

IMPACT

Creative
Research
Symposium

THE IMPACT(S) OF CREATIVE RESEARCH

17-18 APRIL 2023
WINTEC | TE PŪKENGA
EVENTS ROOM 1 AND 2,
CITY CAMPUS

Kia ora koutou and welcome to The Impact(s) of Creative Research Symposium 2023 held at the Wintec | Te Pūkenga campus in the heart of Kirikiriroa. We especially welcome those who have travelled to join us for these two days – whether popping across Waikato Te Awa or coming from further afield; the start of 2023 has not always been an easy time to travel for many communities and we appreciate the effort that people have made to be together in person.

One major trend in the sphere of publically-funded research is the increasing need to identify, measure, and articulate the so-called ‘impact’ of research. In the commissioned report by the 2019 PBRF Review Panel, the authors noted ‘[the] persistent concerns about the ability of peer review panels to assess the quality of research engagement and impact [...] and the contributions that many researchers make to a vibrant research environment’ and suggested that their recommended changes would ‘place more value on the impact of research’ and ‘provide a more obvious pathway for staff to have the impact of their research recognised’.

For us as creative-practice researchers, it is less clear, but potentially also more open, as to how we might frame and understand the same notion in our respective fields. As practitioners and academics, our research is frequently public-facing; intimately connected with teaching strategies; and respondent to the societal needs, concerns and issues around us; yet there remains work

to be done in terms of directly and insightfully communicating and documenting the multifaceted ways in which our research may be impactful.

Through the course of this symposium, we will hear from different voices, each sharing their perspective on this subject, with a view towards building a bigger collective picture of what impact and impact frameworks look like in this area. At the conclusion of this symposium, there will be opportunities for disciplinary ‘break out’ spaces for those across the Te Pūkenga network to meet and have an open discussion about their courses and curricula. As we shift closer to one of the most significant ‘impacts’ of recent educational change – course unification across Te Pūkenga – it seems more pertinent than ever to facilitate conversation amongst those ‘on the ground’. There will also be opportunities to collate the findings from presenters with the aim of establishing more substantive models and conceptions of the relationship between creative practice research and its impact/s, broadly conceived.

Review Committee	With thanks to
Nick Braae	Wintec Research Office
(symposium	Wintec School of Media Arts
coordinator)	Wintec Year 3 Design Ākongā
Rebekah Harman	Gravitas Media (Printing)
Luke McConnell	Cater Plus
Julia Booth	Wintec ITS and Events

GETTING HERE AND AROUND KIRKIROA

By taxi/Uber/shuttle: enter Gate 3 on Tristram Street and you can be dropped at the entrance to the Gallagher Hub (opposite Te Kōpū Mānia Marae).

By bus: the Hamilton Central Bus Terminal is located one block further north on Anglesea Street from Wintec City Campus.

Driving: there is underground public parking on Anglesea Street (effectively opposite the Gallagher Hub).

For those staying overnight (or longer), we encourage you to check out Hamilton's growing and diverse hospitality scene. There are sometimes limited opening hours early in the week, but those of us who are local will be happy to steer you towards our favourite cafes, restaurants or watering holes. If you would like any kinds of recommendations, please ask!

Wintec City Campus Map:
Symposium is being held in
Events Room 1 and 2



MONDAY 17 APRIL 2023

9.30 Mihi Whakatau

9.45 Place, Environment, Culture

Sarah Terry

Amanda Watson

Mark Baskett

Creating Conversations

Moss and Vines: Painting With Places

Landscape Lessons: How imagining and Re-imagining Pictures of Places Past Could Add to the Impact of Creative Research Today

10.45 Morning Tea

11.15 Research Practices

Luke McConnell and

Jordan Foster

Sarah Munro

Dr Tamsin Green

Taking the Leap: Exploring the Transformative Impact of Student Participation in Creative Research Projects

Interviewing with a Diffractive Methodology

Art Practice as Curating as Research

12.15 Lunch

1.00 Moving Beyond the Classroom

Gail Pittaway

Dr Jeremy Mayall and

Dr Aimee-Jane

Anderson-O'Connor

Dr Lauren Sweetman

Steak and Kidney Pie without the Steak and Kidney

Measuring the Impact of Arts, Culture and Creativity on Wellbeing in the Waikato

Evidencing the Value of Culture:

Experiences from the Public Sector

Rethinking 'Industry Impact' in Creative Practice Contexts

2.15 Afternoon Tea

2.45 Education Panels

Sarah Munro, David Sidwell
and Wendy Richdale

Dr Kyle Barnett, Tomás

García Ferrari, Dr Rodrigo Hill
and Carolina Short

PhD Fun and Games: The Impact on
Creative Research

Practice Makes Perfect Educators:

Contemporary Creative Practice in the
Academy

4.00 End

TUESDAY 18 APRIL 2023

9.00 Collaborations

Kent Macpherson
Julia Booth

Jon Clarke

James Smith-Harvey,
Sebastian Vidal Bustamante
and David van Vliet

Cartographic Sound Mapping
Curating Vocal Identity through an
Unconventional Song Cycle
Waiata of Waikato-Tainui

Ako For Niños: An Animated Filmmaking
Collaboration to Give Migrants and
Refugees Deeper Understandings of
Tikanga Māori

10.15 Morning Tea

11.15 Inside the Classroom

Nick Braae

Dr Joe Citizen, Mason
Holloway and Toni Herangi
Tom Pierard

Remaking the Beatles for a Contemporary
Popular Music Education
Fixing the Split: Teaching Theory through
Participatory Learning
Finding Teachable Moments in Creative
Practice

12.00 Lunch + Breakout Discussions

1.00 Close

PLACE,

ENVIRONMENT,

CULTURE

CREATING CONVERS— ATIONS

SARAH TERRY
STERRY@EIT.AC.NZ

This paper is about conversation, specifically aiming to examine podcasts as a creative output by determining how they can uniquely support informal narratives and provide different perspectives on social issues. As a relatively new form of media, podcasts deserve deeper examination through a research lens to flesh out their potential as a creative output. I believe that podcasts which create a multi-perspective overarching narrative fulfil criteria that is commensurate with definitions of creative practice in Aotearoa.

A podcast series typically comprises a sequence of episodes that offer subjective insight into a broad range of topics. Listeners can consume conveniently on demand, free or low cost and on their own terms. Topics are diverse and can be entertaining and informative while thought provoking. I want to explore how some popular podcasts bring awareness to complex issues and amplify underrepresented voices.

‘Dirty Mother Pucker’ with Ana Whitehouse has built a strong following of listeners and is an apt example of how podcasts can broadly explore a complex theme through carefully constructed narratives. In their episodes, the hosts weave their perspectives with those of their guests to highlight the challenges of motherhood and female empowerment in typically male-dominant sectors and environments.

Creating multi-perspective overarching narratives within a podcast series is then presented through my own context. Specifically, I will discuss strategies for building narratives through curated themes within the design of a new podcast series that explores gender bias in the Aotearoa music industry.

MOSS AND VINES: PAINTING WITH PLACES

AMANDA WATSON
AMANDAWATSONGREEN@GMAIL.COM

The idea of a spacious place, or an 'in-between place' where things are actively intertwining, is embraced by the methodology of spending time in places to physically engage with the site through painting, and this research suggests that this is where lively encounters can be witnessed. Drawing from my current practice-led research in Pukekura, Ngāmotu, this paper shares how as an artist I am learning to see with fresh eyes, attempting to be loosened from premeditated ways of knowing and responding to a place.

Underpinning the methodology of working with environments is the idea that during these encounters, we – the place, process and gesture in painting, and myself as an artist – work together

as a broad ecology to make paintings that 'reveal' and 'speak' and perhaps 'sing' together. Alongside my own work, I will draw attention to the practices of Ingrid Calame, Vivian Suter, and others whose painting encounters show them to be closely connected with the places they engage with, and whose historical roots could be said to extend back into gestural and performative art where the connection between the body and space is explored. As we explore this refreshing way of understanding of place/s through painting encounters, I will draw on ideas of enchantment that make sense of the fieldwork and methodology.

New-materialist theories, particularly Donna Haraway's concept of 'borderlands' where the push and pull of knowledge occur, and Jane Bennett's idea of 'thing-power' and the interconnection between things as being where new understandings of things can be seen, shed some light on the research. This way of engaging through painting supports a curious way of being in the world, and contributes to how places are known, and have the potential to challenge previously known ideas about places and ourselves.

LANDSCAPE LESSONS:

**HOW IMAGINING AND REIMAGINING
PICTURES OF PLACES PAST COULD
ADD TO THE IMPACT OF CREATIVE
RESEARCH TODAY**

MARK BASKETT
MARK.BASKETT@NMIT.AC.NZ

As creative arts researchers strive to make work that has impact in today's broader world, so too are these researchers impacted by the many issues that surround them in their day-to-day lives. One such issue is climate change and the looming spectre of environmental catastrophe. At the institute where I currently teach art and design – and in the context of my own artistic output – one can see how a wide range of environmental concerns are becoming increasingly visible in the subject matter of the work. Thinking through these things, this paper will investigate aspects of this current tendency – questioning, more specifically, how the visual presentation of landscape might serve to help, elucidate, or even obscure the desire to engage with environmental concerns.

Beginning with selected imagery and key ideas related to landscape art, examples from both student work and my own work will be presented, briefly summarized, considered, and discussed. Crucially, this paper aims to question how landscape pictures produced today might be strengthened or weakened by the way they echo landscape art practices from the past. Landscape in relation to Aotearoa New Zealand will also be outlined – asking, through example, how factors such as mana whenua, kaitiakitanga, and turangawaewae might be effectively embedded by both indigenous and non-indigenous visual arts practitioners.

William Gilpin's theories of the Picturesque, Malcolm Andrew's discussion around the historical marginality of landscape art, and Stephen Turner's work around 'Pākehā settler dreaming' will help frame what's at stake within these concerns. Overall, this paper asks the following question: how might imagining and reimagining pictures of places past help to increase the clarity, deepen the relevance, and ultimately strengthen the impact of creative visual research produced in Aotearoa New Zealand today?

RESEARCH

PRACTICES

TAKING THE LEAP:

EXPLORING THE TRANSFORMATIVE
IMPACT OF STUDENT PARTICIPATION
IN CREATIVE RESEARCH PROJECTS

LUKE McCONNELL
& JORDAN FOSTER

LUKE.MCCONNELL@WINTER.AC.NZ;
JORDAN.FOSTER@WINTER.AC.NZ

This presentation will focus on how the Wintec | Te Pūkenga design programme enriches research outcomes and student learning through collaborative real-world creative projects. Since the launch of their new Bachelor of Design degree in 2018, creativity and collaboration have been embedded as a key teaching methodology. In this time, various cohorts have been invited to apply their learning to support larger research projects such as branding and digital marketing for a light festival and visual communication for a public good poster campaign.

By integrating research and teaching practices, students are given insight into the methodologies and processes used by staff in creative work and can see how this informs individual and collective teaching modalities. It also provides students opportunities to participate in and contribute to projects with wider dissemination and industry relevance than they otherwise would in a fabricated, illusory assessment. As a result, ākonga are immersed and more deeply engaged in the learning.

When considering the implementation of new teaching modalities across a program, it is crucial to thoroughly examine them and assess their potential impact. Utilizing the low stakes umbrella of research practice can provide a safe way to evaluate the effectiveness of these methods, especially with the presence of professional guidance where best practice is modelled. The focus of this presentation will be on the implementation and execution of Te Ruru Light Festival as a collaborative student project. The process of critique of research and the andragogical methodologies that have been implemented due to the learnings owing to the integration of research and teaching.

INTERVIEWING WITH A DIFFRACTIVE METHODOLOGY

SARAH MUNRO
MUNROSA@XTRA.CO.NZ

This presentation contrasts the aims and characteristics of a diffractive and ethnographic interview method in creative practice research. It demonstrates how a diffractive approach to an interview process – one that uses the sensations of the body to collect and analyse data – enabled me to engage in meaningful conversations with ten mid-late career painters to gather

their subjective accounts of embodiment in their painting practices and identify the strategies they engaged to activate this embodiment. This presentation demonstrates how and why engaging a diffractive methodology in an interview process generates meaningful conversations and reframes the interview process from one where the researcher is thought of as an objective and disembodied observer to one who becomes an embodied participant.

ART PRACTICE AS CURATING AS RESEARCH

DR TASMIN GREEN
TAMSIN.GREEN@WINTEC.AC.NZ

Museums and galleries mediate the impact of artists' work in the public field. The role of the curator, as advocate, as caretaker, as a writer and as connector, is central to these institutions. The formalisation of the field of curatorial practices within the creative industries is relatively new, with recent graduate programmes in curatorial studies emerging from the varied disciplines of museum studies,

art history, and fine art practice. This paper celebrates the amorphous nature of curatorial work by focusing in on the artist as curator model. I will consider the history of this hybrid form through a case study of artist-run initiatives in Australia and Aotearoa New Zealand, and I will propose a relational mode of curatorial practice that derives from these alternative histories of exhibition making. The practical intention of this paper is to plot out a pathway for the immediate future of RAMP Gallery at Wintec | Te Pūkenga as a lab for education, exchange and research. I hope to seek input and insights from colleagues across the motu, as to their needs and desires for impactful curating as research and exhibition making strategies in our local and tertiary gallery context.

MOVING

THE

BEYOND

CLASSROOM

STEAK AND KIDNEY PIE WITHOUT THE STEAK AND KIDNEY

GAIL PITTAWAY
GAIL.PITTAWAY@WINTEC.AC.NZ

Bee Nilson is a little-known food writer outside of cookery circles, though her Penguin Cookery Book (1972) was a mainstay of many households throughout the English-speaking world for decades. What is less well known is that she started life in Christchurch New Zealand in 1908, trained in Domestic Science at Otago University, but by 1941 had achieved the position as advisor to the Ministry of Food in Britain, during war time. Nilson wrote

columns and pamphlets about cooking under fire, enduring hardships and food shortages, while living with her husband who worked for the Intelligence Service, through the period of The Blitz in London. Woolton Pie made almost entirely of carrots was one such recipe – aptly described in the title of this talk. Her recipes and pamphlets for the Ministry of Food received a little more recognition during the recent pandemic lockdowns as people were confined to their houses and kitchens for months with shortages of luxury food items.

This presentation will be of work in progress, considering Nilson's diaries, books and personal papers (deposited in the Hocken Library at Otago University) and share some of her insights of shopping and life in London under war time conditions. The aim of her writing was to 'keep the home fires burning' and she made it her career. While her published work was functional and informative, her unpublished writing also tells a parallel case study of practical creativity and resourcefulness. The research unites aspects of food history and food writing with investigation into propaganda masking as nutrition, especially over the many benefits of the humble carrot.

MEASURING THE IMPACT OF ARTS, CULTURE AND CREATIVITY ON WELLBEING IN THE WAIKATO

DR JEREMY MAYALL &
DR AIMEE-JANE
ANDERSON-O'CONNOR

JEREMY@CREATIVewaikato.co.nz;

AIMEE@CREATIVewaikato.co.nz

As funders want to better understand the social return of their investment, the need to articulate impact has grown – both in academia and community-based activation. Wellbeing is a common framework, but can be complex to articulate and measure, and many local organisations may not have the capacity to do this at scale. From 2020-2022, Creative Waikato collaborated with impact measurement experts Huber Social on a research project to better understand the impacts of art, culture and creativity on the people who live in the wide Waikato region. The key purpose of this project is to capture insights, and make them accessible to the community, so they can use the findings to support their creative work. The project took the form of an in-depth community-wide survey

which reached 989 respondents, and collected both qualitative and quantitative data, which was then analysed in two documents: the main report which provides an in-depth analysis of the findings, and an annexe document 'In Our Own Words' which shares the testimonies of respondents.

The main report highlights some key findings: the Waikato community values arts, culture and creativity; mental wellness is a priority need; access to arts is important; and engagement with arts, culture and creativity positively impacts wellbeing. These findings provide a useful contribution to future research at a local and national level, and can be leveraged to support ongoing advocacy around the value of arts, culture and creativity in our communities. Most importantly, the reports are accessible, detailed, relevant and engaging for practitioners and organisations serving our communities, and can be used to engage with local and national government, funders and decision makers. In this presentation we will outline the scope of research, as well as future opportunities for activation and implementation of these reports with our community and beyond.

EVIDENCING THE VALUE OF CULTURE:

EXPERIENCES FROM THE PUBLIC SECTOR

DR LAUREN SWEETMAN
LAUREN.SWEETMAN@MCH.GOV.TZ

In recent years, cultural and creative organisations, practitioners and researchers have been asked to demonstrate 'impact' more and more. From accountability and community engagement, to making the case for continued funding, to demonstrating our responsiveness as partners under Te Tiriti o Waitangi / Treaty of Waitangi, it is important we are able to explain the wide-ranging benefits of the cultural and creative activities we undertake. However, questions endure as to what counts as evidence

and for whom, and how we can generate evidence that is responsive, ethical, robust and meaningful for often competing stakeholders. In this presentation, I examine the role of evidence in the cultural and creative sectors.

Drawing from experiences in the public sector, I consider the types of research, data and evidence we commonly employ to demonstrate different types of value in relation to cultural activities – economic, social, cultural, wellbeing – along with gaps in our current understanding. I look at various models of research commonly utilised in the public sector, including the strengths and challenges of the commissioning process. In doing so, I unpack how research translates from idea to evidence to advice to decision making, and the implications for wider research and creative communities. Finally, I consider how we can work more collaboratively to leverage our collective resources and build a stronger research community of practice across the cultural and creative sectors.

RETHINKING 'INDUSTRY IMPACT' IN CREATIVE PRACTICE CONTEXTS

CATHERINE HOAD
& OLI WILSON

C.HOAD@MASSEY.AC.NZ;

O.WILSON@MASSEY.AC.NZ

This presentation seeks to open up a critical discussion of 'industry impact' as a metric for the recognition of creative research. In acknowledging the need to broaden the scholarly impact framework, here we explore how impact can be recognised beyond institutions, to consider the wider social and cultural contexts in which research makes positive, transformational change within creative practice fields. Where creative practice 'impact' has been a fraught notion open to varied interpretations – and contestation – here we echo the well-established notion that when working in creative spaces, traditional academic metrics are often not enough to account for the full contributions of such research. We then want to further develop within creative

practice research a case for 'impact as industry transformation', where delivering interventions makes visible a research context in which 'impact' may be more fulsomely measured through positive social change.

As such, in this presentation, we want to open up what may potentially be a provocation: that creative practice research might not only be thought of as doing creative practice, but also engaging with the practices and lived experiences of creating, with their associated contexts, histories, and social and cultural baggage. Through focusing on several recent research projects that have sought to support more diverse, inclusive, and safer spaces within Aotearoa's creative ecology, this presentation considers how research in the creative industries may directly impact upon and benefit practitioners and positively transform Aotearoa's creative industries. Such research is immediately respondent to the social needs, concerns, and issues that mediate the contexts of creative practice, yet, as we argue here, there remains scope for institutions and researchers alike to more effectively acknowledge and articulate the positive transformational capacity of this work.

EDUCATION

PANELS

PHD FUN AND GAMES:

THE IMPACT OF COLLABORATIVE
SUPERVISION ON CREATIVE RESEARCH

SARAH MUNRO,
WENDY RICHDALÉ
& DAVID SIDWELL

MUNROSA@XTRA.CO.NZ;

WENDY.RICHDALÉ@WINTEC.AC.NZ;

DAVID.SIDWELL@WINTEC.AC.NZ

The PhD experience is commonly described as an arduous, lonely and difficult journey. The purpose of this presentation, however, is to demonstrate how collaborative supervision and working together, as a cohort of three post-confirmation creative practice PhD students, has become an engaging, supportive, fun and productive research experience. This

has inspired other PhD students and supervisors with an exemplary model which enhances the distance learning experience at Central Queensland University.

Having briefly introduced our creative projects, we will then outline the collaborative supervision model, along with the structure that we have created to support each other throughout this higher degree research journey. We will also discuss how this could be adopted as a model for supervision and learning within postgraduate creative research programmes.

PRACTICE MAKES PERFECT EDUCATORS:

**CONTEMPORARY CREATIVE PRACTICE
IN THE ACADEMY**

DR KYLE BARETT,
TOMÁS GARCÍA FERRARI,
DR RODRIGO HILL
& CAROLINA SHORT
KYLE.BARRETT@WAIKATO.AC.NZ

Neoliberalism continues to have a detrimental effect on education for both staff and students. It is a destabilising force, one that moves 'beyond politics and back to a state of nature, back to the "natural" impulses of individualism and competition; (Fischman, 2008: 3). The global impact of neoliberalism has resulted in tensions across disciplines, and fewer opportunities for working-class students to gain entry into tertiary institutes (without plunging into lifelong debt). Furthermore, the pressure on academic/teaching staff to engage in incredibly time-consuming entrepreneurial activities, such as branding/marketing themselves, results in the sacrifice of quality teaching (Wells and Edwards, 2013: 2). The proliferation of management and business schools in contemporary academies has also seen a significant shift in senior leadership's priorities in terms of sup-

port and resources that have further consequences on other disciplines, such as design school and arts and humanities that must reshape their approach if they are to survive in the competitive tertiary market to attain – and retain – students to justify their existence. As Peter Fleming indicates, this has created an era of despair in academia (2020: 1306).

Additional pressures have surfaced due to the ongoing COVID-19 pandemic resulting in a recalibration of practice-related pedagogies. Blended or flexi-learning has brought forth challenges that risk compromising effective learning practices that prepare cohorts for employment within creative industries. Yet, despite this bleak outlook, practice-related disciplines – design, arts and humanities – have frequently demonstrated the capacity to challenge neoliberal paradigms, fostering new generations of thinker-practitioners. This panel will share a range of creative practice pedagogies in design, photography and filmmaking, highlighting successful strategies in the contemporary academy. While noting challenges, each speaker will provide specific case studies relating to their discipline with an emphasis on the importance of collaborative learning environments that cultivate the necessity of collectives over the neoliberal individual.

COLLABOR—

ATIONS

CARTO— GRAPHIC SOUND MAPPING

KENT MACPHERSON
KENT.MACPHERSON@WINTEC.AC.NZ

There are many definitions of a sound map. They can be in the physical space like a sound walk, a performative entity, or a compositional approach can be undertaken. A cartographical sound map acts a document of space and time, an abstraction derived from something – the geographical territory – but it is not the thing itself. My work focuses on capturing the ‘sound’ of New Zealand through a collaborative Google Map that anyone can add their sounds to. Examples of the process include the use of recording equipment, editing, making movie files, uploading to YouTube, and linking to Google Maps.

The idea is to encourage participants to make recordings of the same place at the same time every year. This type of sound data gathering is designed to act as a sort of soundscape ecology, wherein audiences are encouraged to listen for changes in the geophony and biophony. In the 21st century it is become increasingly evident that certain sonic environments and concrete sounds are becoming extinct. What impact will these extinctions have on the consciousness of humans or animals? It is widely understood that the increase in anthropophony (human din) affects the communication patterns of birds, therefore influencing communication, mating and ultimately reproduction.

The aim of this project is to get teenagers involved and thinking about sound and their environment, as well as encouraging active listening and the practice of eliminating filtering of our sonic environment. With Te Pūkenga involvement and the unification of programs, this would provide solid opportunities to create a nationwide sound map colony of active researchers and teachers, encouraging students to capture their environment/space and document the changes as ongoing projects through cohorts.

**CURATING
VOCAL
IDENTITY
THROUGH AN
UNCONVEN—
TIONAL SONG
CYCLE**

JULIA BOOTH
JULIA.BOOTH@WINTEC.AC.NZ

How can different understandings of voice be explored through the framework of a song cycle? The song cycle provides a traditionally-understood framework, for an unconventional approach that subverts the hierarchical understanding of the composer and performer, and also provides a fertile playground for exploring personality, musical conventions, performance

traditions and an imaginative exploration of subtext and context. Through developing and presenting a new song cycle, created in collaboration with multiple contemporary composers, this project seeks to provide a practice-led exploration of how a singer can draw from perceptions of the 'composer's voice', the 'performer's voice' and the conceptual character of a group of songs presented in alignment with the conventions of the 'song cycle'. This project draws from an auto-ethnographic understanding of creative, practice-led research to create a multi-voice, multi-perspective articulation of the concept of 'joy' or 'happiness' as defined by Brené Brown (2022). This work will begin to articulate the conceptual approach, the layers of 'voice' and potentially provides an understanding of how the song cycle can provide a new avenue for the collaborative musical performance.

WAIATA OF WAIKATO— TAINUI

JON CLARKE

JON.CLARKE@WINTEC.AC.NZ

Waiata Māori (or Māori songs), have been a significant part of Māori culture for generations, serving as a way of preserving their history and culture. Waiata are often used to convey messages, share knowledge and teachings, express emotions, and tell stories. In recent years, there has been a renewed interest in using waiata to tell the stories of local communities. In 2019, the New Zealand government announced funding of \$1 million to support the creation of waiata that tell the stories of local communities. The funding was part of the wider effort to promote and preserve Māori culture and heritage. The initiative encouraged local communities to collaborate with Māori musicians and composers to create new waiata that reflect their history, traditions, and values. The resulting songs

were then performed and shared with the wider community, providing a unique insight into the local culture and identity. In 2020, a group of Māori artists and musicians in Wellington, New Zealand, formed a collective called 'Te Kōkī' with the goal of using waiata to tell the stories of local communities. The collective has performed at various community events and festivals, using waiata to celebrate local history, cultural traditions, and contemporary issues.

Many Māori songs are specific to certain regions, incorporating the unique history and culture of that area. For example, the waiata of the Tainui tribe tells the story of their journey from Hawaiki to Aotearoa, and the waiata of Ngai Tahu tells of the tribe's migration from the North Island to the South Island. These songs provide a valuable insight into the history and culture of the local communities, and serve as a means of passing on knowledge to future generations. This project will utilise the knowledge, pūrākau, and narratives of Waikato-Tainui iwi. Alroy Walker (Ngāti Kahukura) of Te Pūkenga ki Kirikiriroa will work in collaboration with musicians from the School of Media Arts to produce a collection of songs written in Te Reo Māori to tell the stories pertaining to the iwi of Waikato-Tainui.

AKO FOR NIÑOS:

**AN ANIMATED FILMMAKING COLLABORATION
TO GIVE MIGRANTS AND REFUGEES DEEPER
UNDERSTANDINGS OF TIKANGA MĀORI**

JAMES SMITH-HARVEY,
SEBASTIAN VIDAL BUSTAMANTE
& DAVID VAN VLIET

JSMITH@EIT.AC.NZ

This presentation explores the outcomes, methodology, implications, and future directions for a collaborative intercultural animation project entitled 'Ako For Niños' ('education for children'). Ako For Niños is an animation series which aims to help integrate tauwi (refugees and migrants) in Aotearoa New Zealand through meaningful education on the values, customs and protocols (tikanga) of Māori. Implemented by a migrant social services organisation and media-design team, the project introduces tauwi to tikanga and Māori worldviews through animated stories, developed through a community short story writing competition and co-design with a kaitiaki (Māori guardian/advisor).

In this presentation, we showcase and investigate the Ako For Niños project methodology, as well as outcomes to explore and provide some insights into how tauwi can benefit, and be helped with their settlement in Aotearoa through involvement in creative media production processes, as well as the mutual advantage of collaboration with Māori groups. We posit that these types of experiences with creative processes and co-design with Māori can serve to enhance intercultural collaboration and familiarity, assist with tauwi feeling more welcomed and settled in their new country through exposure to tikanga and Māori worldviews, and give tauwi creative industries and intercultural experiences to enhance their employability, skills, and knowledge.

We also put forth that the flexible, collaborative and 'fluid' Ako For Niños methodology presents methods for a future workflow that could be applied in different ways and diverse contexts to enhance tauwi understanding of 'community', as well as involve tauwi further in creative/media production processes. We explore in greater depth how the methods utilised in the project could convey tikanga values to tauwi in more experiential and embodied ways, and be used to introduce them further to the relational values and perspectives of Māori.

INSIDE

THE

CLASSROOM

**REMAKING
THE BEATLES
FOR A CON—
TEMPORARY
POPULAR
MUSIC
EDUCATION**

NICK BRAAE
NICK.BRAAE@WINTEC.AC.NZ

It is an understatement to say that The Beatles command a towering presence in popular music discourse. Spicer (2018) has framed their output in terms of the 'anxiety of influence' as felt by subsequent practitioners, while Frith (2012) has argued that The Beatles 'focused' our understanding of music (and cultural) history. This crosses into popular music pedagogical contexts where the band are the subjects of textbooks (Everett and Riley, 2019) or act as a common and familiar repertoire used to explain analytical methodologies (Moore, 2012). In short, it seems difficult to teach and learn about popular music without teaching and learning about The Beatles.

It is equally worth considering, however, what it means to study The Beatles in Aotearoa in the

present day. As canonical artists who reflect white masculine cultural values, how can we encourage students to engage with this repertoire while also interrogating the histories and ideologies present therein? This paper reflects on an assessment designed for third-year Music students in which they collaboratively 'remake' one of The Beatles' albums. As a precursor to the creative process, students have a series of classes, 'Issues of Music', that explore the complex relationships between popular music practices and various identities (racial, cultural, gendered). This conceptual material then informs how the students approach the subsequent remaking process; they are encouraged to make musical choices that embody their own response to and critique of The Beatles, via ideas of identity that resonate most strongly with them. I conclude by presenting several examples of student work that question the hidden racial undertones and histories ('Ob-La-Di, Ob-La-Da'), gendered voices ('Sexy Sadie', 'Julia'), and other cultural forces that shaped the Beatles' legacy ('While My Guitar Gently Weeps'). This assessment, therefore, creates a framework for students to enter into (or continue) dialogue with The Beatles, but one that is on their terms and one that allows for their own identities to shape this engagement.

FIXING THE SPLIT:

**TEACHING THEORY THROUGH
PARTICIPATORY LEARNING**

**DR JOE CITIZEN,
MASON HOLLOWAY
& TONI HERANGI**

JOE.CITIZEN@WINTEC.AC.NZ;

MASON.HOLLOWAY@WINTEC.AC.NZ;

TONI.HERANGI@WINTEC.AC.NZ

Can practice-led creative arts research that uses speculative, participatory and performative methodologies, inform student-centred teaching and learning? Asking the question ‘what if’ rather than attempting to solve a problem or address an issue, is common to creative practice-led speculation, as it is ‘based on what might or can happen’ (Harper, 2011: 11). In this sense, it is what arts researchers typically call an experiment – which is altogether different to what scientists describe by this term – in that it uses improvisation as a strategy. In the creative arts, ‘improvisation is participatory, relational

and performative retaining the research subject in its life context’ (Douglas and Gulari, 2015: 392). Similarly, unlike quantitative or qualitative approaches, performative methodologies acknowledge how we as researchers, our creative arts research and our participants, are all inextricably interrelated and implicated within the research itself. (Barnacle, 2009). We are practice-led researchers and as Brad Haseman puts it, ‘tend to “dive in”, to commence practising to see what emerges’ (2006: 4).

Concerned that our Media Arts class ‘Critical Methods’ actively re-inscribes Eurocentric claims of a bifurcated division between nature and culture, as articulated by its assumption that theory and practice should be taught separately, we devised the use of participatory workbooks to help enable the co-construction of knowledge through student-led reflective practice. By using the invitational strategies of narrativization, marginalia and manifesto writing packaged within a graphic novel-style zine, students are able to experience how their own values and questions align or contradict contemporary and historical discourses, through their own weekly contributions.

FINDING TEACHABLE MOMENTS IN CREATIVE PRACTICE

TOM PIERARD
TPIERARD@EIT.AC.NZ

This 15-minute presentation draws on a recent doctoral study into progressive music technology education, and explores creating student-centred learning opportunities using the teachers' creative practice as a basis for the learning mechanism. Emerging studies that define research through creative practice are examined in establishing the need for clarity in the area of its incorporation with effective pedagogy before a snapshot of progressive pedagogies in the

creative arts is outlined. A new concept of teaching and learning – an identity pedagogy – is posited. The pedagogical approach goes against traditional instructivist models that rely on a teacher narrative for context, but rather repositions this narrative as a strategy for communication while maintaining focus on the learner's own creative identity.

The model's application to music technology education is discussed – in particular with regard to teaching with Digital Audio Workstations (DAWs). In the classroom, the model resembles blended learning albeit with a 'remoulding' of what it is that is blended (and how). The concept of variation theory is explored in rationalising a multi-perspective teaching approach before some findings of the study are laid out. Finally, some strategies are offered for enacting an identity pedagogy across disciplines other than music. These strategies involve drawing parallels between students' online 'learner identities' and a teacher's creative practice to create points of intervention that allow ongoing reflection and recontextualisation.

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