

Ōrotokare

Art, Story, Motion

27 April 2004

To: Phillip Mann
Piripi Walker
Mīria Pomare
Parekāwhia McLean

Cc: Neil Gray, Chapman Tripp
Dene Ainsworth
Derek Renata

Re: Update concerning the establishment of Ōrotokare: Art, Story, Motion

Tēnā koutou katoa.

I hope this letter finds you well. I thought I would send you a note to let you know of progress thus far with the establishment of *Ōrotokare*. Please find notes below.

1. Trust Deed

A draft trust deed has been completed and copies have been sent out. At the suggestion of Scilla Askew (CEO of SOUNZ New Zealand Music Centre), I approached Neil Gray, a past partner and now a consultant at Chapman Tripp, to engage his services to complete our trust deed and to oversee legal matters pertaining to the establishment of the trust. Neil has very kindly offered his services without charge. (He will act as an honorary solicitor for the trust.) The basis of Neil's offer is the link between *Ōrotokare* and *Waituhi*, the opera by Ross Harris and Witi Ihimaera which was performed by 1984. Neil's sons, wife and daughter performed in the opera. We are very grateful for Neil's offer.

You will see in the trust deed that there is a proposal to use the proceeds from the 1984 performance of *Waituhi* to establish an endowment fund. We will seek a meeting with Witi and Ross on this matter. These monies are currently on term investment at the National Bank and amount to \$6624.57. Please also see below a note concerning a proposed trust programme of activities entitled 'The *Waituhi* Project: Use of Forms from other traditions and Special Projects.'

2. Trustees

Thank you to Parekāwhia, Piripi and Mīria for agreeing to act as trustees. I have also invited Ray Ahipene-Mercer and met with him on 23 March. I will await his reply before we proceed to invite a fifth member and a replacement for Ray should that be required.

You will see from the draft trust deed that a total of 9 trustees may be appointed. My thought is to appoint 5 'core' trustees and to invite 4 'visiting' trustees (there might be a better word) who may attend a trust board meeting perhaps once a year. These 'visiting' trustees would be included for their experience in theatre and performing arts (we might add some other criteria here).

I hope that we may be able to have a first trustees meeting in the middle of the year, perhaps around *Matariki* time. There will be a number of matters to consider here including the ratification of the deed, visiting trustees and other matters.

3. Chairs

You will also see from the trust deed that there is a proposal to establish four chairs upon the trust, as follows:

- The Professor Timoti Kāretu Chair for Indigenous Performing Arts
- The Professor Phillip Mann Chair for World Theatre
- The Dr. Mīria Simpson Chair for the Māori Language
- The Professor Whatarangi Winiata Chair for Iwi Futures

The people named were advisors and supervisor of the PhD project. I wish to remember their support by establishing these chairs and also to retain a relationship with them throughout the work of the trust. I thought that 'Chairs' might be an appropriate way to achieve this. I also approached Ngāpare Hopa - who was Professor of Māori Studies, University of Auckland, at the time of the PhD project and who assisted the project during its early stages - however, she thought that she might support the trust in other ways.

The trust will be free to appoint trustees to fill these chairs when and where appropriate and in consultation with the individuals named and/or their families (as appropriate). The trust is not compelled to confer any or all of these titles upon any of the trustees. Hence, they can be conferred when and where it is felt appropriate.

Thank you to Phillip for agreeing to our proposal. I have also approached Dennis Simpson (for Mīria) and we had a positive conversation about this idea. I will return to him shortly to complete this matter. I have also approached Whatarangi and await his reply. Finally, I have not had too much luck in contacting Timoti. At some point, I will make another attempt at doing so. Any assistance with this would be gratefully received.

The establishment of the trust will not be reliant upon arrangements for the proposed chairs.

4. Trust Materials

Materials are in preparation for use by trustees and for the operations of the trust. These include:

- Copies of the doctoral dissertation entitled 'Te Whare Tapere: Towards a Model for Māori performing arts'
- Trust deed
- Programme of Activities
- Strategic Plan
- Copies of the Creative NZ publication entitled *Getting on Board: a governance guide for arts organisations*
- Trustees Manual
- Administration and Management Manual

These materials are in varying states of completion and will be sent out as first drafts are completed. Most will require some kind of peer review.

5. Proposed Programme of Activities

A draft programme of activities is in preparation. These activities are grouped and described briefly below. Please note that this description of proposed programmes is not a strategic plan. That is, we are not proposing to attend to all of these activities immediately. Rather we will take a progressive approach. The purpose of this paper is to 'scope out' the range of activities that Ōrotokare might convene. This paper will need peer review in due course.

Programme One: Ngā Waiata, whose purpose is to convene performance activities which explore traditional and contemporary waiata, waiata performance, waiata composition and song poetry.

Programme Two: Ngā Kōrero, whose goal is to explore the traditional storytelling tradition in both oral and written form.

Programme Three: Ngā Taonga Pūoro, whose goal is to make a significant contribution to the redevelopment of traditional musical instruments.

Programme Four: Ngā Taonga o Wharawhara will explore clothing and adornments worn about the body for the purposes of enhancing performing arts activities.

Programme Five: Ngā Haka will explore indigenous dance by researching traditional *haka* forms and models and employing this material in the creation of new dance forms and performances.

Programme Six: Ngā Tākaro is an opportunity to explore and research traditional games and amusements.

Programme Seven: The New Whare Tapere: An Emergent 'Theatre' considers how a new theatre form (currently entitled *te whare tapere*) might emerge by bringing the various performing arts forms into a coherent whole. This will be an opportunity to explore notions of indigenous theatre. This will also be an opportunity to explore *kawa* and *whakahaere* (processes, procedures, methods, ritual) appropriate for the new form.

Programme Eight: The Waituhi Project: Use of Forms from other traditions and Special Projects allows Ōrotokare to explore the use of performing arts forms drawn from other traditions and culture. It also allows the trust to enter into collaborations when and where appropriate. In conducting these activities, however, they should be done so as to advance the work of the whare tapere.

Programme Nine: Communications and Publications signals Ōrotokare's desire to communicate its work effectively through a variety of media including book publishing.

Please do not hesitate to contact me if you have any thoughts or queries.

Thanks for your support. I'll be in touch.

Nāku noa, nā

Te Ahukaramū
Charles Royal