiced since Māori arrived in Aotearoa over 800 years ago. This method is successful for those who wish to attend a series of day-long or weekend-long learning experiences.

Health, Safety and Compliance

It's tempting to see health and safety as a buzzkill when you're organising a gig of any kind.

But keeping yourself and your group safe could potentially save you a whole lot of pain should anything not go to plan. While we won't provide a list of templates for registering hazards, etc. it is probably within your best interest to check the Worksafe website and get yourself familiar with your personal responsibility as a leader of a roopu (group) of community members.

Check the
Worksafe website

<https://www.worksafe.govt.nz/>

ESTABLISHING YOURSELF IN YOUR CHOSEN COMMUNITY

Community Engagement

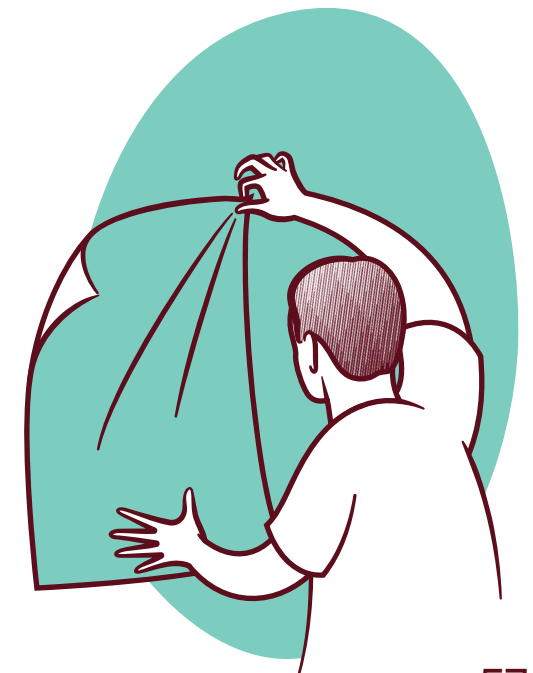
How do I get people from hāpori (community) to find out about what I am offering?

This might take more effort by you at the start, depending on your project.

It could be useful to set up a public forum as an information and whakawhanaungatanga session. It needn't be long, but it does need to be concise and packed full of all they need to know. Providing some refreshments and light snacks always makes a meeting flow easier. This will also need to be on your poster or any social media posts.

Depending on where you live, whether it is at a distance from the community or you're an active part of its cultural heartbeat, you'll need to apply different communication strategies to reach the diverse people you're seeking to empower. Be prepared for no uptake; remembering how recent the pandemic was and its effect on public gathering, is there a chance you can offer some sessions remotely online?

Do some local research to see what is already available to the community. If there is an oversupply of what you want to offer, you might need to reconsider whether it is going to be of use to an over-saturated community. On the other hand, if your offer has a major point of difference from the others, then it might just fill in a small gap in the community.



Ideas For Bringing People In

When making kānohi ki te kānohi or face-to-face first-time visits is always the best start.

If you do visit, practising manaakitanga (the broad word in Te Reo Māori equivalent for 'hospitality') is the most natural way to move things away from formality. Taking some morning or afternoon tea (if you can afford something) is a simple gesture of good intention. Small acts of kindness are a natural aspect of the role of a 'Community Arts Worker'.

If the budget permits, providing kai (food) and refreshments at regular sessions or

special occasions builds community by sharing a meal. In Māori and Pasifika cultures, meal-sharing is inherent to community building and cohesion.

An open day/ open mic night/ information evening can be a great way to introduce what you do, what you offer, and your availability. Firstly establish the event, time, date, and place and post on social media, via sandwich board, word of mouth or cold-calling via phone or email if you already have connections.



Tuakana voices

What does community engagement mean for you?

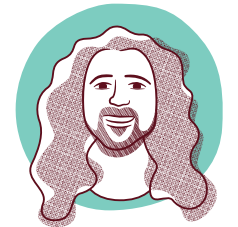
Mike says

Welcoming their input and listening to their advice and recommendations.



Joe says

Seeing, acknowledging and placing the mana of people as the primary goal of any engagement is the basis of everything. If I was to rephrase 'community engagement' I'd think of it like 'mana enhancement/elevation' ...if that's even a thing?! Because you don't engage with the community for no reason... or do art for no reason... I wrote songs and played on a street because it meant my heart and soul could connect with other people's heart and soul and by interacting and living with that pure intention I believe is what results in us having strong mana. So by acting with mana, I believe it attracts mana from others in a beautiful way ...I guess another way of saying it is...how can I create an environment/project etc that can allow people to show the absolute best of themselves. Then I focus on capturing and celebrating that goodness in people and sharing it to inspire others and raise awareness.



What are some of the most effective ways of informing community leaders about something that is for their community?

Mareta says

Go and see them face to face—is always the best! Also depends on your level of relationship, some leaders won't mind if you call them, email them or send them a text—but this depends on your relationship status.



A visually striking poster with all the details legible to viewers can help advertise. Taking a walk around the local CBD and asking to place flyers in windows gets you out and meeting the locals.

Set up a Facebook group online where folks can share their news, absences and triumphs. This can help to maintain a sense of belonging. Have group guidelines laid out.

Consider building an online component into your project and state this at a public or face-to-face meeting. This could help you build an even bigger community if people feel they can be present remotely. This can be done via Zoom (you get 30 mins of free meeting time), Google Meet, or even FaceTime if you have enough people.

Whakawhānaungatanga or relationship building takes time spent in the community. Being present, being consistent, and being approachable helps. Don't underestimate the power of being there. If they see you regularly and know your name, then you're being 'part of'. Be part of the community by connecting with them in other activities. As you develop those meaningful connections allow the time and space to engage and connect.

Consider approaching local community centres or the community liaison in the local council to find out more about what they are doing and how your project might complement current programmes on offer.

Cold-calling—after obtaining suggestions from local community leaders and tip-offs, cold-calling via telephone or via email is a necessary part of the work.

Planning to spend time in a community might mean booking a few days' accommodation if you're working in another town. Or it could mean getting out and visiting all the places that might want or need your artistic offering. Familiarising yourself with local townships can help you to get your bearings and discover who community leaders are.

Establish your version of a Community Relationship Management (CRM) system. Simply put, with permission of those who attend your workshops/ hui/ information sessions/ classes, simply create a list like the following as an example. This is probably the most important step to keeping in communication with those you want to invite and continue to inform. This kind of information needs to remain confidential.

Community Relationship Management (CRM) system

Name & Iwi/Ethnicity	Pronouns	Email	Phone/mobile	Address	Artform	Further contact

Having realistic expectations of what you are physically and emotionally capable of outputting during your time with community is important in maintaining your enthusiasm and care levels.

Attending their community events builds relationships and trust. If you want them to know you, you also need to be present for people where possible.

Practice the pronunciation of names and gender pronouns if this is new to you. Maybe create a phonetic version of names you need to rehearse.

Budget to Benefit the Community

Whatever you want to give your community, it needs to be evident in your budget.

This is especially so if you want your offer to be free of charge to the community in economically depressed areas. However, if your budget is very limited, there may be some times within your project that a small koha (donation) might need to be stipulated.

Budgeting for Kaumatua/Kuia and Tangata Whenua consultation is not a nice-to-have. It is a field of cultural expertise that your average New Zealander does not possess. Like any other expert service and consultancy, you must make provision in your inaugural budget to pay cultural experts and cultural safety practitioners such as Kaumatua and Kuia from the mana whenua. It is appropriate to ask someone in the iwi

what an appropriate form of payment is and how much. This varies, but anywhere from \$100–500 is a good start. This should not just be handed over to them, but gifted by the appropriate organisational leader with the mana and standing to deliver it. There are occasions when you might have to get advice on how to do this. In this instance, it might be helpful for you to contact your Māngai Māori (Tangata Whenua representatives) in your local council.

Write your checklist for the 'Must Haves' and then write a wishlist for the 'Nice to Haves'. If the budget starts to exceed your limit, then you can decide which of the 'Nice to Haves' can be omitted.

Budgetary Considerations

Funding sources. Who is funding this? How far in advance do you need to apply?

Adding in-kind (free or donated) resources and funds you have planned to use

Resourcing materials

Paying professional tuakana practitioners (guest industry experts) to deliver a session requiring their expertise. Koha for elders involved in blessing a space or show

Travel and accommodation for tuakana practitioners

Exhibition/ Waananga/ Performance planning

Catering

Promotion – radio, printed collateral – posters etc.

Childcare if you are doing a project while you have a young family (while this is separate to your materials, it is still an overhead)

Audio and visual specialist equipment – hireage

Venue costs – bond/ rent/ etc. stall fees

There are a range of different ways to develop a budget and plan when considering the details above. If you would like further help on budgeting or planning, check out the ArtReach workshops on the Creative Waikato website. The 'Funding' and 'Project Planning' workshops have tips, tricks and templates you can use.

Public Events and Public Space

Using public spaces for shows, stalls, street parades etc will require a permit from your local council.

Get in touch with your council as soon as you decide that you have a project that will take place in a public space. It is important to do so for the following reasons:

To avoid date clashes with your plans for the use of that space

To be aware of major local or national events on at the same time

Permits for food stalls take a while so seek permission sooner

Your kaupapa (idea) might fit other events in town at an earlier or later date (Matariki related events might fit in with Matariki Day Civic events or Christmas shows might be able to joined to the main town celebrations...)

You may need to alter your planned event to fit with the council criteria

3

DOING WORK WITH THE COMMUNITY

Working with is different to working in community. Working with community acknowledges a partnership and that you are learning alongside.

Artists who have regularly worked alongside their communities will recognise the significance of relationships. Meaningful relationships with communities make things work. These projects thrive based on a sense of trust and connection that enables all participants in the group to feel comfortable to contribute, imagine and connect.

There are different ways to engage with communities, and different approaches that can be useful to understand and draw from as necessary. But one of the key things in any community work is to listen. Genuinely listen to other people to understand them and build a meaningful long term relationship.



In the spirit of listening, we connect heavily with our tuakana community guides here. Their insights provide a wealth of understanding and learning. This is the most comprehensive part of this handbook because our tuakana (specialist) community workers will share lots of their tips for working safely and successfully in your community.

How do you even get people to engage in the projects you offer?

Mareta says

I always try to work within—my approach over the years has always been within the community. I've never had much success when I've tried to implement anything on my own accord and no one from the local community that I'm working with—actually wants to engage with the project/s. It's important to listen to what the community is saying and suggest ideas when invited. Using the approach of 'the community coming up with the idea' is always going to mean there will be good engagement with the project. If you have a project that you have been landed with (no community consultation, has come from government, a funders interest etc...)—it's so important to find a way to find a champion in the community that will help you gain positive engagement for the project. It's very hard to be working alone in a community that already has the solutions for their issues, just no one has listened to them probably, or you may have to seek out the solutions within the community—and remind them they are a part of or are the solution.



Neil says

The projects that the centre is involved with have been developed from community needs, requests, community partners and gaps we have identified.

Having a good lead in time is a help, clear promotional information and share any previous successes/outcomes. When people feel valued, included in decision making and feel a sense of purpose they will stay engaged with projects.



Mike says

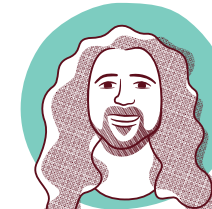
Depending on what your project is, advertise on all/any platforms e.g. Facebook, Community Noticeboards, Posters.



How do you take care of yourself in community?

Joe says

...Look after you, be compassionate to yourself and treat yourself with the same love you give to others. Have boundaries about engaging with community when you're not at work by being polite and saying I can get back to you during the working week if that's ok.



Neil says

Maintaining a positive, enjoyable working relationship with my centre colleagues, board members, key stakeholders, and my community has been the key. I actively participate in and take up training opportunities, listen to podcasts, and engage with and learn from others who are working in the community sector. I recognise the signs when I'm feeling fatigued and need a break, and I am able to focus on self-care and take the time I need to recharge. I seek out the positives in situations, and a sense of humour has helped my work through the decades. I have a very supportive family and great friends who have been the backbone of my work over many years.



What are some tips for maintaining energy levels when working regularly with people?

Mareta says

Do something active each day—even if it's getting in that last 1000s steps on the spot before you jump into bed. I'm no fitness freak, but I do try to be active each day. I dance every chance I can, stretch in the shower, move around in the office, stand at my desk, take a brisk walk after lunch—get fresh air in your lungs and sleep well.



Neil says

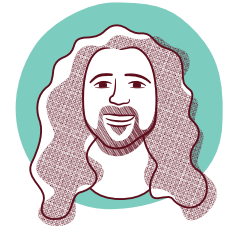
Maintaining a good level of self-care through eating healthy, exercising, and maintaining good sleep patterns, is key. Having interests and engaging in positive activities outside of work is great for being able to switch off and relax. Being organised and prepared helps me to be in the moment and to have fun and enjoy the interactions I have with people.



When you have little to no pūtea (funds), what solutions do you suggest for things like manaaki, materials to work with, or koha for guests?

Joe says

When pūtea is limited or non-existent, I actually enjoy it! Because it gets the right people in the room straight away who are kaupapa driven. When the right people are in the room, the solutions always come up and pūtea will always follow the right people and the right kaupapa.



Neil says

We have put the call out to our local community for resources when needed and many times we have been pleasantly surprised with what has come back to support our work. Koha for guests could be use of venue at no cost for other programmes that guest may be using.



Do you ever invite special guests/ local or national stars to assist in passing on specialist knowledge? Besides their expert skills, what qualities do you look for in these guests?

Neil says

Yes we have done, we look for guests who have evidence of proven work or have been recommended to us from our trusted networks.



Joe says

I am very staunch when it comes to inviting people who already have the societal 'power' into grass roots community engagements. I firmly establish an environment where the power lies with the lived experience of the community. This is something I manage through, I guess, lived experience across many sectors and walks of life. I can prepare people as to how to engage and give them tips. Such as asking friendly non intrusive questions first, to smile and be compassionate and grateful. To acknowledge the 'power' of lived experience in the room and to state how they are here to serve and support. I quickly push back when I see a community looking or feeling exploited or engaged with tokenistically. It is all about who has the power and my goal is to always hand the power to the people who live on the fringes. The people I work with and align with must have humility, compassion and a lens of social equity.



What does a community get out of working with you? From those interactions, what if any outcomes, is the point of working in community settings?

Mareta says

As I've previously said, my community work is done with the community group/s I am working with, so the community group will gain access to my skills (both soft and hard), knowledge and networks. As I would never force myself into or onto a community, but work closely with them to ensure what I bring to the community is what they want to engage with. My role within the community is to be utilised in a way that lifts the community, grows the community and sometimes mentor the community and its leaders. I know I'm doing something right, when I am invisible and it's the community group that shines. That's true Community development.



Neil says

At Western Community Centre we want our community to have access to the very best opportunities and support available. We understand we have limited resources and capacity but we are able to provide much more through sharing our resources, working in collaboration and partnership with others. Together we are strong!



Mike says

The opportunity to support others in a (hopefully) meaningful kaupapa.



If I am going to work in community, what is the importance of having some kind of mentoring or supervision?

Neil says

It is important to have someone to bounce ideas off of, provide feedback, and celebrate your success. Having this support is really valuable, especially if you start to face challenges.



Neil says

Making unrealistic promises that you will be unable to deliver. Not having an open mind or listening to the views of others.

Our roles can be stressful and it's really important to stay calm and not do or say things we may later regret. I've observed community leaders damaging relationships through unprofessional behaviour, including making statements that fail to uplift others. This not only damages connections but also holds back their effectiveness in serving the community.



What are some common 'no-no' moves when working in community?

Mareta says

... [Don't] Think you know everything, move without community permission or buy-in

[Don't] Assume that only one part of the community cares—ensure you consult with the full community.

If you are the facilitator, be the facilitator—not the dictator!

Know your role and gain clarity regularly to make sure you know your role and stay in your lane.



Joe says

Main mistakes.??? Heaps haha!

You are not here to save anyone so don't even try. Instead be an ally and find your unique way to be a part of the collective positive solution.

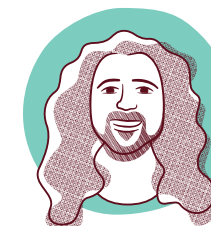
Do what you say you are going to do... integrity is your strongest reference.

Be humble but self assured, you are capable when you lean into your natural strengths...so be you!

Do your own research on the kaupapa/culture etc. Showing you have made the effort goes a long way and demonstrates your values.

When you're nervous, worried etc, just trust the right people always turn up.

Feel the fear and do it anyway...when you lead with aroha, bad things don't happen.



What are your tips for enabling community leadership when building a community of practice: enabling others to enable others?

Neil says

Creating an environment and atmosphere where new ideas and opportunities can take place. There is fun, success is celebrated and it's ok if things don't always go to plan. Leaders have support they need and access to the resources to get projects off the ground.

A leader is best when people barely know he exists, when his work is done, his aim fulfilled, they will say: we did it ourselves
—Lao Tzu.



Mareta says

Build on existing community leadership and then seeking out other community leadership opportunities.



What are some unforeseen challenges that can emerge in community-facing work and how do you usually work with it?

Mareta says

Time poor – like any job that is driven by passion – it's hard to switch off and leave work – because it's community-facing – it can feel like at times, you are always working. Try not to go food shopping with your family – you will just frustrate your family, time and time again. If you are going to eat out with our family – try and eat at a place outside your community. Plan as much as you can ahead – and share this with your loved ones as early as possible.

Conflicts of interest – when work seems like your life and passion – this can also mean that your own interests become the same as the community you work with/in. It's important to never lose sight of who you are and keep being authentic as you grow in your work. Always declare all conflicts and ensure that declarations are recorded. Remember to keep yourself safe and the community you are working in.

Relationships and Networks can prove to open many opportunities for you and the community, but also the same relationships and networks can close opportunities – use your relationships and networks wisely and importantly – in an honouring way for you both.

Sustainable projects and resources: When resources become depleted and dried up, it shouldn't be the reason why you close a project. If the project was developed out of a need – then the project should continue and be sustained. This is a challenge when resources are becoming scarce – so keep this in mind when developing projects – how might you sustain this with or without resources – this includes skilled people, not just funding.



PEOPLE AND CARING FOR THEM



Managing Group Dynamics and Health & Safety

The safe and wholesome group dynamic you're hoping to create requires careful consideration and understanding exactly what your role is and also, what it is not. We all bring our 'personal' into a public setting in groups, so as the facilitator, you need your 'personal' to remain private within your own degree of comfortability. The harmony of a group requires your

constant care and the ability to 'read the room' and to keep the central focus on the purpose of the group.

Keeping some distance between yourself and your group may not be possible in small communities, but if possible, some space between your regular interactions with them is healthy.

How do you create boundaries between your community practice and your own time?

Neil says

Setting the phone to 'do not disturb' is a good way to allocate dedicated time for myself. Leaving the house without the phone for a period has allowed me to fully disconnect and relax without the distractions of constant notifications.

Using my calendar, I have planned ahead and booked time and events for myself to avoid overbooking and making commitments that impact my opportunities for timeout.

Moving to Raglan 16 years ago, 30 minutes from the community I work in has helped with my longevity in my role and work life balance. I also have a great board and team who support me in my role. Their care and encouragement has contributed to my professional growth and well-being.



Mareta says

Try and not be friends with everyone – allow people to get to know you as the Community Worker, but always maintain a professional relationship, to avoid any conflicts or having to manage any awkward situations.

I know most people will think that I'm an open book – which I do operate like this, but I do work on a balance of 'work is work and home life is home life' – this has become a priority since I married.

In order to protect your time in this mahi, those are some strategies you can use

Try and learn a new skill every so often – this way you get to meet a whole lot of different people and keep yourself learning and growing.

Practice what you say – do as you say – community are always watching you.



SOCIAL COHESION WITHIN YOUR GROUP

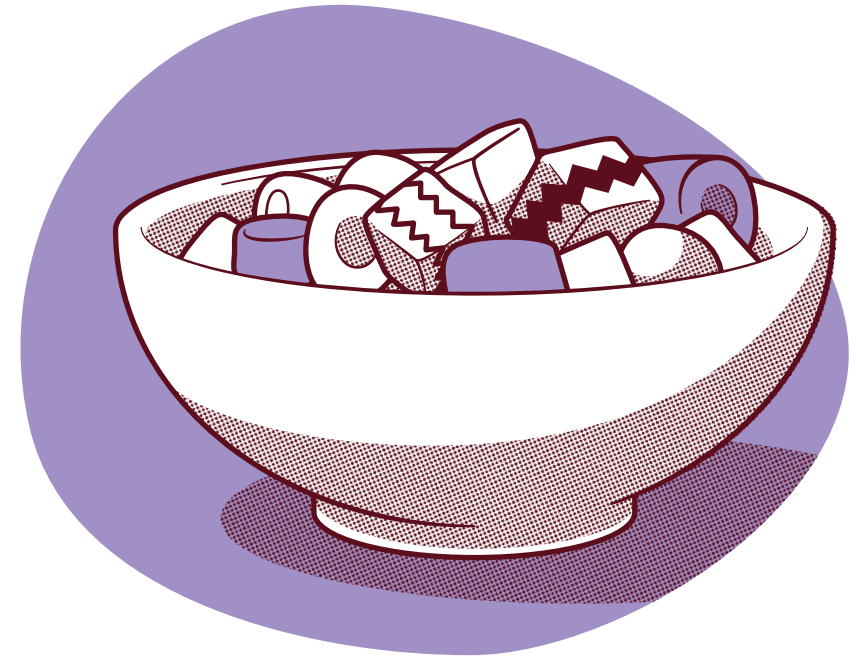
Whakawhānautanga works because each member of the roopu (group) begins to feel seen, and heard in all their differences to one another.

Whakawhānaungatanga understands the importance of each individual to the collective and fosters a sense of belonging.

Whakawhānaungatanga is a Te Ao Māori way of being, it is sharing a part of who you are to help to weave people together, thereby fostering belonging. Starting the first session with each person introducing themselves, perhaps with their pepehā (their genealogical origins using geographic locations and ancestors as locators), or just with why they are taking part in this creative activity helps to open things up a little.

Having a bowl of grapes, or some lollies on each table gets people to feel welcome and oils the wheels of social cohesion.

A group setting is not easy for some people, so some icebreaker activities might help in certain settings. For examples of creative activities, check out the Creativity Every Day resources through the Creative Waikato website.



What matters is that, should difference enter the world of beloved community, it can find a place of welcome, a place to belong

bell hooks author and activist

WORKING WITH THE VULNERABLE – CREATING SAFE GROUP DYNAMICS

Working with community also means working with the vulnerable. It might not be obvious to you who are the ‘vulnerable’ in the group. But over time, some things tend to emerge.

Who might be considered ‘vulnerable’?

Those who suffer from various forms of anxiety, depression/ low self-esteem and survivors of various forms of traumatic abuse are vulnerable to unforeseen triggers

Various forms of mental or physical disability make people vulnerable to being ignored, or their specific needs neglected

Refugees and new migrants with little English are vulnerable to being misunderstood and not understanding the way many communicate in Aotearoa

Immuno-suppressed people are extremely vulnerable to airborne or on-contact bacterial or viral infection

The elderly are vulnerable to being treated as though they are children or prone to being misunderstood and misunderstanding

Ex-prison inmates and recovering addicts are readjusting to societal norms and may require specialised group work

Having members of the group who are the neurodivergent minority

Aside from the obvious benefits of people participating in the arts, unless you are a qualified psychologist or therapist, it is important that the group veers away from becoming a pseudo ‘therapy’ group. Vulnerable people can easily find themselves feeling unsafe in even the safest circumstances. Also, the consequences of blurring the group’s purpose could ultimately result in the demise of the established safe space.

To make things as neutral and safe as possible, consider developing a manifesto or acceptable group behaviours and language you expect to be maintained.

This might be something you establish at the very first meeting. If new members arrive in later sessions, then repeating the introductions is helpful, and also gives you an opportunity to reiterate the group guidelines.

Working with minors also legally requires you to undergo Children’s Safety Worker Checking. There is guidance online around this. Things change with government legislation, so it is worth checking for updates.

It is simple to complete and will broaden the age-range of people you can share your creative expertise with. There are training sessions you can find, and other forms of support in doing this safely.

How do you make people feel safe and included in community events?

Joe says

I make everything accessible and always ensure there is kai and warm drinks for everyone. So this could be in community houses, youth groups, sports clubs, music venues etc...places where people naturally congregate and already feel safe.



Vulnerability and keeping safe are important to ensure continued community dialogue. Is there a code of conduct your organisation employs to ensure you are safe to work with people?

Mareta says

Yes – I think I’m vetted for everything that is meant for me to ensure I have the right accreditation to work with children.



Neil says

Yes, the community centre has a number of policies in place to ensure the safety, well-being, and inclusivity of all individuals involved in our programs and activities. We are committed to upholding these policies and will continue to prioritise the safety and dignity of everyone in our community.



GENERAL TIPS FOR MAINTAINING A PROFESSIONAL RELATIONSHIP

Troubleshooting difficult personalities can often take up a lot of time and effort. If you find yourself having to deal with strong or dominating personalities, talking to someone with more expertise in community work may be of use to you.

If you have access to someone with years of work in this field, it might pay to ask if they can act as a mentor or unofficial supervisor of your work.

General Considerations

If you are a community artist, you are there to provide creative and artistic guidance – that is your primary purpose in that context. Offer only your artistic services and a safe space to learn in.

Keep your own opinion to yourself. People often discuss their personal beliefs. While this is not a bad thing, when ideologies clash, that is something that you will need to consider privately or with a mentor or supervisor.

Tension in group dynamics can develop as personalities emerge: consistently and gently redirecting the group toward the purpose they are there for can direct things back to a more neutral setting.

If someone is a ‘whole-life sharer’, it is best to listen and comment with interest very generally without becoming totally immersed in their lives. Spending equal amounts of time with each person can give a gentle signal that your time belongs to the group.

You cannot be their counsellor, their full-time friend, their caretaker or their saviour. However, if someone discloses that they are being abused in some way, or they show concerning signs of self-harm, redirect them toward professional help or contact the appropriate authorities. Likewise, people experiencing private trauma (depending on the severity, and the subject) will need to be approached with sensitivity and delicateness. Unless you’re a trained trauma specialist and therapist, you will need to gently steer people toward formalised help immediately. Grief is also a sensitive area of discussion. If the group is one where long standing relationships of trust have been established then it might be safe to discuss this openly.

Pronouns and Takatāpui – It pays to get everyone’s personal pronouns established from the first meeting to ensure everybody’s comfort. If you are unsure whether you have their pronouns right, then it’s respectful and simplest to ask.

Not all people can afford materials we might take for granted in our professions. In these circumstances, it might help that you budget to provide the materials or equipment they’ll need to help them learn and achieve a successful outcome. This avoids situations where income bias or embarrassment puts attendance at risk.

English as second language could pose a problem with communication including signed English or Māori. Working together to find a happy and acceptable method of communication will go a long way to including them in the fun to be had in a group setting.

Visible or hidden disabilities are always important to check. This is also something that you can have clarified for you at the outset of your sessions. It may be beyond your scope and budget to provide solutions, but at least you can be sure that you’ve done your utmost to ensure accessibility for differently abled people. Often a carer is present, so this could help in managing their requirements. People who are takiwātanga (on the neurodivergent or autism spectrum) may require quieter settings and this could be built into parts of the programme.

What are some ways that you have found useful to keep the momentum of groups or projects you have begun?

Mareta says

Find your great group of 'cheerleaders'. Everyone needs a fan club and people that will advocate for you, your project and even pursue the project with you.
Gain sustainable relationships that will believe in the project beyond funding.
Funds come and go – but faith/passion in projects will never run low of good relationships.
Do what you say – be faithful and excellent in the small things and you will be seen for the big things.



Mike says

If you want to teach a specific skill, then short workshops. If you want to create a movement then perhaps wānanga or weekly ongoing sessions may be best.



Neil says

The heart of a community beats within its neighbourhoods. Be the pulse that makes it stronger.



WORKSHOPPING

Running workshops or waananga are some of the best contemporary methods of drawing in participants and maintaining their interest, therefore making the most impact upon the participants and their desire to return for future workshops.

The short and sweet one – running a series of short workshops is good for grabbing people with less time but lots of passion for your offering

The week-long one – a great one for a slightly more ambitious project and some good opportunities for community building and starting to create a community of practice among participants.

The once a week one – for a prolonged period – best for building a community of practice and for longer-term teaching methods. Also great for providing participants with tuakana practitioners (industry experts).

Obviously you will know how long a project takes and what best suits your time, energy and pūtea (budget).

GROUP PROJECT

Creating a group project with a central goal is one of the most beautiful ways of bringing a community together. Group projects foster cooperation, camaraderie and social cohesion.

Projects like community float making, community art exhibitions, community talent shows etc. are examples of relatively common projects.

Planning and resourcing are the vital ingredients to such community ventures. Creativity is of most importance and the outcomes become secondary to the community building.



Ways to collaborate as a group

There are different types of community collaboration that can work in these spaces. From community-as-participants to community-as-co creators, each approach has a different set of expectations:

Community as participants

Community members are performers within an ensemble in a performing arts event, or are attending a class/workshop to develop skills

Community as storytellers

The artist works with the community to understand and share their stories. The artist is working to represent the community through a creative project.

Community as collaborators

The community develop new skills with the support of the artist to develop a new creative output where the work is co-created through devised processes

Community as creatives

The artist serves the creative desires of the community and acts more as an enabler and producer to help present the work utilising their knowledge and skills in service of the community voice.

All these roles and approaches exist on a continuum and projects may involve a number of different approaches at different stages of the activity. The community artist can act as a translator, helping bring the creativity of the community to life.

MORALE BOOSTING IDEAS

After your group sessions are established, there will be times when people are tired, illness might be rife, the weather might be hostile (or too good to miss)... it's always a nice idea to slot in moments that give people some good old-fashioned 'warm fuzzies'.



Sharing Kai Is Social Cohesion/ Whakawhānaungatanga

In Te Ao Māori and Pacific cultures, the sharing of a meal performs a function: making people 'noa', leaving things outside the door 'so to speak' and welcoming people by making sure they feel at home by eating together like a family. This ordinary daily act is an act of 'calling in' as well refuelling bodies and spirits. Making a morning tea or a regular time for meal sharing can keep

the group momentum going when the weather is not great throughout winter or when there is a lull in activity.

Sharing kai just for the sake of togetherness is the easiest and most beautiful way to express thanks to each of the members of the group. A meal often eases people into social settings.

Having a hamburger assembly line, a fish'n'chip night, or simply eating ice blocks together is where bonds are nurtured.

If karakia or a blessing is part of your practices, keep karakia general. If you do, a karakia in Te Reo Rangatira (the indigenous language of the nation) aligns with the practice of tangata whenua; food is sacred and therefore thanks is given and made safe to eat.

Is everyone a meat-eater?
Best to ask these days.

Are there people
with dairy allergies?

Get a list from those with special food preferences. This is a safety measure for those with life-threatening food allergies. Catering for food allergies is not 'woke' or a trend, but a very real safety measure.

Celebrate Small and Major Milestones

Has your group achieved the completion of a small project together or as individuals? How about a morning tea, or chocolates or some other foods that everyone is able to enjoy, to celebrate! Everyone can share what they enjoyed about their part in the group.

Disco-down

This doesn't mean a literal disco, but having a music session where you all just listen to music you like, enjoy some refreshments and just mingle. Dancing should be optional because not all people are into sharing their moves in public.

Exhibition/ Concert

An exhibition of the group's works, poetry, or an in-house concert is a good way to ensure people feel appreciated and 'seen'. It needn't be professional, it just needs to be something that they can invite their family and friends along to. Kai and kōrero always go well at these events too.

4

TRACKING PROGRESS



For your own future reference, it pays to track as much of your project as you can. This will give you insight in the future, and show you areas that can be improved.

Take photographs of all the workshops you do and save them in files with dates so you can write specifically about them if you need to for a later report

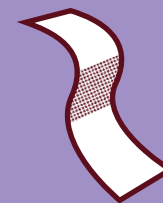
Ensure every session you have has some kind of attendance record so you can maintain a record of numbers and reach.

Keep a hold of every single receipt/ supermarket docket so you can keep track of your spend for future reference when applying for funds

Keep both physical hardcopy and electronic files of what you have spent and square them up if you need to later

Do a regular monthly/quarterly report for your own records: Sometimes you might forget exactly what you did throughout your work with a community group. That's why planning, writing out even a very loose project plan can help you to measure exactly how much you have done with your community group.

Final reporting: Depending on whether you have an umbrella organisation funding you or this is an independent effort, reporting may not be necessary. It is a good idea to keep all the collateral from the project after its completion for future reference.

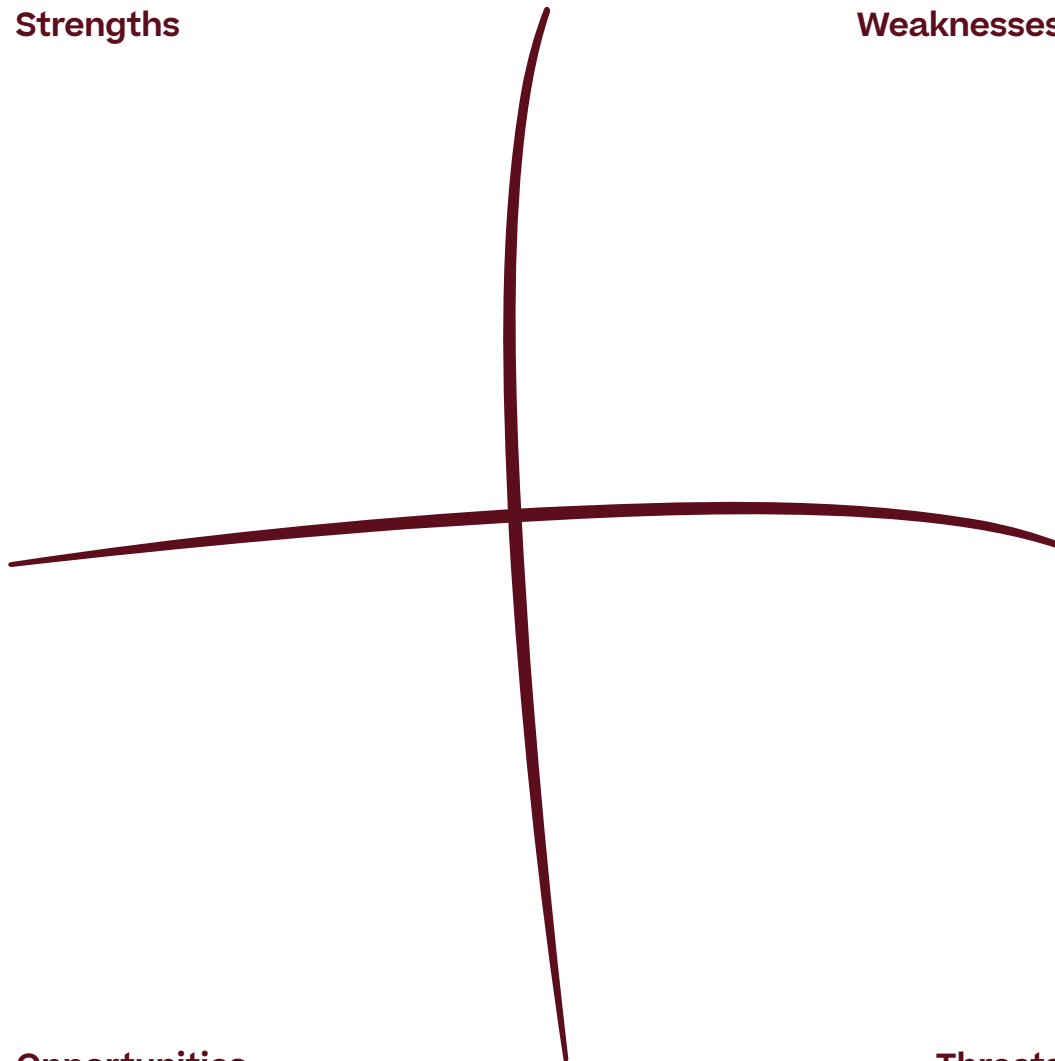


How did your mahi go?

Whether you are working independently or as a collective, a debriefing session or at the very least, carrying out a simple SWOT analysis can help for future planning. Identifying these four aspects of the completed project can be encouraging and give you some idea of things you might try differently in future community projects. The template below is a useful tool for this kind of project debrief.

Strengths

Weaknesses



Opportunities

Threats

Writing About Outcomes

Outcomes might be difficult to gauge, but you can make a brief document of the progress each person has made individually, add some photographs from the start and the end of the project.

Whether you feel it was successful or not, having a record of the project is always going to help in other ways such as future funding applications. It is useful to have records of prior work as part of your portfolio. It can also be helpful to be able to look back and recall how a project evolved in connection to future planning.

Share stories

The voices of the community you have been working with are some of the most compelling and important components of storytelling, reporting, and understanding the impact of this work. Try to find ways to capture those stories about the significant things that happened, so you can help others to understand what this work is achieving.

You could ask your community participants questions like:

What did you learn through being part of this creative activity?

How did it feel to do something creative today?

Little quotes about the activity are little moments of understanding we can all connect with.

TUAKANA TAKE AWAYS

Before we leave each other in this space, here are a few more goodies to help you on your journey into working with your community.



What are the best community engagement/development tips and tricks?

Mareta says

Actively seeking out who are those enablers within your community and building strong relationships with them to help you pursue the building of community leadership within.



Neil says

Celebrate the successes and recognise community champions. Take lots of photos to capture memorable moments that show and tell the story of the positive impact of initiatives. Provide training opportunities to help increase capacity and strength for your team.

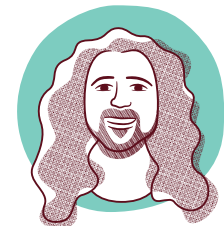
We've found that offering incentives like fuel or food vouchers when gathering feedback through our social media channels has been really successful.



Joe says

So for me, in all that I do, in life, in work and through my art/music, I try to remind myself to always think in the following way...

...Speak your truth. Express yourself. Smile. Help out. Be of value. Get the giggles. See the funny side. Enjoy the day. Be grateful. Say please and thank you. Drink lots of water. Share your gift. Stay curious. Listen listen listen then speak. Celebrate good things. See the good in others and shine a light on them. See people's heart and show them yours. Enjoy and be grateful for the simple things. Kindness and compassion is everything.



GLOSSARY OF TERMS & TRANSLATIONS

[The] Arts

The Visual Arts—Photography, 2D (painting, printmaking etc.) /3D (sculptural etc.) / performance art, moving image/ non-object abstract art, land art.

The Performing Arts—includes the dramatic or theatrical arts, vocal or instrumental performance, acting, dance, spoken word poetry, dramaturgy, choreography, puppetry.

The Literary Arts—Essays, short-story, long-form narrative / novels, prose, poetry, spoken word poetry, scripts and plays.

Artist

One who spends a great part of their life dedicated to gaining expertise in a particular (or multiple) artistic discipline(s). This could be a singer, a visual artist, a dancer, a novelist, a standup comedian, an opera singer, an actor on stage or the screen.

Artist-run Space

A studio or gallery run by a group or collective of artists.

Art Practice

This is a common term used by all kinds of artists to describe their main occupation with the arts that takes up a large portion of their life and may be part of their livelihood.

Community-facing

This phrase came into common use around a decade or so ago because it better described the way some jobs had a high level of interaction with the public and with communities.

Collective

In an artistic context, a collective is a group that forms around their commitment to one vision and to collaboration within their group members. Collective members might have their own individual practice but come together for a shared purpose.

Dance

This involves any form of the body moving to sound, music, concept, or silence. It can be solo or in a group. It is performed by disabled and able-bodied people. Dance belongs to almost every single culture on the planet. It belongs to the discipline of the performing arts. It is usually a response to music, sound, or rhythm.

Performing and Dramatic Arts

As suggested in the word, the dramatic arts encompasses all forms of drama such as: acting, musicals, operas, operatics, improv, live and mediated theatre performances.

Hāpori (Community)

Is the general Māori word meaning the wider community. However, in the broader sense, it suggests belonging to a small close-knit community or to a very large broad community. For example, the Waikato theatre hāpori, or the local church hāpori. It may be that it is purely for use by Māori in a Māori-centred context.

Karakia

Māori equivalent of blessing or prayer. For the most part, there are numerous Atua to whom karakia is directed in Te Ao Māori, as well as there being many who belong to Christian communities which refer to Atua as Christ.

Kapa Haka

Formation dance of a group of dancers. This can also include haka poi (group using poi). There are numerous forms and contexts of and for kapa haka in Te Ao Māori and it is one of their most ancient artforms.

Kaupapa

The general term in Te Reo Māori for ‘topic’, ‘concept’ or underpinning rationale.

Kawa

Kawa are a group of behaviours that are adopted as protocols as practised on Marae. This differs to a nationwide pan-Iwi practice of set protocols, this is known as ‘tikanga’. One example of kawa is that many Marae have a female kai waiata (song leader) and others have a male lead. However, it is general ‘tikanga’ for any visitors at marae nationwide, to remove their footwear when entering the meeting house.

Literary Arts

Writing, poetry, poetry recital, prose, spoken word, essay writing, novel, short story, non-fiction, and journalism.

Mahi

Mahi is pan-Māori word meaning work or to work or place of work.

Mahi Toi

Mahi toi is what we might call an artwork in the English language. Mahi Toi takes on a different meaning when referred to in terms of the creative process in Te Ao Māori. This is because toi refers to raranga (weaving), whakairo (carving), whaikōrero (oratory arts), kani kani and kapa haka (dance and ritual) and their status as becoming alive with ‘mauri’ or life essence.

Mana

Mana can be said to be ‘embodied charisma’ or prestige. For example: A very dignified person to whom we might respect immediately because of the qualities they emanate is said to have mana. It is like an unseen spiritual force that imbues dignity, respect and authority upon a person of great and/or deep knowledge.

Mana Whenua

Mana whenua are the local hapū (equivalent to sub-tribe) and iwi (equivalent to tribe) that are the original owners of the land. For example, the mana whenua of Hamilton East (Te Nihinihi) are Ngāti Wairere.

Māoritanga

The Māori word that describes the Māori way of being in the world based around cultural values, traditions, beliefs, and protocols.

Marae (or Marae ātea)

The space between the tomokanga or gate to the front of the Whareniui. It is called the ‘atea’ forming the sacred space between strangers and as people are welcomed into the space closes in a metaphorical space. It is usually where people gather and forms a kind of courtyard for other buildings that might be on the marae grounds such as the whare kai or dining room.

Mauri

The intangible force that affords life and vitality. E.g. A mauri stone is buried on land by an iwi to indicate its living presence in that piece of land.

Moko

Facial tattoo or on other parts of the body.

Orchestra

An ensemble of instruments that performs music together. The size of an orchestra can vary depending on the availability of musicians, musical instruments, and town or city size. Typically, an orchestra will comprise strings, woodwind, and percussion and will usually have a conductor.

Pou

A pou can have many meanings in Te Reo Māori depending on the context. In this instance, we will consider the artist pou as a carved wooden column that forms the main weight bearing centre pole of a whareniui (meeting house). However in the context of Creative Waikato, we refer to the **four pou** or foundational constants that we operate around: **Elevate — Hāpai, Connect — Tūhono, Amplify — Whakarahi, and Advocate — Taunaki.**

Practitioner

Someone who has been working in a specific field for a long time. For example, your doctor is a medical practitioner who has a formal qualification and years of experience. As an artist practitioner, their expertise may have built up over years of honing their craft without going through formal training. E.g. an actor could also be considered a dramatic arts practitioner, or a sculptor or painter could be called a visual arts practitioner.

Producer (electronic/digital music)

In the music industry, there are a number of different kinds of music practitioners we might call 'producers'. The most well-known is the 'DJ' or a person whose practise includes live mixing of electronic and vinyl recorded music to produce a synthesised piece.

Another kind of music producer is one who oversees the production of a song or a suite of songs to produce an album or music for release digitally or analogue. In the theatre or music events industry, a producer is responsible for the production of a stage show and oversees the overall logistics of live theatre stage production.

Rangatahi

Young person or young people.

Rangatira

A person of high status within the iwi. A chief or leader of an iwi or hapū.

Raranga

The Māori art of weaving (with muka/natural fibres) by hand not using a loom.

Rūnanga

The governing assembly or council— administrative group of a Māori Hapū or Iwi. Rūnanga, a Maori (language) translation of board of directors or council.

Rohe

Te Reo Māori for Regions. Rohe is the Māori method for identifying and delineating tribal boundaries. Rohe are not necessarily aligned to governmentally created regions. For example, Kirikiriroa belongs to the Rohe of Tainui.

Social Cohesion

The practice of fostering diverse groups to learn to live and grow together. This can be applied to smaller groups within communities as well.

Socially Engaged

The commitment of organisations to be inclusive of the communities they serve by including community feedback, community art projects, community policy making etc.

It is a 21st century term coined to better describe the human involvement in facilitating diverse community inclusion. It is aspirational and seeks to foster social cohesion and a sense of belonging to a place.

Tā Moko

The practice of tattooing in Māori tradition.

Taiaha

Taiaha is a traditional Māori weapon requiring double-handed use. It has a spear-like tip and an adorned wider flat tail. It was designed for use in battle but is now used solely in welcoming rituals such as haka pōwhiri (formal welcoming group at Marae) or in rituals that require its performance.

Taonga Pūoro

These are instruments used in Te Ao Māori. They are wind instruments and can be in the form of a nautilus shell, or a carved wooden, bone or uku (clay) instrument that creates a sound when air is blown into it.

Tangata

Te reo Māori word for 'person'. For many people, it is tāngata.

Tangata Whenua

This is the common pan-Māori phrase for the indigenous peoples of Aotearoa.

Te Reo Māori or Te Reo Rangatira

The Māori language or the indigenous language of Aotearoa.

Toi

The Māori word that is used in visual arts to describe things that have been created or made by an artist.

Mātauranga Toi— art education

Toi Ataata— visual arts

Toi Moko— the art of taa moko or tattooing

Toi Puni— installation art

Toi Raranga— weaving by hand

Toi Waihanga— assemblage art

Toi Whakaari— performing arts

Toi Raranga— In Te Reo Māori, the art of plaiting or creating fabric or materials using a series of knots and plaits by hand, not on a loom

Toi Whakāiro— Māori sculptural practice usually wood, bone or pounamu. However Rangi Kipa began carving Corian. This is not equated to the Western notion of sculpture but technically does sit under the discipline of '3D/ Sculpture'

Whare Toi— art gallery

Tuakana-Teina

The Māori concept of elder and younger. It can be applied to experience or any situation that suggests a hierarchy of expertise.

Whakairo

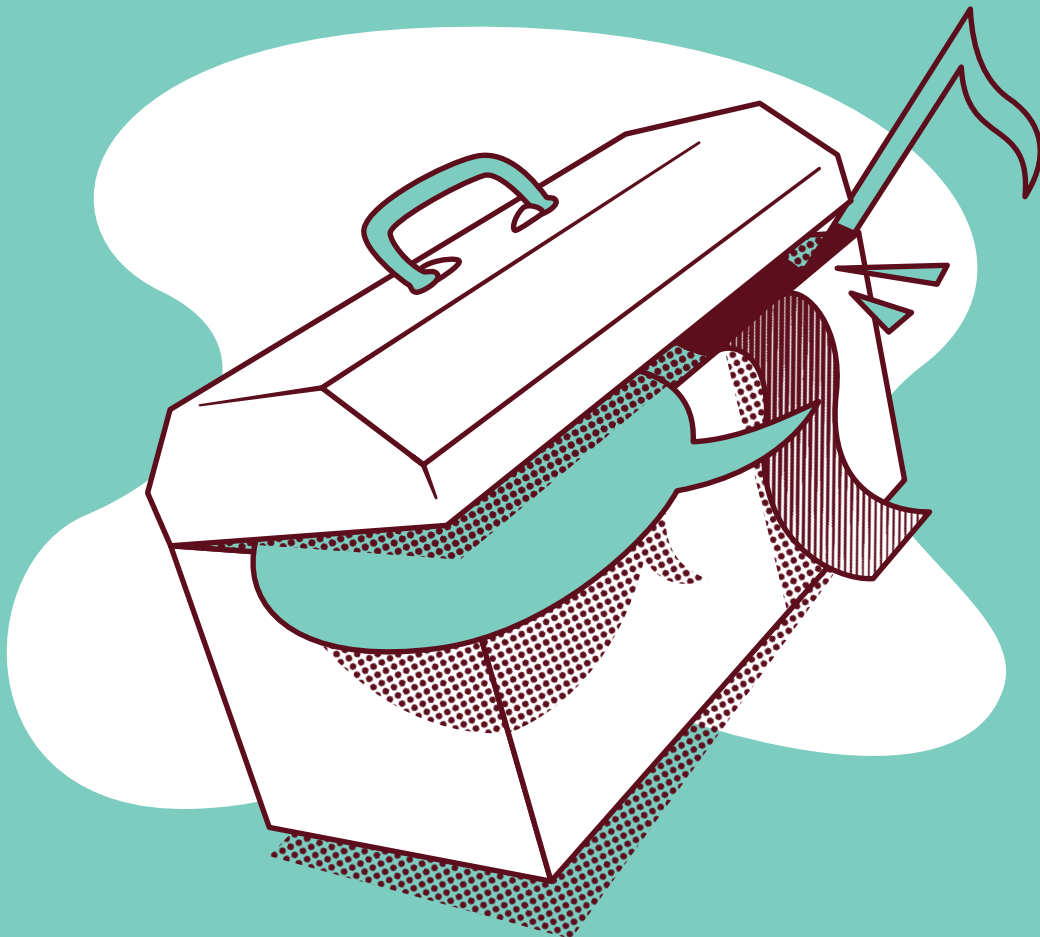
The art of sculpting wood, or carving wood. Many iwi have only male carvers, however in some instances, women have been sanctioned to carve.

Whenua

Te Reo Māori word for the land, or placenta.

5

TOOLBOX



ACCOUNTABILITY: MENTORING AND SUPERVISION

Working with humans requires you to handle with care. For your safety and theirs, try to get some form of supervisor who has years of knowledge in your field.

Finding a trusted friend who will listen can help, but seeking advice from the more experienced can help you if required.

Staying safe/maintaining a safe working relationship with people in community.

<https://staysafeapp.com/en-nz/resources/guide-to-lone-working/>

Neil says

I have a good friend in a similar role, and we catch up regularly, offering peer support and sharing insights, strategies, and challenges we encounter in our positions.



NGĀ KARAKIA MĀORI

For opening and closing, starting and ending, clearing space etc.

Karakia (prayers/incantations) are part of the tikanga of our nation's indigenous people of Aotearoa New Zealand. The purposes of karakia vary according to each setting. Also, various situations require a kaumātua or kuia (respected Māori elders who have been approved by their iwi or hāpū to perform such ritual prayers or incantations as clearing or blessing a space, laying a Mauri stone in the earth before building, opening a new building or new organisation). For formal openings/ launches, events, and clearing a building of negative energies, a Kaumatua from the mana whenua is recommended. The Kiingitanga subscribe to the Paimārire³ faith tradition and therefore

use karakia written in that vein. Alternatively, you are not obligated to perform karakia at all if you are atheist or agnostic.

For starting/ending your working day, you can perform these yourself. Most traditional Māori karakia are not Christian-based, and they refer to the indigenous deities. Many karakia are Christian in origin. Depending on your own religious leaning, you can select what is most appropriate for the group or setting you're working in. Feel free to add some from your own culture to your toolkit. Some karakia that are commonly used are listed on the following pages.

³ Paimārire

A syncretic (religious tradition formed out of a mixture of beliefs and faiths) religion founded by Te Ua Haumene (Taranaki) that has its base in Christianity and Māori faith traditions. Many Paimārire karakia are used by the Kiingitanga and in the rohe of

Waikato-Tainui. In the same way Catholics sign themselves with the cross, Paimārire believers use the the upright open hand to close prayer and the exclamation "Rire, Rire, Hau! Pai Mārire!".

At Creative Waikato open and close all of our presentations and external work with these karakia.

Karakia Tuwheratanga Creative Waikato

**Tēnei au tēnei au te reo
kawe e tau nei**

This is me, this is me who
is conveying these words

E karanga ana i te mauri tū
Calling forth the stance

Te mauri ohooho
the essence of vitality

Te mauri ora
the essence of wellbeing

**Whakatau te ihi te wehi,
kia tipu te mahi toi tangata**

To acknowledge the
growth of our Arts, our
strengths and challenges

Hāpai te mahi toi

To elevate our arts

Taunaki te mahi tangata

To advocate for our people

Whakarahi te mahi toi

To amplify our arts

Tūhono te mahi tangata

To connect our people

**Huakina te ngākau māhaki
kia manaaki**

With a kind heart to open
up the generosity

Kia tautoko

the support

Kia rangatira ai

to be leaders

**Kōkiri nei te tū tangata
mo ngā iwi katoa**

To strengthen a unified
stance for all people in
our communities

Haumi e

Hui e

Tāiki e!!!

Together
we stand
unified in this stance!!!

Karakia Whakawātea Creative Waikato

Tēnei au, tēnei au
e karanga atu nei

It is I who summons
this space of work

Kua tau ngā herenga,
ngā tūtukitanga mahi

The fulfillment of work has
been achieved for this time

Kua tāpiri te mauri auaha,
te mauri ora oo mahi

The principle and creative
energy in our work has
prospered

He karanga tēnei te
whakawātea, ae, kua
wātea

It is time to clear oneself,
yes, to make way

Kia wātea te ngākau, te
hinengaro me te tinana,

To free the soul, the mind
and body

I te ara mahi toi, i te
taunakitanga o te rā

From our space of arts
assistance and advocacy
for the day

Whakatau te mauri
tangata

To rest our energy
from work

Whakawātea nei
i ahau e...

Clear my pathway...

Kia hoki ora ki te kainga

To return home well in
energy

Hau... Paimārire...

May peace be with you...

OTHER KARAKIA

Karakia Timatanga Opening Karakia

Whakataka te
hau ki te uru

Cease the winds
from the West

Whakataka te
hau ki te tonga

Cease the winds
from the South

Kia mākinakina
ki uta

Let the breezes blow
over the land

Kia mātaratara ki tai

Let the breezes blow
over the ocean

E hī ake ana te atākura

Let the red-tipped
dawn come

He tio, he huka,
he hauhunga

With a sharpened air, a
touch of frost, a promise
of a glorious day

Tihēi Mauri ora

Behold the breath of life

Karakia Whakamutunga Closing Karakia

Ka whakairia te tapu
Restrictions are moved aside
Kia wātea ai te ara
So the pathway is clear
Kia tūruki whakataha ai
To return to everyday
activities
Haumi ē, hui ē, tāiki ē
Enriched and unified

Karakia mō te kai Karakia for food

E tō mātou Matua-i-te-Rangi
Our Father who art in Heaven
Whakapainga ēnei kai
Bless this food
He oranga mō mātou tinana
Health to our bodies
Te kaha me te korōria
The strength and the glory
Āke, Ake, Ake.
Forever and ever
Āmine
Amen

WAIATA — A GUIDE



If you are going to use waiata, ensure that you use songs that are appropriate for the occasion.

There are a range of sources you can go to for guidance around waiata for your kaupapa.

A good place to start is in connection with mana whenua, as you build relationships, you can discover waiata that are relevant to the space you are in.

Another connection point would be with kapa haka rōpū. Some singing teachers and choir leaders may also be able to help.

If you are looking for guidance online, there are a number of sources for collections of waiata from tertiary training organisations, Radio NZ, and local schools also include some resources for at home learning.

The Tāhūrangi—New Zealand Curriculum website has resources and recordings you can reference. You could also find the songs and resources created by composers and educators like Hirini Melbourne.

For some other helpful links go to

<http://creativewaikato.co.nz/helpfullinks>



HELPFUL LINKS AND CONNECTIONS

When working with community there are a range of things to be aware of, and different connections and resources that might be useful along the way. Sometimes there are

community organisations around who have the insights you need, but we have tried to collate some of the useful points of information into one handy format.

Creative Waikato

We are a regional arts organisation with resources and insights available for artists and arts organisations.

For more information go to:

<https://creativewaikato.co.nz/>

ArtReach

These are a suite of helpful training workshops and resources to support community arts organisations.

There are a range of helpful topics for developing work with your community. Find more details here:

<https://creativewaikato.co.nz/workshop/artreach>

Other helpful links

Creative Waikato has located a range of helpful links to other external organisations, resources, groups, and information that might be helpful along your journey.

Go to the link below to explore:

<http://creativewaikato.co.nz/helpfullinks>

Karakia Whakawātea

Creative Waikato

Tēnei au, tēnei au
e karanga atu nei

It is I who summons
this space of work

Kua tau ngā herenga,
ngā tūtukitanga mahi

The fulfillment of work has
been achieved for this time

Kua tāpiri te mauri auaha,
te mauri ora o mahi

The principle and creative
energy in our work has
prospered

He karanga tēnei te
whakawātea, ae, kia wātea

It is time to clear oneself,
yes, to make way

Kia wātea te ngākau,
te hinengaro me te tinana,

To free the soul, the mind
and body

I te ara mahi toi, i te
taunakitanga o te ra

From our space of arts
assistance and advocacy
for the day

Whakatau te mauri tangata

To rest our energy from work

Whakawātea nei i ahau e...

Clear my pathway...

Kia hoki ora ki te kainga

To return home well in
energy

Hau... Paimārire...

May peace be with you...

