

Ōrotokare

Art, Story, Motion

Update No.2

12 July 2004

To: Trustees
Tīmoti Kāretu, Dennis Simpson, Phillip Mann
Cc: Supporters and Interested Parties

Tēnā koutou katoa

I hope this Update finds you well. A number of developments have taken place since I last wrote to you and I would like to report them to you now. These developments are all significant and exciting and augur well for the establishment of our organisation. Please find information below.

Chairs

I am delighted to report that Tīmoti Kāretu has recently agreed to support our proposal to establish the 'Professor Tīmoti Kāretu Chair for Indigenous Performing Arts'. We thank Tīmoti for his support and wish him well with his new project entitled *Te Panekiretanga-o-te-Reo: Centre for Excellence in the Māori Language*.

The recent approach to Tīmoti was a good opportunity to think further about the establishment of the chairs and their purpose within the work of Ōrotokare. I have three thoughts in mind as follows:

- We wish to celebrate and recognise those individuals who supported and guided the doctoral project
- We wish to maintain a relationship with them and explore how their ideas and views might find expression in the work of Ōrotokare in due course
- We wish to use the 'chairs' concept as a way of recognising individuals who have achieved excellence with respect to the Māori language, world theatre and indigenous performing arts and is supporting Ōrotokare in some way.

Our current trust declaration allows them to be conferred upon trustees, however, I wonder if we might consider being able to confer them upon others as well? My thought is that, in time, an employee(s) might be appropriately recognised in this way. I have raised this question in the draft trust declaration attached.

My thought is that we should wait some time before we decide to confer these titles. Further, when it comes time to do so, we should seek the views and support of Tīmoti, Phillip and Dennis Simpson (for Mīria Simpson). A

more detailed policy concerning the chairs will be developed with the trustees.

Can I add that I mentioned the proposal to establish the 'Professor Phillip Mann Chair in World Theatre' at the recent ADSA Conference at the Drama School. This was met with a good round of applause. Numerous representatives of theatre, drama and performing arts studies departments throughout New Zealand and Australia were present. Please see note below.

Kim Skelton of Te Āti Awa and Ngāti Raukawa to join Trustees

It is also with great pleasure that I can announce that Kim Skelton of Te Āti Awa and Ngāti Raukawa has also agreed to act as a trustee, filling now our complement of 5 core trustees. We thank her for her support. Kim is a lawyer and currently works as project manager for the *Te Awakairangi Hauora Board*, an initiative conducted in partnership with the Hutt Valley District Health Board. Her responsibilities include project management and providing administrative, budget, policy, planning and analytical services to the six-member Te Awakairangi Board. She also oversees relationship management with key stakeholders which includes the Hutt Valley District Health Board district. Kim has worked in the past with the Office of Treaty Settlements, Ministry of Agriculture and Fisheries, Te Puni Kōkiri, the Waitangi Tribunal and numerous other organisations such as the Conflict Partnership Service of Aotearoa-New Zealand. Thanks again Kim and welcome aboard!

Draft Trust Declaration

Please find an updated trust declaration attached for your perusal and consideration. I met with Neil Gray of Chapman Tripp on 11 May and he offered many helpful points including the recommendation that we term the document a trust declaration (rather than trust deed, as we had previously done). Neil has also prepared a letter to be sent to the IRD regarding our charitable status. We will send this in due course. Finally, on the document attached, you will find a number of questions which I have highlighted for you. You might have a thought or two about these notes. Please also note that the five core trustees and your addresses now appear here. Please let me know if there are any difficulties with this. I will contact you all again in the near future with respect to finalising the declaration and arranging an opportunity for it to be signed and ratified.

The Waituhi Connection

You will recall from the earlier draft of the trust deed and from our first Update that we are establishing a relationships with the opera called *Waituhi*. This opera was first performed at the State Opera House here in Wellington in 1984. Music was composed by Ross Harris upon a libretto by Witi Ihimaera. This inaugural performance was directed by Adrian Kiernander who is now a Professor in the School of English, Communication and Theatre, at the University of New England, in New South Wales, Australia. It was my great fortune to bump into Adrian at the ADSA conference (see below) and Ross Harris at a recent launch of a double CD of electronic music by Douglas

Lilburn. I took the opportunity of letting them know about the imminent arrival of Ōrotokare and also of our proposal to use the proceeds from the first performance of *Waituhi* (approx \$6,000) to initiate an endowment fund for Ōrotokare. I passed this by them and said that I would write them a letter outlining our proposal. Adrian was particularly warm to the idea and Ross let me know that a new performance of *Waituhi* could take place soon. If this is so, we might consider offering some support in some way.

Presentation to Trustees of Toi Māori Aotearoa, 9 July 2004

Recently I was invited to deliver a presentation to the Trustees of Toi Māori Aotearoa on *Ōrotokare: Art, Story, Motion*. This was an opportunity to share ideas and thoughts about Ōrotokare and a good discussion took place. The Trustees asked questions about such things as the distinguishing features of our organisation, what is meant by 'indigenous' and how a relationship might be formed between the respective organisations. (There were other questions as well.) Those present at the meeting included Piri Sciascia, Merimeri Penfold, Waana Davis (Chair), Te Aue Davis, Dame Georgina Kirby, Gary Nicholas, Mere Boynton and Bert Waru. I would like to thank Toi Māori Aotearoa for the opportunity to share our ideas and the invitation to work together on matters of mutual interest. Please find the presentation attached.

Keynote Address delivered to a conference entitled 'Listening to the Image', Te Kura Toi Whakaari-NZ Drama School, 2 July 2004

I recently delivered a keynote address to the 2004 annual conference of the Australasian Association for Theatre, Drama and Performance Studies. The conference took place at Victoria University of Wellington and at *Te Kura Toi Whakaari*, New Zealand Drama School. The address was yet another opportunity to share our ideas about Ōrotokare with a range of interested parties. I received a very warm reception and was invited to explore relationships with a number of theatre practitioners as well as with Te Kura Toi Whakaari and VUW.

The conference was a great success and was attended by academics and theatre practitioners from throughout Australia and New Zealand. I was fortunate to sit in on a number of presentations by such people as Tom McCrory of *Te Kura Toi Whakaari* and Lemi Ponifaso of *Mau*. Please find my paper attached for your information. (You will see that I have identified myself as 'Artistic Director' of Ōrotokare in the paper. I hope I have not been too presumptuous here.)

Proposed Activities 2005-2007

In the previous Update, I briefly outlined nine 'Programmes of Activity' as follows:

- Programme One: Ngā Waiata
- Programme Two: Ngā Kōrero
- Programme Three: Ngā Taonga Pūoro

Programme Four: Ngā Taonga o Wharawhara
 Programme Five: Ngā Haka
 Programme Six: Ngā Tākaro
 Programme Seven: The New Whare Tapere: An Emergent 'Theatre'
 Programme Eight: The Waituhi Project: Use of Forms from other traditions and Special Projects
 Programme Nine: Communications and Publications

The first six programmes are based upon whare tapere performance forms identified in the PhD. At our first meeting, we will have a discussion about activities for the period 2005-2007. I will propose that we convene the following activities in that period:

- *Strategic Planning*
- *Creative Projects*

Strategic Planning will explore each of the programme areas, considering the creative opportunities that exist in each and deciding upon where we should focus our energies. My thought is to bring together a variety of people in each of the areas run 1-2 hui 'brainstorming' each of the programmes with a view to preparing a report for trustees.

With respect to Creative Projects, I will propose that we advance the following projects:

- *Te Whare Tapere*, developing a multi-media presentation/performance about the whare tapere and Ōrotokare
- *Kāti au i konei*, Volume II. The first volume of this publication of mōteatea from Ngāti Toa and Ngāti Raukawa appeared in 1994. I would like to expand this publication and use it to assist with exploring and experimenting with ways of presenting and performing these songs.
- *Manuscripts written by Mātene Te Whiwhi at the dictation of Te Rangihaeata*. In 2003, Te Wānanga-o-Raukawa published a manuscript written at the dictation of Te Ahukaramū of Ngāti Raukawa. Mātene Te Whiwhi wrote two similar manuscripts containing stories about a range of characters including Māui. Again I would like to explore the possibility of using these manuscripts to explore a new style of storytelling.
- *Tohu: Mauriora* Volume II. Tohu: Mauriora is a CD of Māori language that was published in 1998. It is an example of the theme entitled 'Waiata in the Digital Age'. The purpose of this theme is to explore the implications of bringing the waiata song form into a digital environment. What are the implications of the digital environment to the composition and performance of waiata and mōteatea?

No doubt you will have your own views and I offer these ideas to assist in our thinking for activities in 2005-2007. Can I also mention that I have been and

will be assisting the well known Wellington violinist Elena in her forthcoming concert at the Michael Fowler Centre (1 October). A connection will be made between that project and Ōrotokare. Further, let me also say again that a new performance of Waituhi might arise in the future and that we might consider ways of supporting that project as well.

Other Matters

I thought I should mention that work has commenced on a website. This will take quite a basic form until we can receive some support to develop it in an appropriate manner. It is proposed that the site will contain key information about the work of the trust as well as key documents such as PDF versions of our trust declaration, programme summary and the PhD thesis. (I have received lots of requests for copies of the thesis.)

Look forward to seeing you soon.

Nāku noa, nā

Te Ahukaramū
Charles Royal