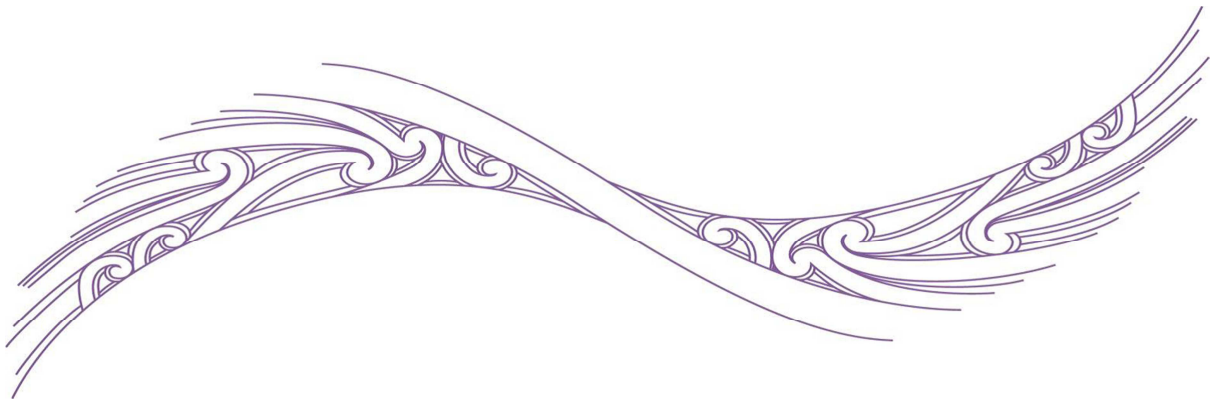




NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

**Targeted Review of Qualifications:
NGĀ TOI MĀORI
(Māori Performing Arts & Māori Creative Arts)**

Final Needs Analysis Report



March 2014

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He Kupu Whakataki

E kore e monehunehu te pūmahara
Mo ngā momo rangatira o neherā
Nā rātou i toro te nukuroa o te Moananui a Kiwa me Papa-tū-ā-nuku
Ko ngā tohu o rātou tapuwae
I kakahutia i runga i te mata o te whenua
He taonga he tapu, he taonga he tapu, he taonga he tapu.

We cannot forget
The noble ones of times long past
Who explored the unimaginable expanse of Kiwa's ocean
And settled her many lands.
For their footprints clothe these islands of ours
And their teachings are etched in the soil.
A sacred legacy, a treasured inheritance¹

Sir James Henare

Since Kupe made landfall in the north around a thousand years ago, Māori have lived on the islands of Aotearoa. We have developed cultural and artistic traditions that are unique to these bountiful isles. The foundations of these traditions come from the environment itself - the mountains, rivers, sea and sky, plants and animals. Their expression is many and varied from the complex architectural achievements of great waka and whareniui, to the intricate works of weavers, carvers, tohunga ta moko, and musicians. At the heart lies Te Reo, the language. These Arts, these taonga, grounded in whakapapa reflect the essence of mātauranga Māori. They instil an instinctive and particular relationship for Māori – Kaitiakitanga.

Kaitiakitanga intertwines with whanaungatanga where rights and obligations are apportioned among the living. Connections are affirmed with the dead and people's relationships with the myriad elements of creation are explained. For Māori it is not an idealised metaphor but it is carefully remembered and handed on in whakapapa. It is the conceptual basis for all of the rights and obligations that arise among those within its web, whether human or not. It explains why, as in any family, obligation is more important than right.

It is our obligation to act as kaitiaki for the Arts. Whether it is a story in a name, or a song-poem, a performance piece, tā moko, a whare tupuna, or waka taua, each is a taonga work. First, it is a creation of the pre-existing and distinctive body of knowledge, values, and insights - mātauranga Māori. Secondly, it is a result of the effort and creativity of people whether in modern times or the distant past. Each taonga work has kaitiaki - those whose lineage or calling creates an obligation to safeguard the taonga itself and the mātauranga that underlies it. Each passing generation of Maori make their own contribution to Mātauranga Maori. The theory, or collection of theories, with associated values and practices, has accumulated mai i te ao Maori/from Maori beginnings and will continue to accumulate proving the whakapapa of mātauranga Maori is unbroken.

¹ Waitangi Tribunal (2011) *Report Title: Ko Aotearoa Tēnei: A Report into Claims Concerning New Zealand Law and Policy Affecting Māori Culture and Identity. Te Taumata Tuatahi*: p. 2.

1.0 Executive Summary

The Governance Group proposes four new qualifications for people undertaking study, considering employment or setting up a business in Ngā Toi Māori.

This report provides evidence from a number of sources that Ngā Toi Māori is a vital contributor to New Zealand's cultural, social and economic wellbeing.

The provision then, of high quality Ngā Toi Māori qualifications are needed to: preserve, protect and maintain the integrity and authenticity of Ngā Toi Māori; encourage innovation and creativity in Ngā Toi Māori while acknowledging its rich tradition; and support a flourishing and self-sustaining Ngā Toi Māori community.

A needs analysis met with challenges, due to the limited availability of data and information directly relating to Ngā Toi Māori. However, by drawing upon a number of sources, some key findings included:

- a) Māori heritage arts hold a vital place within this country's cultural landscape, being unique to this country, reflecting the traditions of tangata whenua and integral to the identity of Aotearoa/New Zealand.
- b) In 2008, the *Social Report 2010* reported Māori had a much higher than average active participation in the arts (68 percent) compared to the national average of 48 percent.²
- c) Institutions like Wānanga and polytechnics have a very positive influence, as they provide steady employment for practitioners to teach and develop their skills, and a platform for emerging practitioners to learn.
- d) The most preferred learning environment was one where the learner was immersed in their own cultural and tribal context. While tending to be pan-tribal however, Wānanga and polytechnics also operate successfully.
- e) Forty-one qualifications owned by 14 TEOs and 1 SSB were included in the scope for this review.
- f) Usage data over three and five year intervals, consistently highlights (with the exception of Māori Performing Arts), a general decline in up-take and low levels of achievement for Ngā Toi Māori qualifications.
- g) During this review, at least six providers indicated a strong interest in offering programmes leading to the proposed Ngā Toi Māori qualifications. However, this was dependent on securing viable funding streams.

The Governance Group proposes a reduction in Ngā Toi Māori qualifications from 41 to 5, covering Levels 2 to 6. This will be achieved by "blending" core essential skills across four Ngā Toi Māori disciplines in one qualification at each level.

This will enable providers to create programmes at Levels 2 and 3, which cover the different Ngā Toi Māori art forms. However, at Levels 4, 5 and 6, learners will be required to study a specific Ngā Toi Māori art form.

The Governance Group also proposes that a set of Level 1 and 2 assessment standards be developed to: cater for Secondary School learners; and provide an introductory pathway to Level 3 and 4 qualifications.

² Ministry of Social Development (2010) *The Social Report 2010*. Ministry of Social Development: p. 99.

2.0 Targeted Review of Qualifications: Performing Arts

The review of qualifications in the *Creative Arts and Performing Arts* (at levels 1-6, excluding university qualifications) began in 2013 as part of the nation-wide mandatory review of qualifications.

The aim of the mandatory review is to reduce the duplication and proliferation of qualifications on a national scale, and to ensure that qualifications are useful, relevant and valuable to current and future learners, employers and other stakeholders.

The Creative Arts and Performing Arts review consists of three streams:

- a) The Performing Arts qualification review, led by Whitireia Polytechnic
- b) The Creative Arts qualification review, led by the National Qualification Services (NZQA)
- c) The Ngā Toi Māori qualifications review, co-led by Te Whare Wānanga o Awanuiārangi and the Māori Qualifications Services (NZQA)

To aid coherency and co-ordination, the reviews have taken place concurrently with links maintained between the three streams and their governance and working groups.

Current qualification owners were able to “opt in” to the review stream most appropriate for their qualification(s).

This report relates specifically to the Ngā Toi Māori review of qualifications, and covers the Māori Performing and Creative Arts (including Whakairo, Ngā Mahi a Te Whare Pora and Ngā Toi Ataata).

3.0 Process

In October 2012, Te Whare Wānanga o Awanuiārangi and MQS agreed to co-lead the Ngā Toi Māori qualifications review.

A Project Support Team was established to coordinate the: collation and analysis of data to inform a needs analysis; review of qualifications *in-scope* for this review; establishment of a stakeholder database; stakeholder engagement and consultation; development of the communications plan; establishment and support for the Ngā Toi Governance and Working Groups, including facilitating meetings, providing advice and support as appropriate; and preparing final documents for submission to NZQA.

3.1 Initial stakeholder hui

In October 2012, an initial information/consultation hui facilitated by MQS was held in Auckland. Qualification owners, experienced practitioners, education providers, and other stakeholders gathered to discuss an approach and structure for the review and development of qualifications in this stream.

Further hui followed in January and February 2013, attended mainly by Māori Performing Arts stakeholders and Whakairo and Ngā Mahi a Te Whare Pora stakeholders respectively.

As a result of this initial engagement:³

- a) The Ngā Toi Māori (NTM) Governance Group was formed to oversee the mandatory review and development of the *Māori Performing Arts* and *Māori Creative Arts* qualifications
- b) Four working groups were established for each of the following work streams:
 - Māori Performing Arts
 - Māori Creative Arts:
 - Whakairo
 - Ngā Mahi a Te Whare Pora
 - Ngā Toi Ataata.

3.2 Governance and Working Groups

Terms of Reference for the Governance Group and Working Groups were developed in accordance with NZQA policy and guidelines for qualification reviews (NZQA 2011a; and NZQA 2011b).⁴

In June 2013, the Governance Group approved the Mandatory Review Plan and confirmed that an application seeking *Approval to Develop* a proposed suite of Ngā Toi Māori qualifications would be submitted to NZQA under *Mātauranga Māori Evaluative Quality Assurance* (MM EQA).⁵

³ See Appendix A: *Mandatory Review of Ngā Toi Māori, Structure for the Review* (includes membership of the Governance Group and Working Groups).

⁴ See Appendix B: *Mandatory Review Ngā Toi Māori Qualifications Review Plan July 2013* (includes Terms of Reference for the Governance and Working Groups and kaupapa Māori principles to underpin the review process).

⁵ See Appendix C: *MM EQA Ngā Pātai Tuakana Pre-Assessment*.

The Governance Group also considered the first draft of an *Initial Needs Analysis*, from which a qualification map of the proposed suite of Ngā Toi Māori qualifications was developed, consulted on and subsequently revised.⁶

The Working Groups met in November 2013 to begin the development of the qualifications, and produced a suite of 5 Ngā Toi Māori qualifications, which would be assessed across the range of Toi Māori disciplines.

In December 2013, release of the proposed suite of Ngā Toi Māori qualifications for formal consultation with stakeholders was approved by the Governance Group.

3.3 Methodology

A literature review was undertaken to identify any relevant trends across the relevant sectors, which the review would need to consider during the development of a new suite of Ngā Toi Māori qualifications.⁷ The review focused particularly on:

- a) An environmental scan of the Māori/iwi economy
- b) The external environment relating to the Ngā Toi Māori sector
- c) Features of Ngā Toi Māori body of knowledge and curriculum
- d) Current and future skill requirements
- e) Business education trends and models used in New Zealand and internationally
- f) Modes of delivery including e-learning, distance learning, workplace learning and assessment of Ngā Toi Māori
- g) Current Māori Performing Arts and Māori Creative Arts qualifications to be included in the review
- h) Analysis and interpretation of information from NZQA and the TEC course completion information, data from the MoE *Education Counts* data-base, was also undertaken.

A number of primary and secondary sources were then identified to inform the needs analysis, including:

- a) Māori Workforce Development Research
- b) Labour market and census information
- c) Qualification usage data from NZQA, Tertiary Education Commission (TEC) and Ministry of Education (MoE)
- d) Sector specific labour market and workforce data from Statistics New Zealand, the Ministry of Business, Innovation and Employment and the Ministry of Education (MoE) 'Education Counts', Careers NZ and other relevant sites
- e) Other research from relevant Providers, Industry and government agencies, including:
 - Information on graduate outcomes (employment, pathways to higher education, performance information)
 - Database of industry stakeholders and networks for consultation
 - Information about possible qualification structures
 - Feedback and kōrero from key stakeholders.

⁶ See Appendix D: *Ngā Toi Māori Qualifications Review Initial Summary Report May 2013*

⁷ See Bibliography.

3.4 Stakeholder Engagement

Identification

As NZQA already has in place an extensive database, an analysis was undertaken to prioritise stakeholders into key, primary and secondary groups.⁸ Initial engagement hui held between October 2012 to February 2013 and the networks of Governance and Working Group members also provided further opportunities to add to the stakeholder database.

Key stakeholder profile:

1. Governance Group
2. Review Working Group
3. Current Qualification Owners
4. Industry Groups
5. Key Providers
6. Education Organisations with Consent to Assess
7. Whakaruruhau
8. Moderators (New Māori Music, New Māori Dance and Taonga Puoro)

Primary stakeholder profile:

1. Potential Programme Providers
2. Institutes of Technology
3. Māori Private Training Establishments
4. Industry Groups
5. Other Providers

Secondary stakeholder profile:

1. Alliance Partners
2. PPTA – Te Huarahi
3. Advisory Groups

Engagement

A mix of formal and informal strategies was used to engage and consult with stakeholders throughout the review, including:⁹

1. Hui
2. Kanohi-ki-te-kanohi meetings
3. Teleconference
4. Telephone
5. Mail/E-mail
6. Informal networks
7. NZQA website
8. Pānui
9. Presence at public events
10. Word-of-mouth

⁸ See Appendix E: *Ngā Toi Māori Qualifications Review Profile List*.

⁹ See Appendix F: *Hui Minutes*.

Also, irrespective of consultation closing dates, the Project Team ensured that they were available to provide information, meet with stakeholders and that feedback and comment could be provided at any time during the review.

Consultation

Consultation was undertaken for the following:¹⁰

1. Proposal for the Structure of the Ngā Toi Māori Qualifications
2. Needs Analysis Report
3. Proposed Ngā Toi Māori Qualifications Landscape
4. Mandatory Review Consultation Document for the draft Ngā Toi Māori Qualifications

Surveys were also conducted via an online web-based survey and by email to selected participants. The *2013 ASB Auckland Polyfest* also provided an opportunity to gather comment and feedback on the proposed suite of Ngā Toi Māori qualifications.

All comments and feedback were collated, analysed and, where relevant, incorporated into the development and design of the draft Ngā Toi Māori qualifications. Each comment received was also responded to and any follow-up actions recorded.¹¹

3.5 Development of the proposed Ngā Toi Māori qualifications: Key changes

Proposed Ngā Toi Māori qualification map

In June 2013, based on an initial Ngā Toi Māori needs analysis, the Governance Group developed a qualification map or landscape for a proposed suite of Ngā Toi Māori qualifications.¹² Key features of the proposed map included:

- a) No qualifications at Levels 1 and 2, but standards available for Senior Secondary sector
- b) A Level 3 would serve as an introductory level qualification
- c) No Level 5 qualification
- d) The Level 4 would serve as an entry level qualification to the Level 6
- e) Both the Level 4 and 6 qualifications would support stranding into specific Ngā Toi Māori disciplines (i.e.: Māori Performing Arts and Creative Māori Arts (namely: Whakairo; Ngā Mahi a Te Whare Pora; and Ngā Toi Ataata).

The document was then sent out for consultation. The majority of feedback from a range of stakeholders did not support the proposed landscape.¹³ As a result, the following amendments were made to the proposed Ngā Toi Māori qualification map:¹⁴

- a) A Level 2 and 5 qualification included
- b) Re-consideration of individual qualifications for each Ngā Toi Māori discipline
- c) Ngā Toi Māori competencies framework developed

¹⁰ Copies of actual survey responses are available from the Māori Qualifications Services on request.

¹¹ See Appendix G: *Ngā Toi Māori Qualifications Review Engagement and Consultation Timeline*.

¹² Appendix H: *Proposed Ngā Toi Qualifications Landscape*.

¹³ See Appendix I: *Analysis of feedback received for the draft Ngā Toi Māori Qualifications*.

¹⁴ See Appendix J: *Revised Ngā Toi Māori Qualifications Landscape including Ngā Toi competencies*.

- d) Re-assessment of the proposed credit value for the Level 3 qualification.

Key principles

Following consultation and subsequent revision of the draft landscape of Ngā Toi Māori qualifications, the Governance Group prepared as a starting point, a brief for the Ngā Toi Working Groups ahead of development of the Ngā Toi Māori qualifications.

Working Groups for each Ngā Toi Māori discipline convened in early November to start the qualification development process; i.e.: preparing the purpose and outcome statements for the proposed qualifications.

As part of the proposed Ngā Toi Māori qualification map, the following kaupapa Māori principles were proposed: *Te Reo me ngā Tikanga; Whanaungatanga; Kaitiakitanga/ Manaakitanga; Tūrangawaewae; Rangatiratanga; and Pūkengatanga.*

Table 1: Ngā Toi Māori competencies framework.

Heading	Description
Horopaki (context)	Kia mārama pū te tangata ki te pūtakekanga me te whānuitanga o Ngā Toi Māori me ōna āhuatanga katoa me ōna whakahongona ngātahi ki te ao o ngā tipuna, tōna ake ao, me te ao anamata. Mā ngā tikanga Māori te arongaronga Maori e whakatinana, ma te wairua te reo e arahi.
	<i>The learner's perception of Nga Toi will be fostered and nurtured to enable the learner to appreciate and value the breadth and depth of Ngā Toi Maori in all its charismatic and physical forms and it's interconnectedness to the historical, current and the future forms of Toi Maori. This exemplifies the importance of processes, practices, and procedures that are consistent with a Māori world view, and ensures that the presence and expression of te reo Maori is maintained.</i>
Hātepe Auaha (creative process)	Kia whakatairangatia te pitomata o te tangata ki ngā hātepe pūnahanaha nā taua tangata anō i whakatau ai i runga i te mohio. Mā ngā tikanga Māori te arongaronga Māori e whakatinana, mā te wairua te reo e arahi.
	<i>The learner's creative potential will be nurtured, developed and promoted to enable them to make rational decisions based on systematic processes and intentions. This exemplifies the importance of processes, practices, and procedures that are consistent with a Māori world view, and ensures that the presence and expression of te reo Maori is maintained.</i>
Mahi Toi (media studies)	Kia whakatairangatia ngā tātai pūmanawa o te tangata kia mōhio ki te hōhonutanga me te pūtakekanga o te Mahi Toi mai i te kākano o te whakaaro, ki te whakatinanatanga, ā, tae atu ki te whakaaturanga o te kaupapa ki te marea. Mā ngā tikanga Māori te arongaronga Maori e whakatinana, ā, mā te wairua te reo e arahi.
	<i>The learner's natural creative talents will be promoted and nurtured to enable the learner to articulate and negotiate a Ngā Toi kaupapa from the implanting of the original seed of thought to the manifestation, and exhibition of the kaupapa. This exemplifies the importance of processes, practices, and procedures that are consistent with a Māori world view, and ensures that the presence and expression of te reo Maori is maintained.</i>
Rangatiratanga (project management)	Kia whakatairangatia te mana motuhake o te tangata kia tū pakari, ki te whakahāere kaupapa Toi Māori e ai ki ngā kairangi kua whakaritea. Mā ngā tikanga Māori te arongaronga Maori e whakatinana, ma te wairua e arahi te reo.
	<i>The learner's self-determination will be fostered and nurtured to enable the learner to manage Toi Maori projects to specific quality standards signifying the importance of processes, practices, and procedures that are consistent with a Māori world view and the presence and expression of te reo Maori is alive.</i>

The principles would provide the framework for describing what the knowledge, skills and understanding would “look and feel like” for Ngā Toi Māori learners at each qualification level.

Feedback however, indicated that stakeholders wanted to ensure that the qualifications not only acknowledged traditional arts, but also recognised contemporary expressions of Ngā Toi Māori.

Informed by discussions regarding Ngā Toi Māori competencies,¹⁵ the Working Group merged the kaupapa Māori principles under four new competencies (see *Table 1* above).

Reflected in the qualifications themselves, the competencies were used to guide the development of the graduate profiles.

Final proposed suite of Ngā Toi Māori qualifications

The Working Groups identified three qualification development options for Ngā Toi Māori:

- a) Develop a new qualification to replace each current qualification
- b) Develop new Ngā Toi Māori qualifications by medium and level; i.e.: Māori Performing Arts Levels 3-6; Whakairo Levels 3-6; Ngā Mahi a Te Whare Pora Levels 3-6; and Ngā Toi Ataata Level 3-6.
- c) Develop a single qualification that can accommodate a number of programmes across various Ngā Toi Māori media/disciplines.

Coupled with information from the Needs Analysis,¹⁶ and feedback and comment from key stakeholders, the Working Groups opted for a *blended* approach to qualifications development.^{17 18}

The result is a suite of five qualifications, ranging from Level 2 to Level 6, which are flexible enough to allow providers to develop programmes of study incorporating elements from *Māori Performing Arts, Whakairo, Ngā Mahi a Te Whare Pora* and *Ngā Toi Ataata*.¹⁹

Providers may now create programmes that lead to Level 2 and 3 Ngā Toi Māori qualifications, which cover the different Ngā Toi Māori disciplines. However, for the Level 5 and 6 qualifications, learners will be required to study a specific Ngā Toi Māori art form.

This flexibility also means that in the future, other disciplines may be included under Ngā Toi Māori. This will remove the need to develop new Ngā Toi Māori qualifications unless a need is clearly identified.

¹⁵ See Appendix K: *Ngā Toi Draft Pathways with Key Learning Competency Progression across Levels*

¹⁶ See Appendix L: *Ngā Toi & Māori Performing Arts Qualifications – Recommendations from the Needs Analysis and Survey Results*.

¹⁷ See Appendix M: *Mandatory Review Consultation Document for the draft Ngā Toi Māori Qualifications*.

¹⁸ See Appendix N: *Ngā Toi Māori Qualifications Mandatory review: Analysis of feedback received for the proposed suite of Ngā Toi Māori Qualifications*.

¹⁹ See Appendix O: *Final Proposed Suite of Ngā Toi Māori Qualifications*.

4.0 Ngā Toi Māori – Māori Creative and Performing Arts Qualifications

He toi whakairo, He mana tangata
Where there is artistic excellence, there is human dignity

The whakataukī above illustrates how, through Ngā Toi Māori, people young and old, are able to artistically express and articulate not only their dreams and aspirations, but also those of whānau, hapū, iwi and hapori.

Qualifications recognise the Mātauranga Māori skills, knowledge, techniques, and creativity needed to achieve a level of excellence as a Ngā Toi practitioner. This is the pathway that many Māori learners are currently pursuing in order to achieve better educational outcomes, which in turn are contributing to the valued aspirations of whānau, hapū, iwi and hapori.

Ngā Toi Māori qualifications also acknowledge, support and validate the understanding, skills and experience necessary to ensure authentic treasured cultural icons, symbols and expressions are protected and maintained, while also promoting creativity and innovation.

Ngā Toi Māori qualifications are then, one important mechanism for building the capacity and capability of ākongā, whānau, hapū, and iwi, while nurturing those quintessential qualities of ihi (prestige), wehi (awe) and wana (excitement).

To ensure qualifications that are useful, relevant and meet the identified needs of learners, whānau, hapū, iwi, hapori and other key stakeholders, the following data and information was used to:

- Quantify the need for Ngā Toi Māori qualifications in terms of supply and demand, identified gaps and any potential strategic benefits
- Inform the scope, methodology and arrive at findings confirming a sufficient learner pool and demand from end-users, including employers and industry.

4.1 Ngā Toi Māori Landscape

The most recent research by Creative New Zealand (2009) found that while active participation numbers remained the same for the arts generally, active participation in Māori arts was higher than when last surveyed in 2008 (from 12% to 14%).

When comparing the participation and audience findings for Māori arts with other areas of arts practice, Māori arts perform particularly well. Importantly, the appeal of Māori arts seems to reach beyond Māori communities themselves.

Also significant is that despite the impacts of the global financial crisis and the Christchurch earthquakes, participation numbers for Māori arts appear to be increasing.

4.2 Current trends in the post-settlement period

WAI 262

In July 2011, the Waitangi Tribunal published *Ko Aotearoa Tēnei: A Report into Claims Concerning New Zealand Law and Policy Affecting Māori Culture and Identity*. The report contained the Tribunal's recommendations on the far-reaching WAI 262 claim, which was originally lodged with the Tribunal in 1991.

After years of hearings and deliberation, the Tribunal's recommendations are significant in that, among other things, it recognises Māori ownership of their language and culture. The report also discusses the environmental conditions (legislative, regulatory, political and

social) in which Māori culture exists and recommends that government and Māori work more closely together in protecting Māori culture and traditional knowledge.

Local government relationships with iwi

Under the Resource Management Act 1991, territorial and regional authorities must “take into account” iwi management plans when they are preparing or changing local policies and plans. Iwi management plans are resource management plans prepared by iwi or hapū.

This requirement places real obligations on local government to seek out strategic and working relationships with iwi and hapū. It also gives iwi and hapū influence at a local government level, including ensuring access to, and the establishment, maintenance, and mitigation of impacts on natural resources used for Ngā Toi Māori activities.

4.3 *Impacts for Ngā Toi Māori in the post-settlement period*

As the Māori sector grows in both size and influence, there will be more opportunities for iwi, hapū and other Māori organisations to play a role in supporting and developing the Māori arts infrastructure. But while many iwi and hapū may seek to provide for the artistic and cultural development of their people, they may also find that their limited experience and capability in this area present obstacles.

Already there are cases of post-settlement iwi and hapū providing specifically for the development of the arts in their rohe (area). Mainly in the area of Māori customary arts,²⁰ some examples follow below.

Dedicated arts/culture bodies

Iwi are establishing their own dedicated arts and culture bodies. Although this is not a new concept for iwi, in the post-settlement period some iwi now have the necessary resources and organisational capability for this.

An example of these dedicated iwi subsidiary bodies is Raukawa’s Arts, Culture and Heritage business unit. This provides “leadership, guidance and advocacy to ensure the sustainability of our taonga such as tangible and intangible taonga for present and future generations”.

Funding

Iwi are establishing their own funding processes to support the artistic and cultural expression of their iwitanga.

An example is the Ngāi Tahu Fund, established by that iwi to support its whānau to strengthen Ngāi Tahu culture. The fund can be distributed for, among other things, arts activities and whānau workshops.

The engagement of secondary schools continues to be the most prominent factor facing Māori Performing Arts development for level 1-6 curriculum development using those standards registered under the National Qualifications Framework.

²⁰ *Creative Arts New Zealand* (2009) recognises Māori customary arts as includes practices like: tā moko; tārai waka; waiata, mōteatea; rāanga; whakairo; and art forms that use te reo, such as whaikōrero, karanga and whakaropiropi.

4.4 *Current infrastructural support for Ngā Toi Māori*

A wide range of public, private and non-profit organisations contribute to the creation, presentation and distribution of Māori arts, or provide opportunities to participate in Māori arts.

Various government departments and Crown agencies have a direct interest in New Zealand's arts and culture sector. There are also a number of other organisations specifically interested in Māori outcomes generally. All these bodies are contributing to the wellbeing of Māori arts.

Te Matatini

Te Matatini is the National Body for Kapa Haka. Originally, Te Matatini's principal purpose was to produce a biennial National Kapa Haka Festival. The National Festival continues to be a primary focus of Te Matatini but the role of Te Matatini has been expanded to include other important objectives.

The principal objectives for Te Matatini are:

- a) Kapa Haka Development: To support and strengthen kapa haka at a regional level, amongst senior groups, primary and secondary schools and Taikura.
- b) Fostering Excellence: To develop and foster excellence in kapa haka and other Māori performing arts.
- c) Promoting Māori Performing Arts: To show case and promote Māori performing arts at a national and international level.
- d) Organisational Development: To establish a governance and management structure to support the future direction of Te Matatini.

Toi Māori

Toi Māori is a charitable trust representing 10 national art form committees that covers visual, performing and literary arts, and annually produces a wide range of events and activities that includes festivals, exhibitions, performances, publications and workshops that relate to a wide spectrum of Māori art forms. The ten committees of Toi Māori are:

- a) He Awhi Tikangā: Protocol within the Arts
- b) Ngā Waka Federation: Traditional Canoe Skills
- c) Puatatangi: Māori Music
- d) Runangā Whakairo: Carving
- e) Te Atingā: Contemporary Visual Arts
- f) Te Ha: Contemporary Māori Writers
- g) Te Hungā Taunaki Kaituhi Māori: Literature in Te Reo
- h) Te Ope o Rehua: Contemporary Performing Arts
- i) Te Roopu Raranga Whatu o Aotearoa: Weavers
- j) Te Uhi A Mataora: Tā Moko Arts.

Ngā Puna Waihanga

Ngā Puna Waihanga is the national body of Māori Artists and Writers. Initially formed at Te Kaha in 1973, it is the oldest and most widespread Māori arts group in New Zealand.

Such organisations as this that survive on goodwill and the passion and energy of its members, and do not receive any ongoing and sustainable funding, struggle to maintain the infrastructure and capacity to continue to evolve and deliver to its members.

Government departments and ministries

Key government departments that directly support Māori arts and culture include:

- a) *Te Puni Kōkiri*: The government's leading agency for support for Māori achievement and development. It provides policy advice across the other departments in relation to Māori wellbeing and development. It also has a regional presence and engages directly with Māori communities. It funds *Te Taura Whiri* (see below), Māori Television and Te Māngai Pāho (see below).
- b) *Ministry for Culture and Heritage*: Provides advice to government on culture and heritage issues, and administers the vote Arts, Culture and Heritage. It funds a range of Crown entities which all have their own legislation, including Creative New Zealand, Te Papa Tongarewa, the New Zealand Historic Places Trust, New Zealand On Air, the New Zealand Symphony Orchestra and the New Zealand Film Commission, and also non-government cultural organisations such as Te Matatini, the Royal NZ Ballet and the New Zealand Music Commission.
- c) *Department of Internal Affairs*: Plays a key role in the arts and culture sector, through administering the New Zealand Lottery Grants Board and, since February 2011, Archives New Zealand and the National Library within the department. The Lottery Grants Board in particular invests directly in Māori arts through the Marae Heritage and Facilities Fund and the Environment and Heritage Fund.

Creative New Zealand and other Crown agencies

A number of autonomous Crown entities also play important roles in supporting Māori arts and culture. These include:

- a) *Creative New Zealand*: is required by legislation to maintain and develop New Zealand's professional arts infrastructure, both at the national and at the community level.
- b) *Te Taura Whiri i te Reo* (Māori Language Commission): Takes the lead advisory role on the health and quality of te reo Māori and on development strategy for te reo. It supports and develops a range of strategies and initiatives aimed at regenerating the Māori language, and it provides financial support through the Ma Te Reo Fund to community-based te reo projects.
- c) *Te Papa Tongarewa*, the Museum of New Zealand: The national museum of New Zealand, established by legislation with purposes that include being "a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment."
- d) *Te Māngai Pāho* (Māori Broadcasting Funding Agency): Funds the development and production of Māori language and cultural content, including music, television and radio.
- e) *Māori Television* was founded under the Māori Television Service Act 2003 (Te Aratuku Whakaata Irirangi Māori).

Other sources of infrastructure support

- a) *Local government*: Local government also has a responsibility to recognise and support the cultural well-being of tangata whenua.

- b) *Wānanga and other educational institutions*: The impact of wānanga, universities and polytechnics on Māori arts and cultural development are also beginning to be evident.
- c) *Iwi/hapū and other local organisers of arts events*: A number of iwi, particularly those which have achieved Treaty settlements, are signalling an interest in funding or developing arts infrastructure and/or arts strategies – for example, Ngai Tahu, Tainui, Tuhoe and Ngati Awa.
- d) *Local events and iwi- and hapu-based activities* are a significant – and often unacknowledged – feature of the Māori arts environment. Many of them occur without any funding or support from Creative New Zealand or any other central or local government agency. These events and activities continue to be essential to a thriving Māori arts and cultural environment.

4.5 *The health of Ngā Toi Māori*

In their research of the *Health of Māori heritage arts* (2009), Creative NZ acknowledged the vital place that Māori heritage arts hold within this country's cultural landscape, noting that "These customary arts – unique to this country and reflecting the traditions of tāngata whenua - are integral to the identity of our nation." The health of ten heritage art forms was also researched:

- a) Toi Whakairo (carving)
- b) Kōwhaiwhai (rafter decoration) and Tukutuku (wall decoration)
- c) Whare Pora (weaving, textiles, basketry)
- d) Whaikōrero, Karanga, and Whakapapa recitation (Oral Arts)
- e) Waiata, Mōteatea and Pao (traditional song and chant composition), Taonga Pūoro (traditional instruments)
- f) Tā Moko (body modification and tattoo)
- g) Tārai Waka (canoe design and construction, voyaging, navigation)
- h) Haka (composition, teaching and performance)
- i) Whare Maire (Tū-matauenga – martial arts)
- j) Traditional Māori Games (Whakaropiropi, Mū Tōrere, Mahi Whai etc)

The report concluded that while most Māori heritage art forms are in reasonable to good health there are two exceptions, Tārai Waka and Traditional Māori Games.

4.6 *What contributes to a flourishing art form?*

The review found that Ngā Toi Māori art forms flourish when:

- a) There is ongoing learning between senior active practitioners and new learners/emerging practitioners
- b) Practitioners acquire cultural knowledge, traditions and skills that form the foundations of the art form
- c) There are sufficient resources to carry out the practice and these are accessible and affordable
- d) Māori communities participate in the learning and exhibit an appreciation of the art form
- e) There is good community support for the art form, in the context of te reo Māori, tikanga, marae, whānau, hapū, and iwi

- f) The practitioners' life is focused on the practice of the art form.

4.7 What are the strengths of Ngā Toi Māori?

The research found that most art forms are generally in good health. In particular Ngā Mahi a Te Whare Pora and Whakairo had high numbers of learners and a good population of skilled teachers. The role of formal learning institutions such as Wānanga and polytechnics in teaching qualifications for some heritage art forms was a very positive influence. These institutions provide steady employment for practitioners to teach and develop their skills, and a platform for emerging practitioners to learn.

There was also ample goodwill and willingness among the ranks of expert practitioners to continue to teach.

Access to an extensive learning infrastructure had a positive impact on art forms such as Ngā Mahi a Te Whare Pora and Whakairo and those art forms that are centred on te reo. The preferred learning environment was one where the learner was immersed in their own cultural and tribal context, however Wānanga and polytechnics tend to be pan-tribal but still operate successfully.

Iwi and hapū- have a strong desire to maintain and preserve their own individual culture and heritage arts practices and ensure that learning reflects regional distinctions. Art forms with a high national profile such as Haka and Tā Moko (with the exception of Uhi – chiselled moko) were considered healthy and attracted many new learners and practitioners.

4.8 What are the weaknesses of Ngā Toi Māori?

The research found consistent weaknesses within two heritage art forms, and a number of sub-genres of the main artforms are in fragile health. Tārai Waka is an art form in peril, in particular ocean voyaging and navigation. There are a number of reasons for this, but the primary one is the dependence on the key tohunga in this field, a Kaumātua with limited availability.

Experts interviewed described the difficulty in gaining comprehensive training and learning time with him. The other art form under serious threat is Traditional Māori Games, which has an obscure profile, and a lack of skilled practitioners and learners.

An example of a sub-genre in poor health is the contrast between the good health and popularity of Tā Moko compared to the rare customary practice of Uhi – chiselled moko, which has been superseded by the popular use of a tattoo gun.

Many senior practitioners consider that 'a healthy community equals a healthy art form'. Without people to teach and learn, and without resources to enable teaching and learning, art forms were in peril of becoming irrelevant, neglected or forgotten.

Other major areas of weakness are:

- a) Lack of natural resources for several of the art forms
- b) Diminishing number of senior practitioners and teachers and the pressures of responding to demand as they age
- c) Need for potential learners of heritage arts to be exposed to customary practices and engage with practitioners from a much earlier age
- d) Need for more national and, possibly, international gatherings for heritage arts experts where they are given a forum to gather and share knowledge.

5.0 Future Landscape

5.1 Demographics

The Māori population is young and is predicted to grow by 20% from 2011 to 2026.²¹ In the future then, Māori will make up a larger proportion of the workforce where the proportion of the workforce who identify as Māori is predicted to increase to 8.4%, from 13.1% in 2006 to 14.3% in 2026.²² This means that Māori youth are in a position to influence and contribute to New Zealand's economic future.

Cultural values are a unique feature of the Māori economy with the potential to influence growth. Māori culture generates assets, such as skills and products, as well as insights, which contribute to the social, environmental and economic wellbeing of Māori communities, and the wider New Zealand economy.

The intergenerational focus of iwi and Māori collective organisations and the fact these organisations have strategic goals, which incorporate a number of key priorities, and are primarily focused on assets and enterprises located in their respective tribal boundaries.

Lifting Māori educational skill levels and achievement rates and ensuring stronger Māori participation in the workforce is the best way to strengthen the Māori economy, improving whānau wellbeing and creating the conditions for whānau to be financially secure.

5.2 Employment prospects

The unemployment rate is expected to continue tracking down to about 5.5% by March 2015.

Demand for people who do highly skilled jobs (managers and other professionals) is expected to be high. While demand for less-skilled workers is likely to be lower, job growth for them is still predicted in construction, food processing, retailing, accommodation, and agriculture. Employment growth will be strongest in Canterbury and Auckland.²³

The Creative Design, Culture and Heritage, and entertainment industries make up the main areas of potential employment for graduates of Ngā Toi Māori qualifications.

5.3 Target audiences

The literature review highlights that audiences are diverse and range from those seeking recognition for prior skills and knowledge to those considering Ngā Toi Māori as a possible study option. Factors identified as influencing Ngā Toi Māori education choices include:

- a) Secondary school students wanting alternative learning pathways for engaging in Ngā Toi Māori study, which can also contribute to the achievement of NCEA.
- b) People wanting to gain a formal qualification, which supports entry into the workforce.

²¹ Statistics New Zealand (2010) *National Ethnic Population Projections 2006 (base) - 2026 Update*: Wellington New Zealand. Total population refers to all people in New Zealand, including Māori.

²² Ibid.

²³ See Appendix P: *Ngā Toi Māori Qualifications: Job Types, Qualifications Available and Anticipated Future Opportunities*.

- c) Those already in the workforce wanting to gain a qualification, which may be employer sponsored or part time self-funded learners in arts related employment/ organisations.
- d) Artists and performers wanting to gain a formal qualification to recognise prior skills and knowledge.
- e) Second chance learners, returning to work or re-training adults who might need specific skills to enter an arts-related organisation or environment.

Secondary school students

This target audience is generally made up of year 11-13 students, and may include students pursuing vocational pathways. Some students who are disengaged from traditional academic pathways may be offered Ngā Toi Māori learning pathways as an option, which takes a more practical applied approach to learning.

Students will choose Ngā Toi Māori disciplines for various reasons including a personal interest in the arts; vocational opportunities; developing or fostering Māori cultural skills; and/or the attraction to a learning environment that imbues a level of self-belief, confidence and self-worth particularly for Māori students.

Importantly, survey and anecdotal evidence shows that Ngā Toi Māori enhances learning and achievement for Māori secondary school and adult students in a similar manner.

Adult students

Adult students may include students seeking a qualification prior to entering the workforce. Training programmes that offer employment options and meet student loan requirements will be an important factor when considering this demographic.

With people working longer, there is likely to be a slowdown in both the labour market and economic growth. There will then need to be sharper focus on building the capacity and capability of the existing workforce. It is expected that some jobs will require regular up-skilling, which may largely be on the job.

These learners then, will require workplace training and/or qualifications that will meet their employer needs. Workplace based learning and training and recognition of practical experience will be significant factors to consider here.

Other abilities such as communication, business administration, finance, marketing and will however, become increasingly important for those will skills in Ngā Toi Māori, but are considering a move into self-employment or diversify into other areas of Ngā Toi Māori.

Artists and performers

Already engaged in one or more areas of Ngā Toi Māori, these learners want to gain a formal qualification to validate their current skills, knowledge and experience.

These learners then, are likely to benefit from a robust process, which recognises and awards credit or qualifications for prior learning, so that learners do not have to undertake training for skills that they already possess.

Second chance learners

This segment of the market generally represents learners that may approach study without a defined career goal. Often robust student support and literacy and numeracy issues need to be considered when designing qualifications for this audience.

5.4 Tertiary education providers

Tertiary education providers include three kinds of public tertiary education institutions – universities, polytechnics, and Wānanga. In addition, there were 626 NZQA-registered private training establishments in 2012. Qualifications range from certificates and diplomas to bachelor and postgraduate degrees.

Many employers also provide training for their employees, including formal study programmes.²⁴ There is also non-formal learning provided by community groups, secondary schools and tertiary education organisations.

Providers relevant to this review are described below.

Wānanga

Te Wānanga o Raukawa, Te Wānanga o Aotearoa and Te Whare Wānanga o Awanuiārangi are designated under the *Education Act 1989* to offer quality education based on Māori principles and values. While there is a significant difference in size and offerings between Wānanga, they all provide a range of employment-specific and academic courses, which contribute to valued cultural, social, economic and environmental outcomes.

Offering a range of certificates, diplomas, bachelor degrees and doctorates, the three wānanga provide valuable opportunities for students who have not experienced educational success, returning to study, or need to up-skill and upgrade their qualifications.

The course and qualification completion rates of Māori and all students increased from 2010 to 2011 by more than 6 percentage points. In 2011, the rate was 78 percent for Māori and 80 percent for all students.

The rate of retention in level 4 and higher qualifications at Wānanga decreased in 2011 for both Māori and all students. However, Wānanga will remain an important target audience as providers of Ngā Toi Māori qualifications.

Private Training Establishments

Private training establishments offer a range of training. This includes training for specific employers on a full cost-recovery basis, while others are funded by the government for the delivery of, for example, targeted training programmes.

Like some public tertiary education institutions, some private training establishments have arrangements with industry training organisations to deliver off-job programmes for industry trainees. Some private training establishments receive tuition subsidies through the student achievement component, while some receive no Crown funding at all. A substantial number of those that receive no funding are English language schools that cater to full-fee-paying international students.

²⁴ Formal study is study that contributes towards a qualification on the NZQF.

More than 100 PTEs self-identify themselves as Māori providers. These providers deliver Māori subjects, conduct their courses in a Māori environment, or focus specifically on the needs of Māori learners.

Due to its unique status, the New Zealand Māori Arts and Crafts Institute is worth noting. Established under the *New Zealand Māori Arts and Crafts Institute Act 1963* (the "Act"), the Te Wāna Ngā Whakairo Rākau (The Wood Carving School) took on its first seven students in 1967.

The original intake of seven carving apprentices were selected from major tribes throughout the country, to train under the master carver John Taiapa - a student of the first Māori Carving School in 1927. Two students from that first intake are present day Master Carvers at the Institute.

Under the Act, the Institute may "confer diplomas on or give certificates to any person having special training or qualifications in respect of Maori arts or crafts or Maori culture generally." This ability to confer diplomas outside of the Government regulatory framework remains an attribute unique to the Institute.

The impact of the Institute in terms of the potential pool of learners, likely to pursue Ngā Toi Māori qualifications is likely to be minimal, due to the small numbers of apprentices selected each year. However, there is an opportunity for graduates of Ngā Toi Māori standards and qualifications to staircase through to the Institute for further training.

Polytechnics

The key focus for the polytechnic sector in 2011 was to continue to increase provision of qualifications at level 4 and above.

In 2011, the percentage of students studying at this level continued to increase. Polytechnics were also aiming to improve course and qualification pass rates and both the course and qualification completion rates continued to increase from 2010 to 2011 for all students and those aged under 25 years.

In 2011, the course completion rate at polytechnics was 80 percent for all students and 78 percent for students aged under 25 years.

Most domestic students who study level 4 to 7 non-degree qualifications are enrolled at polytechnics. And with 13 of the existing 41 Ngā Toi Māori qualifications developed by eight Polytechnics, they remain an important contributor to this review.

Secondary sector

A thematic analysis was conducted to gather information aligned to the Secondary School sector. This sector represents untapped potential in terms of Ngā Toi Māori unit standards being used as part of NCEA.

Ngā Toi Māori activity within secondary schools can be assessed using either achievement standards or unit standards, although the tendency is for schools to work with achievement standards. This is because they have been specifically designed to meet the learning objectives of *the New Zealand Curriculum – Te Marautangā o Aoteroa*.

Overlaps in the development of standards in the past have occurred. However, NZQA and MoE are working more collaboratively to develop the new suite of achievement standards. Importantly, a key difference between achievement and unit standards is that the latter are

developed with a focus on achieving skills and knowledge that are industry specific and lead to employment outcomes.

Opportunities exist for providers and schools to explore training arrangements, which would support the collaborative delivery and assessment of Ngā Toi unit standards in work training environments.

5.5 Policy context

Government funding

A recently released Tertiary Education Commission (TEC) Funding Guide for foundation education at levels one and two, provides clarification around Government's policy objectives, including how the TEC will allocate funds, along with eligibility and reporting requirements for foundation education funded provision.

It also states that foundation skills include not just literacy, language and numeracy (LLN, which includes digital literacy), but also life and communication skills that prepare learners for further study or for entering/re-entering the workforce. This is likely to impact on developments at levels 1 to 4 for NTM whether they are individual assessment standards or qualifications.

The Ministry of Education estimates that approximately 66% of year 11 Māori students meet the reading literacy and numeracy criteria for NCEA Level 1 compared to 79% for non-Māori. 54% of Māori school leavers achieved NCEA Level 2 or above compared to 77% of non Māori.²⁵

Reforms in the tertiary sector mean courses are now funded based on their strategic relevance to industry rather than student numbers. This may be a challenge particularly as this sector does not have access to an established body such as an Industry Training Organisation to draw on support. If the Ngā Toi sector wants to achieve gains from this change it must become an active partner with key areas such as tourism, and teacher education and training.

Government funding for Ngā Toi Māori training is difficult to access due to the nature of funding arrangements through the TEC. Training through the SAC funding is based on a contestable pool of funds that is administered on an annual basis and is dependent on the provider completing a comprehensive Investment Plan to support funding.

A coordinated approach to sourcing arts projects or commissioned work to increase employment was raised in the review. This could include creating Toi Māori artworks to add more appeal to architectural features of building or marae projects.

The recent review conducted by Creative New Zealand²⁶ found that 94% of Christchurch residents agreed that arts and culture had a vital role to play in the rebuild of the city. The opportunity is available for Ngā Toi Māori works to feature prominently in the new landscape of Christchurch city as replacement of major buildings takes place.

²⁵ Ministry of Education (2011) Education Counts, retrieved from http://www.educationcounts.govt.nz/statistics/Māori_education.

²⁶ Review Report 2012.

Youth Guarantee

The Ministry of Education (MoE) is leading the delivery of the ‘Youth Guarantee’ initiative that provides foundation education to achieve NCEA L2 or equivalent to enable young people to transition to further education and participate in the workforce. The Youth Guarantee provides young people a wider range of learning opportunities to access qualifications at levels 1-3.

A range of programmes offer learners more opportunities to engage in training, these being:

- a) *The Vocational Pathways* are a new tool that provides a clear framework for vocational options, support better programme design and careers advice, and improve the links between education and employment.
- b) *Trades Academies* aim to engage young people in education and equip them with the vocational skills and training they need to gain future employment. Working in conjunction with Vocational Pathways, trades academies deliver trades and technology programmes to secondary students based on partnerships between schools, tertiary institutions, industry training organisations and employers. There is merit in investigating this further in terms of whether Ngā Toi Māori subjects fit within the funding criteria for these academies.
- c) *The Fees-free* is available for study to obtain levels 1 to 3 qualifications at certificate level and for foundation skills, trades, business or cultural areas. This includes agriculture, automotive, business administration, café operations, chef’s craft, construction, electrical and related trades, engineering, fashion, hairdressing, Māori studies, and vocational skills. Places are limited in individual qualifications.
- d) *Networks*. Using the Vocational Pathways, networks can develop new learning programmes to enable all young people to gain the foundation learning skills valued by tertiary education and employers, to achieve NCEA Level 2 or equivalent.

However, these vocational pathways are focused on five broad sectors of industry of:

- Manufacturing and Technology;
- Construction and Infrastructure;
- Primary Industries;
- Social and Community Services; and
- Services Industries

The overall aim of this initiative is to encourage and support educational achievement and preparing learning towards vocational pathways.

- e) *Modern Apprenticeships* are for 16-21 year olds, and are administered by the Tertiary Education Commission. Under the scheme, apprentices have a coordinator to help them get started, and to help them along the way.

6.0 Current Landscape

6.1 Demand

Demand for Ngā Toi Māori qualifications is evident in data collected from the three review surveys. There is also evidence of continued demand for the Māori Performing Arts qualifications where *Te Matatini Society Incorporated* have reported continued increase in interest and participation at the Te Matatini National Festival as well as the Primary and Secondary Schools regional and national competitions.

While some providers have ceased offering their programmes, generally, the programmes currently available are able to meet both learner demand and industry needs. In the current TEC funding context, programmes that do not attract sufficient enrolments, completions and success rates are unlikely to receive funding.

Māori Performing Arts activities continue to contribute to NZ's educational, social and cultural life - with people continuing to apply to enrol in current programmes. However, the review was unable to find similar statistics for Whakairo and Raranga.

While the analysis of qualifications completions indicates minimal uptake across most of the existing qualifications, there is evidence of interest and uptake where qualifications have been reviewed and re-defined to address factors including: shifts in learner needs and Government funding re-prioritising.

6.2 Supply

There are more than 100 registered education providers that identify themselves as Māori providers. These providers deliver Māori subjects, conduct their courses in a Māori environment, or focus specifically on the needs of Māori learners.

There is sufficient evidence to show that current providers will be able to meet an increase in demand. However, challenges may arise for smaller providers, where the provision of multiple strands of the Ngā Toi Māori suite will be required. Collaboration with other providers may offer a solution in this regard.

Similarly, support with the provision of these learning programmes within the secondary school sector may be required. As a result, providers should develop action plans, which focus on collaborative ventures with schools to support the delivery of assessment standards for assessment of the *Te Marautangā o Aotearoa – Ngā Toi stream*.

6.3 Educational context

NCEA

The National Certificate of Educational Achievement (NCEA) was introduced in 2002 – 2004 to replace School Certificate, University Entrance, Sixth Form Certificate and University Bursary qualifications as the main secondary schools qualification.

The *Māori Economic Development Strategy and Action Plan 2012* (the “Action Plan”) have as a key priority, that Māori achieving NCEA Level 2 be a pre-requisite qualification for tertiary education and skilled employment.²⁷

The Action Plan notes that Māori students continue to achieve lower levels of NCEA qualifications than non-Māori. In 2010, 48% of Māori school leavers achieved NCEA Level 2, compared with 74% of non-Māori school leavers.

The Action Plan also notes that in 2017, 85% of 18 year olds will have achieved NCEA Level 2 or an equivalent qualification (up from the current 73%). Māori students are currently achieving well below the current level – in 2010, only 50% of Māori aged 18 had an NCEA Level 2 qualification or higher.

In order to achieve this 2017 target, Māori students need to be explicitly included, and targeted, and schools need to be held accountable for their contribution to the achievement of Māori students.

Te Marautanga o Aotearoa

Te Marautangā o Aotearoa (the “Marautanga”) is the equivalent of the New Zealand Curriculum and includes the learning area *Ngā Toi* that encompasses sound arts, visual arts and performance arts. The four strands that lie across arts learning in the Marautanga translate as: *exploration; creating; knowing; and appreciation*.

Achievement standards for Ngā Toi are currently being developed by the MoE. The agency has indicated that there will be a focus on developing Ngā Toi achievement standards, which specifically meet the four arts learning strands above. The MoE and NZQA have however, agreed that the development of Ngā Toi Māori unit standards would benefit learners in terms of their:

- Alignment to industry and employment needs
- An alternative option for students to gain skills in Ngā Toi Māori, which can also be credited to NCEA results.

In addition to curriculum linked arts learning opportunities, secondary schools students are able to participate in a variety of co-curricular arts learning experiences. These already include experiences gained at events such as the Secondary School Regional Kapa Haka competitions, Stage Challenge and the Te Matatini National Kapa Haka Festival.

University Entrance

Information retrieved from the NZQA website advises that University Entrance (UE) will continue to be the minimum requirement to go to a New Zealand university. From 2014 (for entry into university in 2015), to be awarded UE students will need:

- a) NCEA Level 3
- b) Three subjects: at Level 3 or above, made up of:
 - 14 credits each, in three approved subjects
- c) Literacy: 10 credits at Level 2 or above made up of:
 - 5 credits in reading and 5 credits in writing

²⁷ The *Māori Economic Development Panel* was established in 2011 by the Ministers of Māori Affairs and Economic Development.

- d) Numeracy: 10 credits at Level 1 or above, made up of:
- Achievement standards:
 - specified achievement standards available through a range of subjects, or
 - Unit standards:
 - numeracy unit standards 26623, 26626 and 26627 (all three required).

Alternative qualifications

The opportunity exists for secondary students as well as second chance learners and other adult learners to utilise unit standards from the four areas of Whakairo, Raranga, Māori Performing Arts and Toi Ataata to gain credit towards the *National Certificate in Māori - Te Waharoa* (Level 2), or the *National Certificate in Māori - Te Ngutu Awa* (Level 4).

Both are 80 credit qualifications with Te Waharoa specifically designed to offer flexible pathways to gain qualifications with a primary focus on kaupapa Māori. Learners are also able to gain basic skills in numeracy and literacy skills equivalent to those required for NCEA qualifications.

Other features include Tikanga and Reo Māori (the Māori world). The Te Waharoa qualification also includes elective options that allow schools to tailor their programmes to suit the needs of the learner, taking into account the capability of the school to deliver the various strands available to this qualification.

There is also the added incentive of students being able to achieve both the NCEA and Te Waharoa through the acquisition of transferable skills that apply across both qualifications for example literacy and numeracy are both core components of each qualification.

The *National Certificate in Māori – Te Ngutu Awa* (Level 4) also offers a flexible learning pathway for learners, however, this qualification also focuses on specific strands available through the field Māori. Both qualifications offer the opportunity for hapū and iwi to design flexible learning options, which can be tailored to iwi strategic plans, while also assisting school students and mature learners to successfully complete education and training pathways that lead to valued educational, employment and cultural outcomes.

7.0 Qualification and Provider Analysis

7.1 Qualifications in-scope

Forty one qualifications developed by fourteen tertiary education providers were identified as in-scope for this review. Listed on the NZQF at levels 1 to 6, they are made up of national and local Ngā Toi Māori qualifications, ranging in size from 60-375 credits.

Key findings from an analysis of the qualification data are summarised below.

Blended qualifications

Overall, the analysis identified a general shift towards *blended* qualifications, which offer elements of whakairo, raranga, elements of Māori performing arts and other complementary skills. They may include workplace safety, communications, arts administration, research, and the use of other media.

This shift is a response by providers to address issues regarding the low up-take of more specialised stand-alone qualifications. By meeting the identified needs of students, blended qualifications is one way of ensuring students acquire skills, which are relevant, useful and will lead to quality employment, educational and personal/community outcomes.

Usage

Usage data over three and five year intervals, consistently highlights (with the exception of Māori Performing Arts), a general decline in up-take and low levels of achievement for Ngā Toi Māori qualifications.

Anecdotal evidence that suggests that in some cases, learners may not be completing administrative processes, enabling them to be awarded the qualification. While the responsibility of students, TEOs should put in place processes and protocols (such including these costs into overall course fees) to ensure students receive awards to which they are entitled.

Funding

Changes in tertiary funding have also had an adverse effect on providers. Having delivered successful programmes in the past, difficulties were being experienced in securing or accessing funding to continue delivery.

During this review, at least six providers indicated a strong interest in offering programmes leading to the proposed Ngā Toi Māori qualifications. However, this was dependent on securing viable funding streams.

The review identified alternative sources of funding such as philanthropic organisations, corporate sponsors, Iwi or other government departments such as the Ministry for Social Development.

7.2 Qualification owner context

Other than NZQA's Māori Qualifications Services, there are 14 other qualification owners for the existing 41 qualifications in scope for this review:²⁸

Qualification Developers	
Aronui Training Technical Centre	Te Wānanga Whare Tāpere o Takitimu
Bay of Plenty Polytechnic	Te Whare Wānanga o Awanuiārangi
Eastern Institute of Technology	The Open Polytechnic of New Zealand
NETCOR Campus	Unitec New Zealand
North Tec – Tai Tokerau Wānanga	Waiariki Institute of Technology
Tai Poutini Polytech	Whitireia Community Polytechnic
Te Wānanga o Aotearoa	

Of the 14 qualification owners, three providers are no longer offering programmes/qualifications for Ngā Mahi Toi as follows:

- a) *Netcor Campus*: Certificate in Raranga and Certificate in Whakairo, both at level 4
- b) *Unitec NZ*: Certificate in Traditional and Contemporary Māori Weaving, Level 4;
- c) *The Open Polytechnic of New Zealand*: Diploma in Māori Art and Design, Level 5 and level 6.

Breakdown of qualifications development and delivery

- a) Ten qualifications have been developed by NZQA (MQS) across three disciplines
- b) Eleven qualifications were developed by two whare wānanga, being Te Wānanga o Aotearoa (TWOA) and Te Whare Wānanga o Awanuiārangi (TWWOA). Of the two institutions, TWOA has developed nine (9) of qualifications across all four disciplines while TWWOA has developed one level 5 qualification in Māori performing arts and one qualification that is a blend of Toi Ataata – graphic arts and design
- c) Seven qualifications were developed by three private training establishments
- d) The remaining thirteen qualifications have been developed by eight (8) polytechnics
- e) Seven organisations have delivered the *National Certificate in Māori Performing Arts (Performance) (Level 4)*
- f) Two organisations have delivered the *National Diploma in Māori Performing Arts (Tutoring) (Level 6)*
- g) The balance of qualifications is delivered by the respective owners of the existing qualifications where they had indicated their intention to deliver the programmes within course information.

Feedback from providers who participated in the survey highlighted that delivery of these qualifications has been hindered by the lack of funding. All providers noted a willingness to re-engage in training delivery if funding is available or more accessible. Funding could be

²⁸ See Appendix Q: *Scope of Qualifications in this Review*.

sourced through other funding avenues such as philanthropic organisations, corporate sponsors, Iwi or other government departments such as the Ministry for Social Development.²⁹

²⁹ See Appendix R: *Analysis of Qualifications in Scope for this Review*.

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LIST OF APPENDICES

Appendix A: *Mandatory Review of Ngā Toi Māori, Structure for the Review* (includes membership of the Governance Group and Working Groups).

Appendix B: *Mandatory Review Ngā Toi Māori Qualifications Review Plan July 2013* (includes Terms of Reference for the Governance and Working Groups and kaupapa Māori principles to underpin the review process).

Appendix C: *MM EQA Ngā Pātai Tuakana Pre-Assessment.*

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