

1).  
**Creative Research Development.**  
**A Collaborative Contemporary Dance  
Work**  
**Hōkioi (Haast Eagle, Aotearoa)**  
**Wōhali (American eagle, USA)**

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A Winston Churchill Memorial Trust funded creative research  
period in Cincinnati, Ohio, USA – March 2017

Taiaroa Royal – Choreographer / Artistic Director (NZ)  
[Report submitted: 2017]

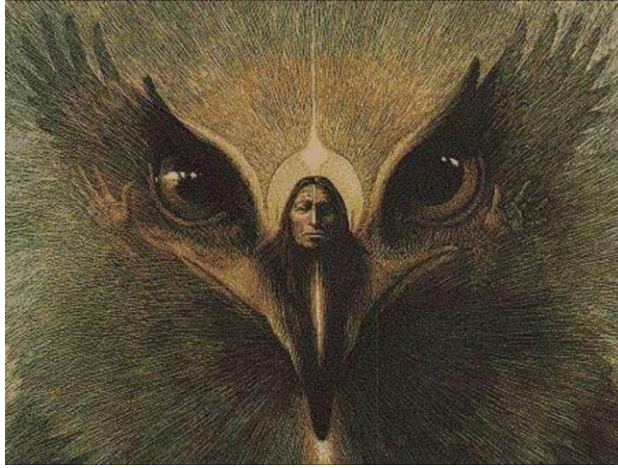
2).

## **Acknowledgements.**

I would like to sincerely thank the following people and organisations for giving their support to my Winston Churchill Memorial Trust funded creative research development period held March 2017 in Cincinnati, Ohio, USA.

- Okāreka Dance Company. – Aotearoa, NZ.
- Timua Brennan. (Letter of Support) - NZ.
- Maree Sheehan. – Lecturer and Academic Convenor for Applied Media, AUT (Letter of Support) Composer - NZ.
- Tui Matira Ranapiri-Ransfield. – Cultural Advisor - NZ.
- Missy and Andrew Hubbard. – Directors Exhale Dance Tribe, Cincinnati, Ohio.
- Exhale Dance Tribe. - Cincinnati, Ohio. (Dancers).
- Planet Dance. – Cincinnati, Ohio. (Dancers).
- Eddie Madril MA. – Lecturer for American Indian Studies, College of Ethnic Studies, San Francisco State University, USA. (Cultural Guidance). Interview via Skype.
- Robin Winds – up state New York (Shaman, Advisor). Interview via Skype.
- Sherry and Joe Zimmer. – Cincinnati, Ohio. (Family Support).

- Lisa West-Smith. – Cincinnati, Ohio. Interview.  
3).



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## **Summary.**

This report is a reflection based on the fluid nature from the week's research development time.

Due to changing schedules of the busy creative people and advisors involved during this period, the dates were moved from the 12<sup>th</sup> – 27<sup>th</sup> March to the 24<sup>th</sup> – 31<sup>st</sup> March 2017; what was intended to be a 2 week research period, ended up a very full 8 day period.

However, in those 8 days I was fortunate enough to be joined by 2 of my fellow creative collaborators from New Zealand –

Maree Sheehan



Composer for the final production; and

5).

Tui Matira Ranapiri-Ransfield



Our Māori elder, kaumatua and advisor for the work.

Since the time I invited Tui to come on board as Advisor, she has been relentless in researching the stories, myths and legends of our famous extinct eagle, the Hokioi.

Having Tui and Maree in Cincinnati with me proved to be beneficial as this was also the time for them to meet the 2 other choreographers and collaborators for the work,



6).

Missy and Andrew Hubbard,



Artistic Directors. Exhale Dance Tribe, Cincinnati, OHIO.

History.

2008: First met Missy and Andrew Hubbard, performing alongside their company, EXHALE DANCE TRIBE, at the Live Strong Benefit for Cancer, Cincinnati, OHIO. (May).

2012: Research development/mentorship with their company, EXHALE DANCE TRIBE, Cincinnati, OHIO. (November).

2014: Missy and Andrew invited guest tutors at OKĀREKA DANCE COMPANY's Summer School (January).

2014: Tai and Taane invited guest tutors at EXHALE DANCE TRIBE's Summer Intensive (July).

2016: Guest appearance at EXHALE DANCE TRIBE's one night only premiere of WOHALI (March).

7).

2017: Research development HOKIOI/WOHALI project.  
(March)



(Mosaic on the floor at Minneapolis Airport.)



8).

### **Introduction.**

In order to understand the history behind this project, I need to give a chronological account that brings us to the present day.

In 2008 I, along with my business partner and Co-Artistic Director of OKAREKA DANCE COMPANY, Taane Mete, were invited to perform at a Live Strong benefit Concert for Cancer. This benefit was organised by Lisa West-Smith, a cancer patient herself, who is now in remission. Lisa was lying in her hospital bed while watching a documentary about a NZ dance company, Black Grace, called *'From Cannons Creek to Jacob's Pillow.'*

In the documentary Lisa saw both Taane and myself and thought, "I wonder if they would come and perform at the benefit concert?"

She hunted us out, sent an email and 6months later we were flying to Cincinnati, Ohio to perform.

Also performing in the same concert was EXHALE DANCE TRIBE, an all-female company under Artistic Directors, Missy Lay Zimmer and Andrew Hubbard. We instantly made a connection.

Over the next 4 years to 2012, I nurtured our relationship, keeping in constant contact through emails and social media, trying all the while to find a way to bring their company to New Zealand to perform, as I thought they would do well here. But due to lack of resources it proved financially difficult. They do not receive government funding in the USA and therefore their company is subsidised by their dance school. Planet Dance.

## 9).

In 2012, I received Creative New Zealand funding for a research development mentorship with their company. I was preparing to choreograph and all-female production (MANA WAHINE) for my own OKĀREKA DANCE COMPANY, and so wanted to work under Missy and Andrew to get an insight into their processes of working with an all-female company. It was very insightful. This was when I discovered that Missy was of Native American Indian blood; something I felt a real connection with and perhaps the real reason behind our instant connection 4 years ago.

Over the next 2 years from 2012 to 2014 and with continued communication, I discovered through sources here in New Zealand that NZ once had the largest eagle in the world, the Haast Eagle or Hōkioi, Hākuwai, Hākawai, Pouakai, as were it's many names known to the Māori. It became extinct in c.1400 and was a raptor that ruled the skies of Aotearoa. It preyed on the moa, puncturing its internal organs with its powerful talons. It was also known to capture stray unfortunate Māori child that were weak or slow.

After discovering this information, I thought this could lead to the start of a working collaboration with Missy and Andrew.

The Native American's have many animal spirits and the eagle, or Wōhali, the Native American name, is considered to be the Messenger of the Gods. So with the Hōkioi and Wōhali in mind we began our long and lengthy research on how we can bring these 2 magnificent and majestic birds together in a contemporary dance concept.

## 10).

But not only were we bringing these 2 birds together - 1 from the past and one from the present, but 2 dance companies, 2 countries, 2 cultures, 2 peoples, and 2 hemispheres, under the umbrella of contemporary dance in a present day theatre context. This was very exciting and appealing to both Missy and Andrew and myself, and so the research began.

After consulting with Tui Matira Ranapiri-Ransfield, she announced that she has heard many stories about the Hōkioi from many different people and it was from both our South Island Ngai Tahu iwi that we discovered the connection we have with the Hōkioi – he Manu Tupuna (Ancestral Bird). It was inevitable to bring Tui on as Cultural Advisor.

My history with Tui is a long one. We grew up on the same marae together (Pikirangi Marae, Rotorua). Her grandmother on her father's side and my grandmother on my father's side were sisters, our Ngai Tahu whakapapa (genealogy). But it has only been within the last 5 – 6 years where our paths have crossed in a more artistic and creative way. Stemming from a kapa haka background, Tui is well respected as a leader, tutor, performer, elder, advisor, and judge to name a few, within the kapa haka world and therefore is knowledgeable in all tikanga Māori. She is also passionate about gathering information that is vital to the project but mostly to her ongoing knowledge base. She is a prolific researcher and we are fortunate and extremely lucky to have her on board.

Throughout 2015, Missy and Andrew were so driven to produce a work about their Wohali that in March 2016 they created a season called 'HOKIOI' in which the featured work

11).

was about their illustrious bird. I was so compelled that they had initiated the seed that I decided to travel all the way to Cincinnati for their one night only performance. It was a beautiful performance and solidified the collaboration and drive towards the final product.

Artistic Directors Missy Lay Zimmer & Andrew Hubbard present:

# WOHALI

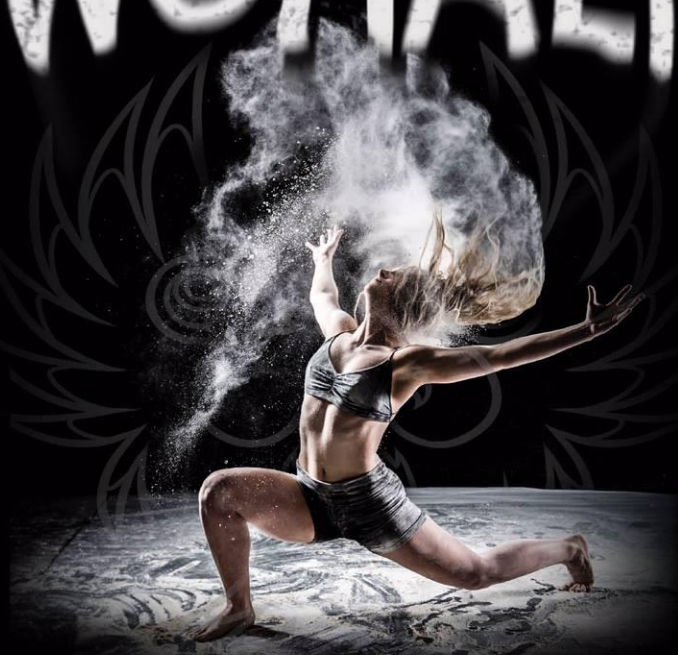


photo: Scott Petranek

(+) A COLLABORATIVE COLLECTION

**EXHALE**  
DANCE TRIBE

March 05, 2016 • 3pm & 8pm  
Aronoff Center, Jarson-Kaplan Theater  
513-621-2787 [ARTS]  
[www.cincinnatiarts.org](http://www.cincinnatiarts.org)  
[exhaledancetribe.com](http://exhaledancetribe.com)

planet dance CINCINNATI BOOST THE GREATER CINCINNATI FOUNDATION artswave CINCINNATI ARTS ASSOCIATION shane weber saton

Exhale Dance Tribe is rooted in rhythmic storytelling to leave an emotional imprint on our audience.

**12).**

It was during this 2016 period that I decided to return in 12 months time (March 2017) to continue research and hold a workshop with Missy, Andrew and their dancers.

It was this period that I applied to the Winston Churchill Memorial Trust for funding to assist my research.

I am extremely grateful to the Trust for the assistance.

Once I suggested the idea to Tui and Maree that I was going to Cincinnati to further my research, they instantly decided they needed to be in Cincinnati as well. This was very beneficial to everyone as it cemented the greater collaborative process even further.



### 13).

**THE HŌKIOI** – presence within the Māori culture, its significance.

Extinct in c.1400, the *Hōkioi* (or *hokioe*) is, according to Kerry Hulme in *The Bone People*, ‘an unknown (and maybe legendary) kind of bird’. It was said to be held in superstitious regard by the Maori and never to be seen.

The *hōkioi* or *hakuwai* is a bird that abides in the heavens or on lofty peaks, that never descends to the lowlands, but is occasionally heard far overhead in the dead of night crying its own name: ‘*Hakuwai! Hakuwai! Hoho!*’ - or, as others give it: ‘*Hōkioi, Hōkioi, Hu!*’ This presumably mythical bird is said to be peculiar for having wings with four joints. A song of yore addresses the bird as: ‘A *hōkioi* on high, a *hōkioi* on high, - *hu!* Dwelling afar in celestial space, the sleeping companion of Whaitiri-matakataka.’

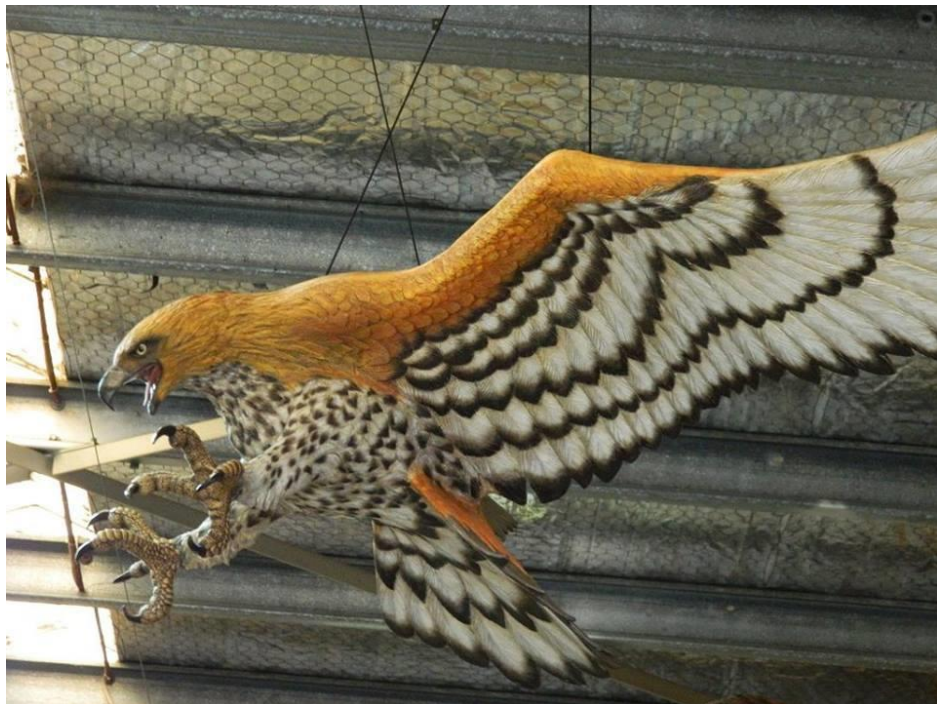
The Māori told Author of *Māori Religion and Mythology*, Elsdon Best that, although the bird was extinct, their ancestors had seen it. It was a very powerful bird, a huge hawk. It lived on bare- peaked mountains and did not frequent plains, but ‘when it flew abroad-not every day-it was seen by our ancestors. It was red, black and white, a bird of fine plumage, of a greenish-yellow aspect, and had plumes on its head; a large bird, like a moa in size.’ It was also described as a very large extinct hawk, ‘red, black and white, a feathered bird, somewhat yellow and green, with a plume on its head’.

Another similar account was given by a Ngāti Apa chief, to the Governor of New Zealand, Sir George Grey, as:



14).

*“Its colour was red and black and white. It was a bird of (black) feathers, tinged with yellow and green; it had a bunch of red feathers on the top of its head. It was a large bird, as large as the moa.”*



(An artist's impression of the Hōkioi)

15).

**THE WŌHALI** – its presence within the Native American People.

The Native American People have many animal spirits, and one of the most important ones is the Eagle Spirit.

*“Eagle Spirit.* (Medicine Cards – Sams & Carson.)

*Fly high,*

*Touch Great Spirit*

*Share Your Medicine*

*Touch Me, Honour Me*

*So, that I may know you too.*

*Eagle medicine is the power of the Great Spirit, the connection to the Divine. It is the ability to live in the realm of spirit, and yet remain connected and balanced within the realm of Earth. Eagle soars, and is quick to observe expansiveness within the overall pattern of life. From the height of the clouds, Eagle is close to the heavens where the Great Spirit dwells.”*

The Native American Indian people regard the feathers of the Eagle to be the most sacred of healing tools. They believe the Eagle represents a state of grace achieved through hard work, understanding, and completion of the tests of initiation, which result in the taking of one’s personal power. They believe that it is only through the trial of experiencing the lows and the highs in life, through the trial of trusting one’s connection to

16).

the Great Spirit, that the right to use the essence of Eagle medicine is earned

They say – “Eagle reminds us to take heart and gather courage, for the universe is presenting us with an opportunity to soar above the mundane levels of life. To fiercely attack our fears of the unknown, and allow the wings of our soul to be supported by the ever-present breezes, which are the breath of the Great Spirit.”

FEED YOUR BODY,  
BUT MORE IMPORTANTLY,  
FEED YOUR SOUL!



17).



The Hōkioi's ornithological name is *Harpagornis moorea*. It is also known by its other Māori names – Hākuwai, Hākawai, Hākuai, Pouakai, Hōkio.

Both the Māori and the Native American Indians hold the Hōkioi and the Wōhali, respectively, very highly in the spiritual realms. Both races say, their eagles are the 'Messenger to the Great Spirit', that carries messages between the Great Spirit and human worlds.

Māori are a very superstitious race of people. In the day, they considered hearing the cry of the Hōkioi a bad omen, traditionally preceding war. In Polynesian mythology the Hākawai was one of the eleven tapu, or sacred, birds of Raka Maomao, the god of the winds. It was considered to be a gigantic bird, living in the heavens and only descending at night.

There are stories handed down through generations by the Māori that some of their ancestors rode the Hōkioi from their

## 18).

homeland of Hawaiki to Aotearoa, many making the return journey several times.

Therefore it is from these stories and the depth of spiritual and mythological knowledge that we intend to draw inspiration from for the final production, - to collaborate the spiritual worlds of both Peoples.

Described by a Ngāti Apa chief, to the Governor of New Zealand, Sir George Grey, as:

*“Its colour was red and black and white. It was a bird of (black) feathers, tinged with yellow and green; it had a bunch of red feathers on the top of its head. It was a large bird, as large as the moa.”*





19).

**Development Research: Cincinnati 24<sup>th</sup> – 31<sup>st</sup> March 2017.**

**Breakdown:**

As stated in the above summary, dates were moved from the 12<sup>th</sup> – 27<sup>th</sup> March to the 24<sup>th</sup> – 31<sup>st</sup> March 2017.

What was intended to be a 2week research period, ended up being a full 8day period.

I arrived in Cincinnati 22<sup>nd</sup> March 2017 to spend a couple days catching up with Missy and Andrew.

Tui and Maree arrived early Friday 24<sup>th</sup> March, so most of the day was taken up with rest and recuperating from the long flight. However they took it upon themselves to fight jetlag and so we visited the Cincinnati Zoo where we met 'Sam the Bald Eagle.'





## 20).

Our timing couldn't have been more perfect, as when we arrived at Sam's cage, Sam's trainer, Gary arrived to attend to Sam.

We got talking to Gary, telling him the reason why we were in Cincinnati and at the zoo, that we are doing a project about NZ's Hōkioi and so we're here to research the Wōhali. Gary said he was aware of the Hōkioi and knew that when it was alive it was the world's largest eagle.

As we continued our discussion, Gary opened the cage to attend to Sam. Maree asked if she was able to enter the cage with him to take a photo of Sam. Gary said it's not policy but allowed it, warning her not to make any quick movements. We all felt very honoured for the opportunity to be up close with one of America's most majestic birds. Sam seemed to know he was on show too and allowed his photograph taken. Sam has the honour of opening the Cincinnati Reds baseball season each year by attending the park and making the flight around the ballpark to his trainer's hand, despite having an injured wing. However today the honour was all ours!

The next 2 days were taken up with meetings, with Tui and Maree becoming acquainted with Missy and Andrew in between their weekend teaching appointments. And being Māori, many of these meetings were conducted over kai or food!

Since this was their first introduction together, they exchanged past and present lives and experiences.

However it wasn't long before everything felt familiar between them all and soon the sense of whanau or family began to settle on the group. We then began discussing the project.

21).

As the work is yet to be titled, we decided to give it the working title of **'Hōkioi/Wōhali'**.



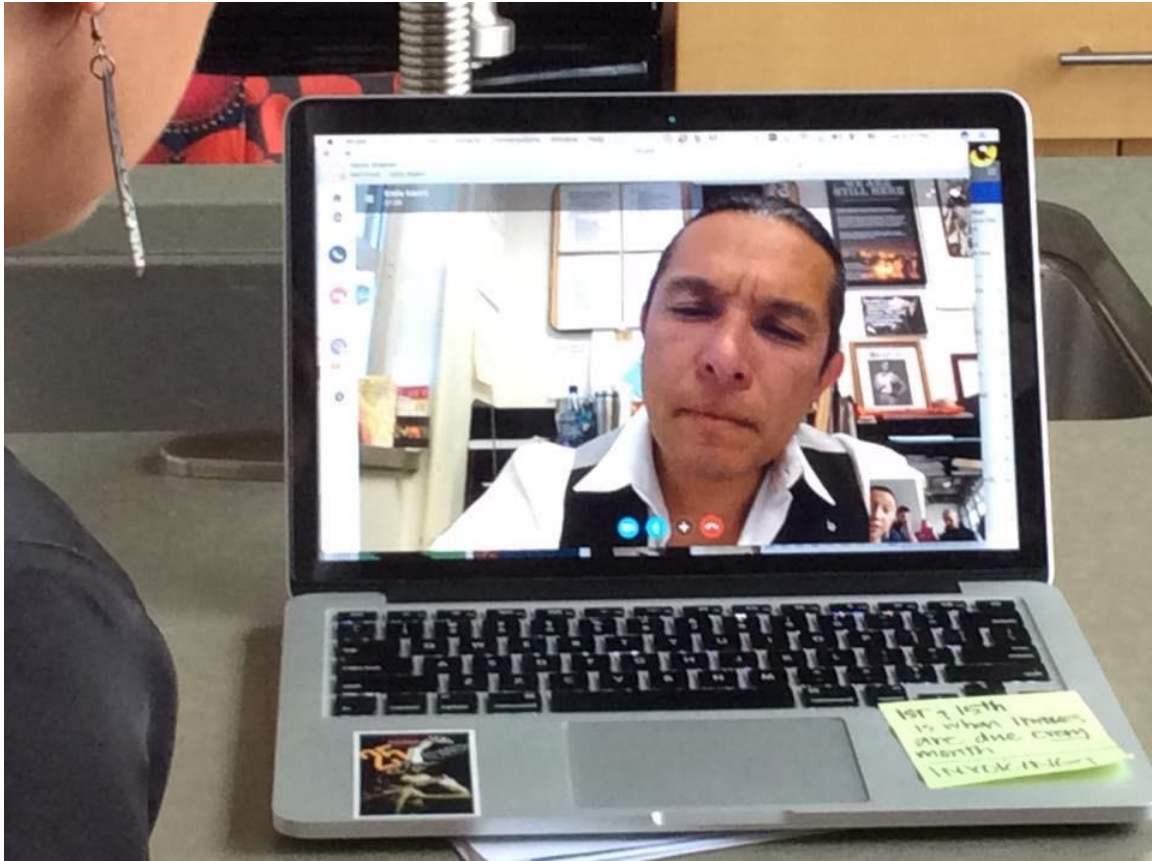
L to R: Andrew Hubbard, Missy Hubbard, Maree Sheehan, Taiaroa Royal, Tui Matira  
Ranapiri Ransfield. (taken at Bakersfield Restaurant)

Monday 27<sup>th</sup> March.

We collected Tui and Maree from their accommodation and returned to Missy and Andrew's condo. Today we organised a Skype call with Eddie Madril, Lecturer for American Indian Studies at the College of Ethnic Studies, San Francisco State University. We have asked Eddie to come on board this project as a Cultural Guide, to help with customs, content, context, songs,

22).

poems, stories, myths and legends to do with the Native American People and the Wōhali. He accepted our offer and is very open to gifting us any knowledge we require. We will continue to keep in contact with Eddie over the next 2-3 years while research continues towards creating the final production.



(Skype session with Eddie Madril)

We spoke of cultural processes and cultural safety. When approaching a living culture, it is important to know and be aware of cultural practices that have been in place for many centuries and continue to be a part of everyday life for a People.

As well as a Lecturer for American Indian Studies, Eddie is also a live performer. He spoke of the hoop dance he performs and how it is a healing dance that depicts the wōhali. Here is a YouTube link

23).

to one of his performances.

[https://www.youtube.com/watch?v=wnZ\\_h7xM4XE](https://www.youtube.com/watch?v=wnZ_h7xM4XE)

### **(“Art is a gift – take it as your medicine”)**

He offered us access to poems from Native American literature in the 1950’s that have a political bent – if we are inclined. He also has access to waiata (song) and karakia (prayers) in his native tongue and will send them through to us when we are ready for them. Maree is very interested in accessing Native American music, songs, voice recordings, sounds from indigenous instruments etc., and so Eddie has access to those or contacts to give to us when we need them. This is such a valuable resource, to have someone as accessible and open as Eddie to be able to have this knowledge at our fingertips. We are very lucky.

The Skype call ended with Eddie confirming he has a date scheduled for a visit NZ later in 2017 and so we tentatively booked a dinner meeting with him. However, as it transpired, our schedules did not connect and therefore the meeting was not held.



The group saying goodbye to Eddie, via Skype.

24).

Our Skype session with Eddie finished around 3.30pm, and there was a small break before Missy and Andrew had to go to their studio to teach.

**“He toi whakaaro, He maha tangata”**

**“Where there is artistic excellence and beauty**

**There is dignity and integrity”**

(Dr. Piri Sciascia and Tui Matira Ranapiri Ransfield.)

Tuesday 28<sup>th</sup> March.

Today we ran a physical movement workshop with 10 dancers from Exhale Dance Tribe, Missy and Andrew’s company. Also present for the workshop were Tui and Maree.

The provocation for the workshop was *Extinction*. I took the fact that our Hōkioi is extinct and therefore asked the dancers to write down their thoughts about what they would do if something or things in their lives that they love or were important to them became extinct.

The dancers had 15mins to write a paragraph or two and then one by one read out what they had written. A discussion was held. Emotions were high as the content was very close and personal to some of the dancers.



25).



Next task I gave them was to take their writings and create movement inspired by what they wrote.

After 15 minutes, I went around and viewed each person's movement phrase. During this time Maree and Tui, who had been witnessing the dancers' tasking, had both created some music and song. Tui had created a beautiful karakia (prayer) in chant form and Maree had composed a song.



26).



I loosely crafted the dancers' phrases into a short choreographed sequence. We performed the short choreography to Maaree's song and then to Tui's karakia. Both works took on different meanings and feelings but were very provocative, emotive and beautiful. Missy and Andrew were moved by what they saw their dancers create.

A debrief was held at the end of the workshop, followed by a group hug.

27).

Wednesday 29<sup>th</sup> March.

This morning Missy and Andrew had some company business to attend, so I took the opportunity to sit by myself and reflect on yesterday's movement workshop. I was honoured that the dancers were so open and responsive to my provocation in the workshop, and also at how much Tui and Maree were inspired by what they saw the dancers create, that they created something themselves.

This afternoon/evening, Exhale Dance Tribe gave us a small welcome and performed works they have been working on over the past few weeks for their up-coming dance competitions. Also present were some of their parents, friends of the company and Missy's parents, Sherry and Joe Zimmer. Sherry is from the Native American Miami People. Although she didn't know much about her genealogy, she is very proud of where she comes from and, both she and Joe support Missy and Andrew very much. They are also very excited about this collaboration.

Exhale gave us a beautiful performance and the dancers, some as young as 11 and 12 years old, gave strong and heartfelt performances. We felt very honoured to be performed to.

After the performances we shared food and drink and exchanged pleasantries.

We ended the evening with a group photo.

28).



Missy, Andrew and members of Exhale Dance Tribe and Planet Dance, their community dance school, with Maree, Tui and Tai.- Studio 1, Planet Dance.

Thursday 30<sup>th</sup> March 2017.

For the past 2 days, Missy was trying to organise another Skype session for today with a shaman friend of hers, Robin Winds who lives up state north of Ohio. But unfortunately Robin lives in the country and the Wifi was not cooperating and kept disconnecting.

29).

Therefore after 4 failed tries and 3 hours later, we decided to try again tomorrow. So Missy told us a little about Robin and how she, Missy, and Andrew, all connect. They all lived in New York together back in the late 80' and 90's. Robin is into astrology and Native American readings and medicine, in particular with medicine cards. Missy said that where Robin lives many Wōhali live as well, to the extent that they perch in her backyard everyday.

Missy happened to have a set of Native American Medicine Cards in her possession, and so proceeded to give both Tui and Maree a reading. As it was a one-on-one private reading the details of the reading were only discussed between Missy and each individual.

This afternoon, Missy and Andrew offered me to teach their class at Planet Dance. It was a mix of Exhale dancers and Planet Dance students with an age range between 13 – 19years old. Their dancers are very competent with a high technical level and very enthusiastic. They enjoyed the hour and a half class and afterwards told me that it was a new and exciting way to move, very different to how they move normally. Although the Exhale dancers that were in class may not necessarily end up in the final work, it did give me an indication of how these dancers respond to my movement vocabulary and at what technical dance level I can head for. I was very happy with the class.

Friday 31<sup>st</sup> March 2017.

Due to Maree's flight schedule, this was her final day in Cincinnati. So we went for an early group breakfast and then back to the condo to Skype call Robin. No luck again! Apparently it was weather interference and so we had to abandon the call.

### 30).

We had a small debrief before taking Maree to the airport, discussing where we go to from here and what are the next plans.

Both Maree and Tui were very inspired by their visit here, inspired by being on the American whenua (land), being with the dancers and students of Exhale Dance Tribe and Planet Dance, with being up close and personal with Sam the Eagle, being a part of Missy and Andrew's families of Cincinnati, both dance, theatre and blood; and with meeting 2 of the most loveliest creative people they know – Missy and Andrew Hubbard!

We discussed how we will stay in touch with Eddie Madril and utilise his knowledge base in regards to the Hōkioi and Native American culture and how we can incorporate Native American sounds within the music soundscape; Maree was extremely interested in this.

We spoke about the dancers. Who they might be, which gender and how many. We decided on a total of 8 dancers for the final production, splitting half and half from either country, gender to be confirmed at a later date. We thought about the next step, and came up with a tentative schedule for another creative development workshop in June 2018, definitely for 2 weeks and include the 3 choreographers, 8 dancers from both countries, and Tui and Maree. Which country the workshop will be held is still to be decided?

There has been interest from a festival in NZ with talk of commissioning the work for 2020, but further discussions are to be had.

In the meantime, we will all continue our own research and add to our group Facebook page that was created while here.

This meeting ended with taking Maree to the airport.

31).



Dropping off Maree at the Cincinnati/North Kentucky Airport.



32).

We went ahead and booked a dinner meeting/interview with Lisa West-Smith. Lisa is an Assistant Professor of Psychiatry and the Director of Behavioural Health. Lisa is also an ex-dancer, although not professionally, and so is very interested in this creative partnership, since introducing as all in 2008. Although her profession doesn't lead to the project directly, it was interesting to have her feedback regarding her psychoanalysis between how a dancer relates to a provocation, intent and/or the information given by their choreographer, to how they produce the movement they do - their physical response and how in turn that feeds the choreographer. She spoke about the communication between the dancer and the creative and where that physical conversation may lead. This was very interesting, and as an experienced choreographer this has always been part of my creative process.



Missy, Tui, Lisa, Tai, Andrew – dinner at Kaze, Vine Street.

33).

Saturday 01<sup>st</sup> April 2017.

Departure day.

With our flight in the afternoon, we spent the morning soaking up the local shopping atmosphere of Vine Street.

There we bumped into dear friends of Missy and Andrew's, Drew and Leah Lachey, who are part of the dance school and teaching communities of Cincinnati. They have their own performing arts school, Lachey Arts, where they mainly teach technique in musical theatre. Drew Lachey is a well-known celebrity who was in the 90's boy-band, 98Degrees. Their daughter Isobella attends classes at Planet Dance. They invited us into their beautiful home that was one street away, and so we went for a visit. It was lovely to meet other members of the arts and theatre community in Cincinnati.



Tui, Missy, Andrew (front), Tai, Leah and Drew at their beautiful home.

34).

**THE CREATIVE PARTNERSHIP.**

**Tuakana/Teina Relationship: Older/younger sibling relationship.**

The older/younger sibling relationship is well considered within the Māori culture: Tuakana is the older sibling with the Teina being the younger.

The mentor and mentee situation, with the exchange of knowledge, wisdom and experience being passed fluidly back and forth between the two, is how I picture this creative partnership to be and work.

Since the Hōkioi has been extinct since c. 1400, it is kindly considered to be the tuakana of its teina - the Hōkioi.

During my 2012 research with Missy and Andrew, they kindly considered Okāreka Dance Company as an older sibling company, often asking advice about the running of my company, the creating of a contemporary dance work in NZ and what my processes are for both. They said they felt like a 'baby' company compared to Okareka.

In hearing this I surmised this as a possible Tuakana/Teina relationship.

It is this idea I would like to take further.

Within the cast and crew I would like to have older members working alongside younger members, for instance, having older with younger dancers (preferably newly graduated) dancing in the work; to have younger creatives mentored by older creatives; and allowing the exchange of information and experience between the older and younger crew members.

Passing on the knowledge!

36).

But as I mentioned earlier, I see this as a continual exchange back and forth between the Tuakana and the Teina, as both have something to learn from the other.



37).

**Post Cincinnati.**

Arrived back on the 03<sup>rd</sup> April 2017.

After a couple days rest and recoup and 1 week's reflection, I had some time alone in the studio to go over research notes, photos etc. and any material collected while in Cincinnati.

This was purely time to reflect, compare where my mind is at now to before this research period and to strategise the next step within my own process. I reviewed the movement provocation I gave at the physical workshop held with the Exhale dancers, and was very happy with the outcome. I will extend on this provocation and use it again during the creation of the work.

An informal showing of material was not held.

I made contact with the festival here in NZ that has expressed interest in the premiere of this work, to update them on my research, and any developments that have occurred. This will be an on-going open discussion for the year 2020.

**Budget.**

Please see attached budget for actual amounts spent and reasons around any discrepancies.