SPOTLIGHT ON LEARNING AND TEACHING
ADDRESSING THE WICKED PROBLEM OF
INDIGENIZING THE CURRICULUM
Indigenising Curriculum
ANZAM 2019
Mark Jones
INDIGENOUS PERSPECTIVES IN URBAN AND REGIONAL PLANNING (IS4008)

**1ST PHASE: YOU**
- Acknowledging the meaning and importance of place
- Building Indigenous perspectives into sustainability and urban planning practice

**2ND PHASE: YOU IN RELATIONSHIP**
- Develop skills and protocols in response
- Willingness to be open to demonstrating relationship to Indigenous knowledge

**3RD PHASE: YOU IN TRANSFORMATIVE PRACTICE**
- Critical engagement with the challenges to sustainability and urban planning presented by Indigenous knowledge

**4TH YEAR**
- Identifying discipline challenging actions
- Preparedness to intervene when there are opportunities for transformation
Womindjeka

I would like to acknowledge the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the University. I respectfully acknowledge their Ancestors and Elders - past, present and emerging.

To Traditional Owners of Country throughout Australia I recognise their continuing connection to land, sea and community. I pay my respects to them and their cultures, to the Elders past and present, and emerging leaders.
Womindjeka to Professional HRM Practices

In the language of the Wurundjeri people, a Victorian Aboriginal clan, on whose land we meet:

Womin Djeka – a welcome (and more)

Womin - Come
Dje - Ask to come
Ka - What is your intention?
    or
- What is your purpose?

[how you say it: ‘womin – jeekah’]
Ice-Breaker

Yarning Circle:
• Culturally aligned to oral tradition
• Knowledge transfer Instrument
• Storying or Conversation

“What Is Your Purpose”?

Develop Relationship
Place
Not All In The Outback!

Explain Connection To Country

Possum Cloke
Fitzroy Street
Bundjil Creation Story
Koori Heritage Trail

RMIT UNIVERSITY
HR Example

You Just Have To Look!

HEALTH & SAFETY AT WORK

Key concept: duty of care

of employers - to employees

• AND contractors, visitors, the public, students/ patients/ residents/ clients
• through provision of a safe and healthy workplace
• this duty also applies to employees.

Djäka madagarritj’ku (Keep safe from danger) (3:03 mins)


“Thank you my beloved family for the things that you bring home like shellfish, seafood, and money but most importantly yourselves”.

Discuss in groups: What are some of the tools and strategies being used in these workplaces to reinforce ‘safety awareness’?
Bushtucker Ice-creams: Assessment With An Indigenous Flavour

The Passionate Scoop

**WHO ARE THE PEOPLE & CULTURE TEAM**
We are experienced and experienced to promote the values and vision of The Passionate Scoop. What we do is informed in our nature, we are here to make your working life the best it can be. We believe diversity and inclusive workplaces culture.

**CULTURE & INCLUSION**
We are introducing our Reconciliation Action Plan (RAP) so our organisation can contribute to reconciliation with other nations and its goals.

**NEW TRAINING**
With our organisation’s expansion to new & regional areas and change of focus to co-createdative spaces and our RAP, we will be facilitating education and training for all current and new employees.

**WE ARE HIRING**
Our goal is to attract and encourage and increase Indigenous employment opportunities across our organisation. We are currently recruiting Indigenous Austroleans to be a part of our Indigenous Liaison Team. They will be the first to contact people and the Indigenous community to encourage with.

**WE ARE HERE TO HELP**
As your People & Culture team, we care about your wellbeing and we aim to create a safe and inclusive workplace culture.

**OUR RAP ACTION PLAN INCLUDES:**
- Creating an Indigenous Liaison Team
- Celebrating Aboriginal Events
- Working towards Indigenous representation in all levels of business
- Supporting Indigenous artists in-store
- Cultural Awareness training

**YOUR PEOPLE & CULTURE TEAM WILL:**
- Induct and orientate new staff
- Deliver cultural awareness training, guided by our ILT
- Provide educational workshops
- Assist with career development & succession planning
- Provide mentoring opportunities

**TO CREATE THIS DIVERSE WORKFORCE WE WILL:**
- Specifically invite indigenous candidates in our job postings, and our ILT contact details will be provided.
- Have our job postings placed in local newspapers and on job boards, to negate barriers of internet access
- Have our ILT assist indigenous candidates with the application process
- Have Indigenous representation on our recruitment panel to reflect our organisational diversity.

**WE SUPPORT YOU**
We have a no tolerance policy for bullying or harassment. If you witness or experience any of these negative behaviours, we implore you to come talk to us or notify us with an incident report. We want your feedback, fill out our 'People Matter' surveys to help us help you.
33rd ANZAM Conference
Cairns, Queensland, Australia
3-6 December 2019

Prof. Mark Rose
RMIT

ANZAM
Australian & New Zealand Academy of Management
ANZAMConference.org
#ANZAM2019
“these educated blacks are much more trouble than the old blacks were”

Rev J H Stahle Manager Lake Condah Mission 1872
National Aboriginal Education Committee (NAEC) 1982.
Gladys Tybingoompa dances outside the high court in Canberra on 23 December 1996 following the Wik people's native title win. A new documentary, Wik vs Queensland, revisits the land rights battle. Photograph: The
Submission of Tender

The completed Tender Document and other required information are to be placed in a sealed envelope. The said envelope should indicate (i) Tender Reference Number, (ii) Tender Receiver’s Name, (iii) Sender’s Company Name, (iv) Tender Receiver’s Adress, (v) Bid Amount or Price, (vi) Bidder’s Name and (vii) Bidder’s Company Name. The envelope should be sealed and marked at the top left hand corner:

Private and Confidential
hand and deposit in Tender Box
CURRICULUM
"YOU CAN'T BE WHAT YOU CAN'T SEE."
New demands of Global Citizenship
For Aboriginal and Torres Strait Islander people knowledge is omnipresent: it may be eagles soaring or feet beating the desert in ceremony. A class in algebra and trigonometry or rich stories drawn in sand. It can be when people exchanging knowledge or images with respect or messages racing through the ether at the speed of light. Ancient cures for modern diseases, Indigenous Knowledge and education is as simple as it is complex.
OPEN for business
Indigenising the Curriculum: A Māori Case

Associate Professor Ella Henry, Auckland University of Technology
Overview

- Origins of Māori and screen production
- Application in education
- Māori Media at AUT
Māori & Colonisation

• Māori signed the Treaty of Waitangi with the British Crown on February 6th 1840, thereby becoming a colony

• Māori suffered severe consequences of colonisation that resulted in loss of land, language, culture and knowledge

• By 1900, it was assumed that Māori would die out
Māori Renaissance

• In post WWII, Māori populations grew, and they moved to cities in unprecedented numbers
• Since the 1960s, many Māori were better educated and became more assertive
Māori arts and screen production

• Borne out of the struggle for sovereignty, self-determination and language revitalization;
• And the vision of a small but passionate group of Maori in the creative industries;
• And cemented by collaborative relationships and flax-roots organisations
• The Māori screen industry evolved
Māori arts initiatives

• Te Māori art exhibition, 1984, proved Māori created art, not just crafts
• Te Manu Aute, informal group of film-makers formed in 1986
• He Taonga Film & TV course, setup in 1987 by Don Selwyn
• Kimihia, initiated by TVNZ in 1987, with Ripeka Evans
• Te Manuka Trust, ‘E Tipu E Rea’ first Māori TV drama series, produced in 1989
Māori Media

- Ngā Aho Whakaari, guild, 1996
- Māori Broadcasting Treaty Claim, 1996
- Maori Television Service, 2004
- Te Urutahi Koataata, protocols for working with Māori and screen production, 2008
- The Brown Pages, 2013
- AUT Māori Media since programme 2008
Māori Media at AUT

• Developed by individuals with knowledge and expertise in the Māori screen industry
• Enhanced by supportive champions across the institution
• Development of courses and content in consultation with Māori experts
• Development of a curriculum that emphasises research as practice, and practice as research
Conclusion

• Indigenising the curriculum in Māori media
• Underpinned by activism, borne out of the Māori Renaissance
• Drawing on visionary and strategic ‘champions’
• Fostering Māori-centric courses, programmes and content
• Ensuring Kaupapa Māori philosophy, ontology, world-view: by, with and for Māori
• Working with an institution and leadership that are open to empowering partnerships and collaboration with Māori
Kia ora

TE PĀREKEREKERE O TE KĪ
Preparation the seedbed

DR DIANE RUWHIU (Ngāpuhi)
Department of Management, Otago Business School, Dunedin, New Zealand
In higher education, indigenous peoples worldwide continue to search for further legitimation of traditional knowledge and also useful application of contemporary knowledge in an increasingly globalised educational milieu (Durie, 2004). This includes moving beyond narrow curriculum discipline approaches that dominate academia in favour of the promotion of Māori-specific knowledge and trans-disciplinary approaches for the benefit of Māori whānau (families) and communities.
“ZePA” it up

Te reo model develop by Professor Poia Rewi and Professor Rawinia Higgins

- Zero – do nothing / actively discourage
- Passive – do something
  1. Guest lectures by Māori researchers/business people/community
  2. Introduce Māori `case studies’, te reo

Why? How does this align with your courses learning objectives? How will you connect this into your students overall experience? How do you ensure the class environment is productive?

- Active – purposeful development

Embedded Indigenous knowledges, philosophies, ideas, images, languages, concepts, methods, etc... into the curriculum, learning objectives and coursework,
Department of Management Otago Business School (BCom, MANT major)

100 Level
- BSNS 111 – Business & Society (Core BCom)
- MANT101 – Managing Performance (Core MANT)

200 Level
- MANT 250 – Managing people (Core MANT)
- MANT 251 – Managing Organisations (Core MANT)

300 Level+
- MANT 358 – He Kākano – Indigenous innovation & entrepreneurship
- MANT 340/440 – Indigenous management & organisation
BSNS 111 – Business & Society (Core BCom)

✓ Explicit learning outcomes embedded in programme
✓ Dedicated lectures on Māori economy and enterprise
✓ Māori context/context/examples used throughout
✓ Workshop/tutorial
✓ Exam Question (compulsory)
• MANT 340/440 – Indigenous management & organisation
  ✓ Research-led teaching
  ✓ Māori centred (Te reo/Tuakana-Teina/Ako)
  ✓ Builds on 100 /200 level content
  ✓ Critical management studies framing

• What happens when we use an Indigenous lens to understand economic activity?
E kore au e ngaro, he kākano i ruia mai i Rangiātea
I will never be lost, for I am a seed sown in Rangiātea
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