

# 33<sup>RD</sup> ANZAM CONFERENCE

CAIRNS, QUEENSLAND, AUSTRALIA

3-6 DECEMBER 2019



## SPOTLIGHT ON LEARNING AND TEACHING ADDRESSING THE WICKED PROBLEM OF INDIGENIZING THE CURRICULUM



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**MR. MARK JONES**  
**RMIT**

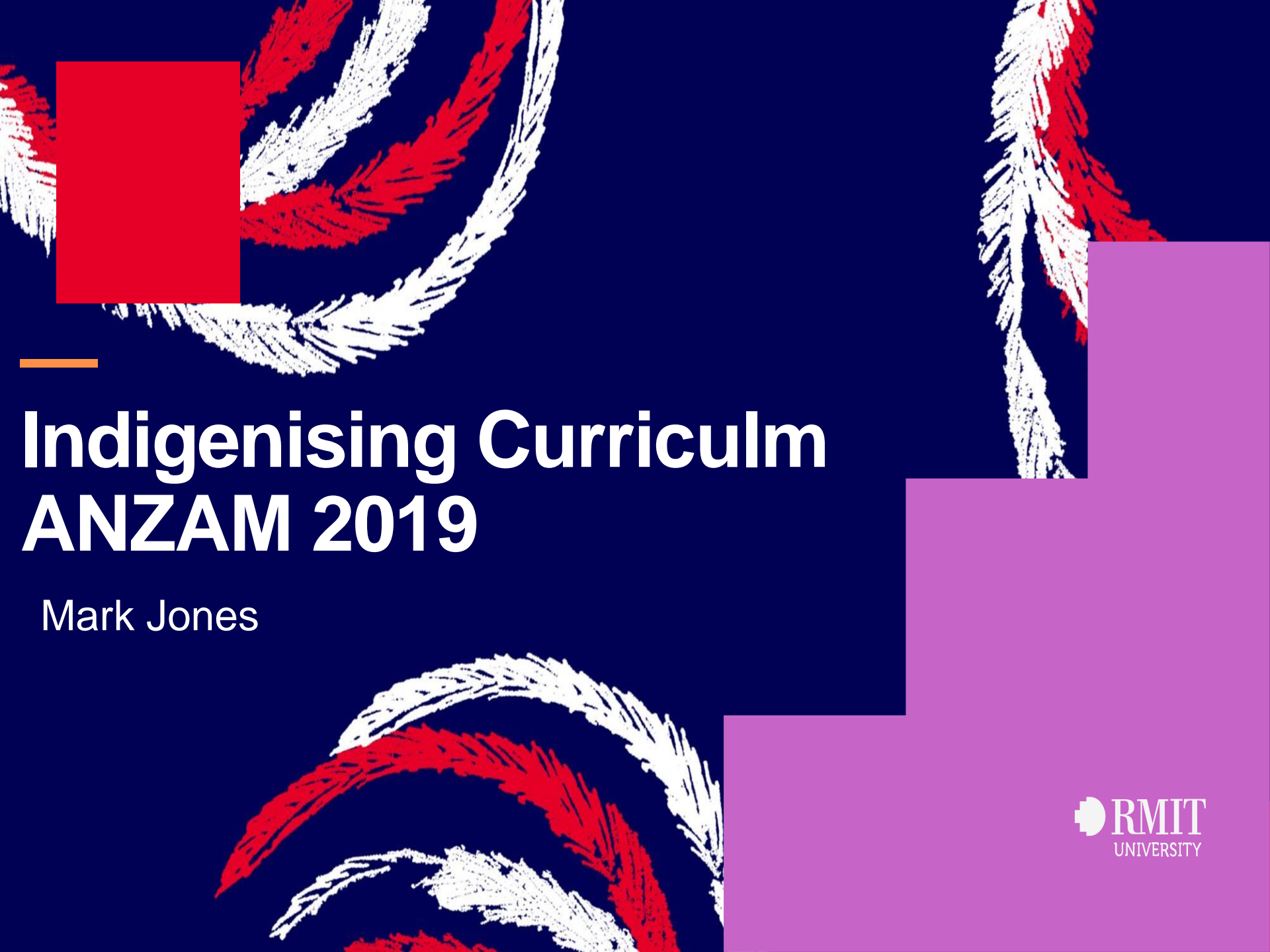


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# Indigenising Curriculum ANZAM 2019

Mark Jones



INDIGENOUS  
PERSPECTIVES IN  
URBAN AND REGIONAL  
PLANNING (BH108)

1ST PHASE:  
YOU

2ND PHASE:  
YOU IN RELATIONSHIP

3RD PHASE:  
YOU IN TRANSFORMATIVE PRACTICE

1ST YEAR

- Acknowledging the meaning and importance of place
- Building Indigenous perspectives into sustainability and urban planning practice

• \_\_\_\_\_

• \_\_\_\_\_

2ND YEAR

- Develop skills and protocols in response
- Willingness to be open to demonstrating relationship to Indigenous knowledge

• \_\_\_\_\_

• \_\_\_\_\_

3RD YEAR

- 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

• \_\_\_\_\_

• \_\_\_\_\_



**INDIGENOUS PERSPECTIVES  
IN MASTER OF  
HUMAN RESOURCE  
MANAGEMENT (MC263)**

**1ST PHASE:  
YOU**

Grounding in Indigenous sovereign knowledges: an invitation to know ourselves in relation  
Guiding students into a research process for finding Indigenous knowledge  
Beginning a comparison: what did you learn about your relationship to this place?  
How does this influence your sense of Belonging at RMIT?

**2ND PHASE:  
YOU IN RELATIONSHIP**

Express or respond through your way of doing your discipline: what did you learn about yourself?  
Explore generative possibilities for non-Indigenous expression of identity or voice in relation to Indigenous perspectives

**3RD PHASE:  
YOU IN TRANSFORMATIVE PRACTICE**

Reflect upon and define new ways to describe/situate your practice in the discourse.  
Present this  
• as a process  
• as model  
• within theory  
What are the risks/challenges?

**STAGE A**

- Acknowledging the meaning and importance of place
- Building Indigenous perspectives into HR management practice

**STAGE B**

- Develop skills and processes in response
- Willingness to be open to demonstrating relationship to Indigenous knowledge

**STAGE C**

- Demonstrated willingness to be open to the challenges to HR management practices presented by Indigenous knowledge
- Transforming practice: the ability to evaluate, challenge, and influence

**KEY QUESTIONS**

What does it mean when you can't 'find' knowledge?  
What is the purpose of seeking/reading what you've found?

What questions/problems/challenges/opportunities does this raise? What does it provoke or prompt in you?  
Can you describe or name the co-existence of the knowledges?  
How are you showing or demonstrating your relationship to Indigenous knowledges?  
How are you fostering or developing your relationship? It is your relationship – not dependent on validation from Indigenous people.

How is the co-existence of the knowledges a part of your ongoing practice?  
How are you demonstrating the relationship you have to Indigenous knowledges?  
How are you demonstrating what you are yet to understand about the relationship of knowledges in relation to your practice?

**LEARNING & TEACHING**

**How do you frame this particular research process?**

- As a grounding in place at RMIT City Campus and within your discipline
- As preparation for the deeper reflection of Phase 2.

**How do you keep the focus on the student, moving into a response that**

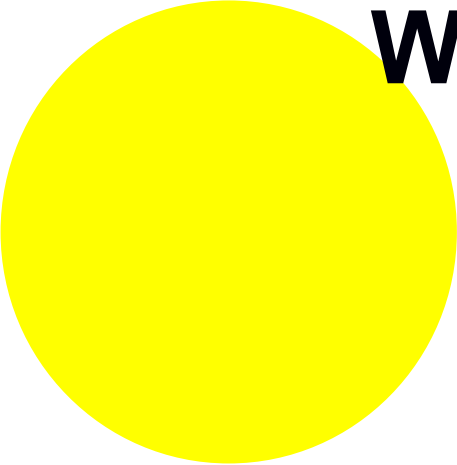
- provides an opportunity to develop their discipline practice
- explores/investigates/experiments in response to Indigenous sovereign knowledge

**How do you align this discourse with graduate capabilities?**

- including the discussion within broader tasks concerning theoretical and exegetical/evaluative situation?
- including departure points or ongoing/open-ended possibilities for continuing engagement of practice within Indigenous knowledges?



# 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



# Acknowledgement of Country

## Welcome to Country

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	
	-	<b>What is your purpose?</b>

[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

# 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.

Djaka madagarritj'ku  
(Keep safe from danger) (3:03 mins)

<https://www.safeworkaustralia.gov.au/media-centre/djaka-madagarritjku-keep-safe-danger>

“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



### 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.

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**PROF. MARK ROSE**  
**RMIT**

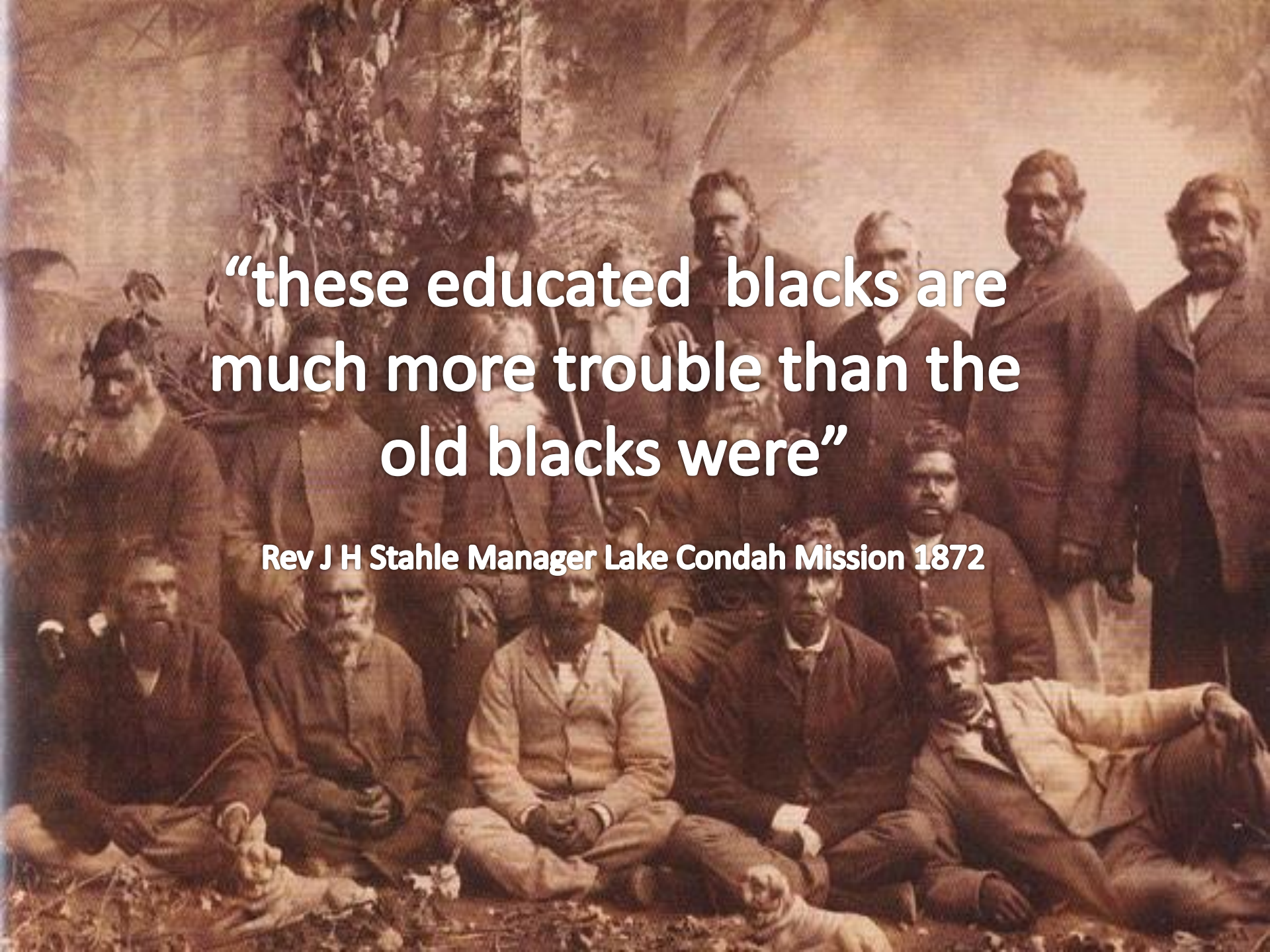


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**“these educated blacks are  
much more trouble than the  
old blacks were”**

**Rev J H Stahle Manager Lake Condah Mission 1872**



**National Aboriginal Education  
Committee (NAEC) 1982.**



**The  
Guardian**

▲ 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 relevant information are to be placed in a sealed envelope. The said envelope should indicate the Tender Reference Number and (iv) Sender's Company Name (iii) Sender's Company Name and (iv) Time, and mark at the top left hand corner:-

**Private and Confidential**

hand and deposit in Tender Box

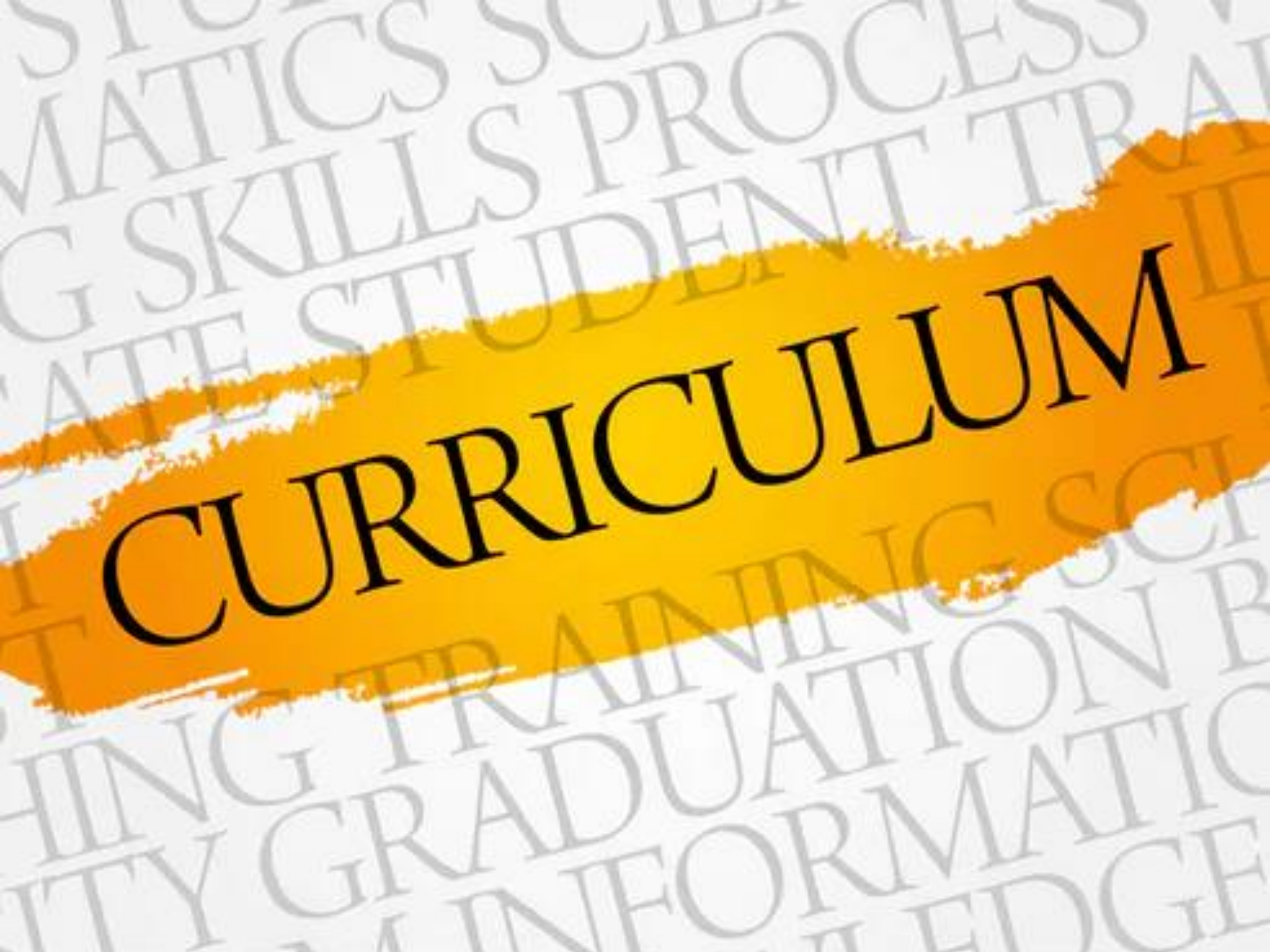


A blue 3D puzzle piece with the word "STRATEGY" in white capital letters. It is positioned in the upper left area of the image, slightly tilted. The piece has a shadow underneath it, giving it a three-dimensional appearance. The background consists of a white surface with several black puzzle piece outlines scattered around.

**STRATEGY**

A blue 3D puzzle piece with the word "TACTICS" in white capital letters. It is positioned in the lower right area of the image, slightly tilted. The piece has a shadow underneath it, giving it a three-dimensional appearance. The background consists of a white surface with several black puzzle piece outlines scattered around.

**TACTICS**



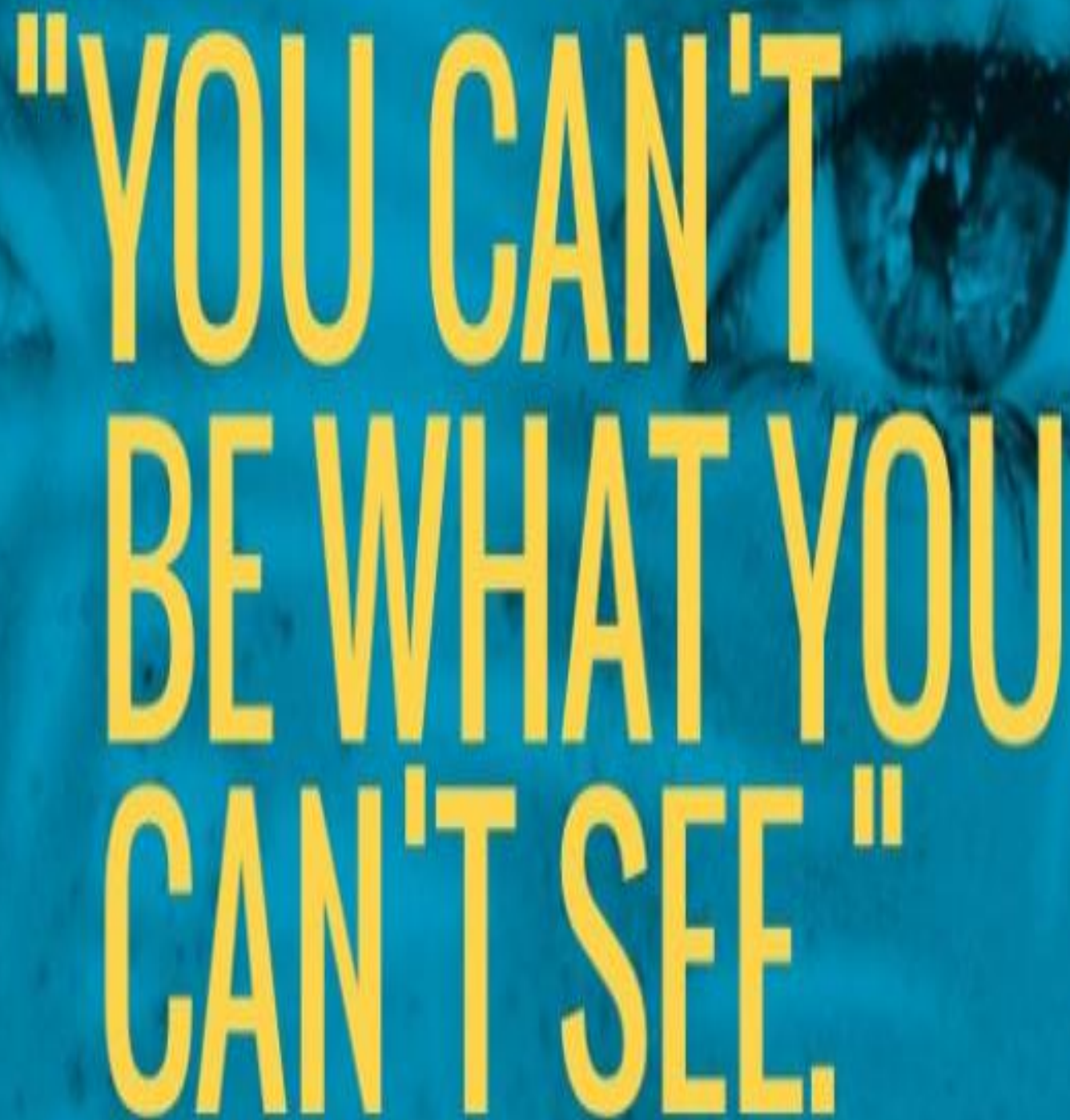
# CURRICULUM







Producers  
and  
Consumers

A close-up photograph of a person's face, heavily tinted with a blue color. The person's eyes are looking directly at the camera, and their mouth is slightly open. Overlaid on the image is a quote in large, bold, yellow capital letters.

"YOU CAN'T  
BE WHAT YOU  
CAN'T SEE."



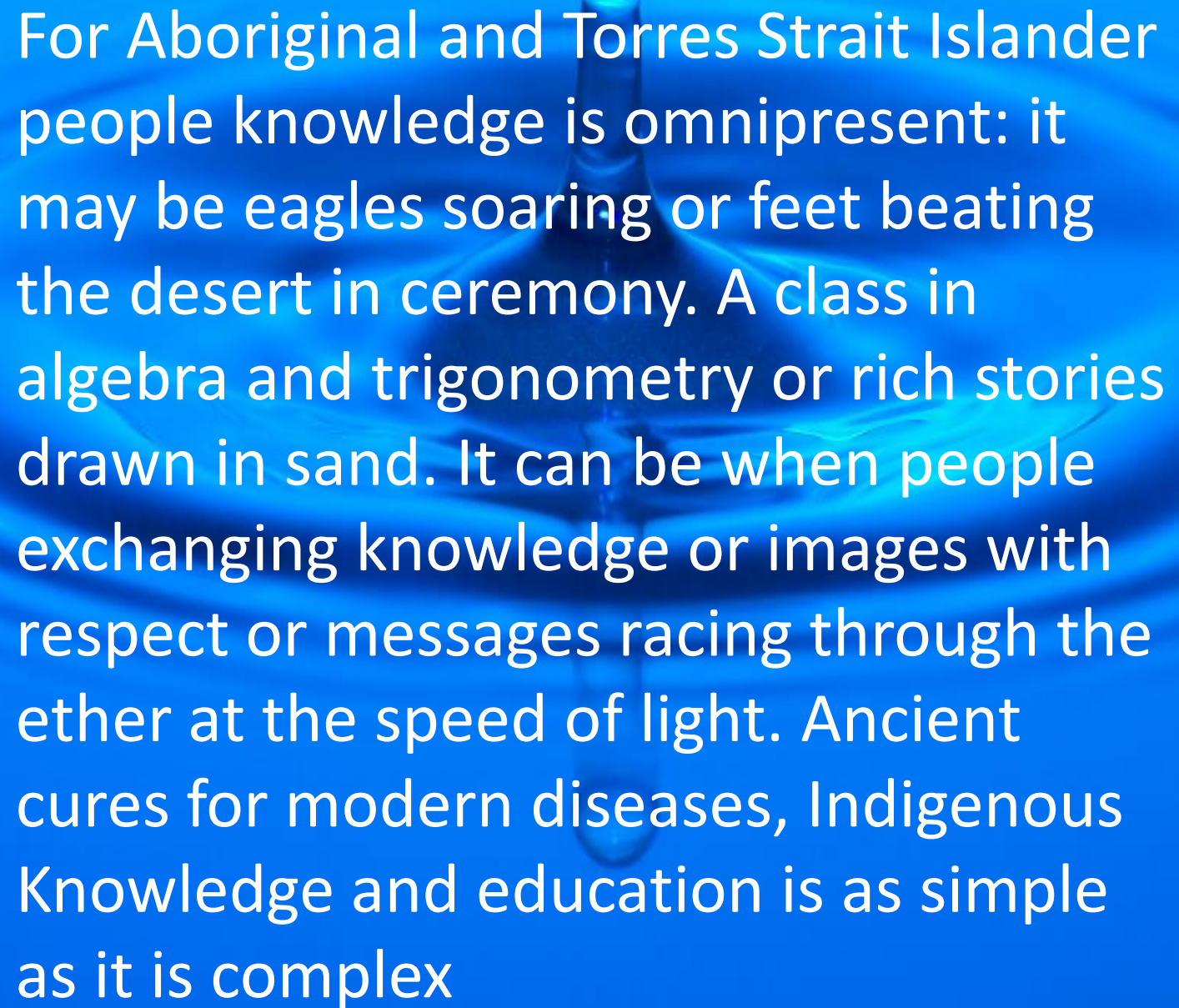
**ATSIC**



M. Darisau

# New demands of Global Citi



The background is a solid blue color. In the center, there is a vertical line representing a water droplet falling, with a splash of water radiating outwards in concentric circles. The splash is lighter blue and has a soft, ethereal glow.

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



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**DR. ELLA HENRY**  
**AUCKLAND UNIVERSITY OF TECHNOLOGY**



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# 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 6<sup>th</sup> 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
- The Brown Pages database: 1993, 1996, 2002, 2005, 2008
- 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



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**DR. DIANE RUWHIU**  
**UNIVERSITY OF OTAGO BUSINESS SCHOOL**



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Kia ora

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# TE PĀREKEREKERE O TE KĪ Preparing the seedbed

**DR DIANE RUWHIU (*Ngāpuhi*)**

**Department of Management, Otago Business  
School, Dunedin, New Zealand**





*MANT340 He Kākano – Indigenous innovation & entrepreneurship*

*In higher education, indigenous peoples worldwide continue to search for further legitimization 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.***

### **KNOWLEDGE IS POWER**

Theodore, R., et al. (2016). Māori university graduates: indigenous participation in higher education. *Higher Education Research & Development*, 35(3), 604-618.

# “ZePA” it up

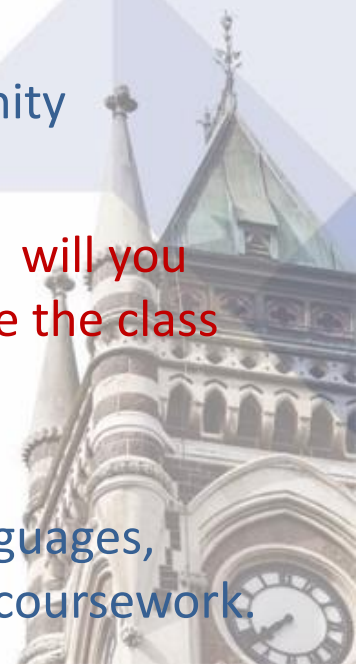
*Te reo model develop by Professor Poia Rewi  
and Professor Rawinia Higgins*

- 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**



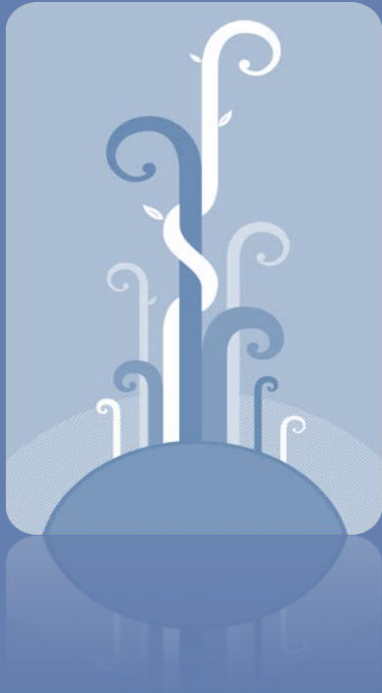
## BSNS 111 – Business & Society (Core BCom)

- ✓ 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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