



## **43rd Annual Conference**

*of the*

## **Oceania Comparative and International Education Society**

*Strengthening Educational Relationships Within and Beyond Oceania*

November 3-6, 2015

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## TITLE CHANGE FROM PROGRAMME

OCIES presentation by A'anoalii Rowena Fuluifaga

**An analysis of a study abroad liveSTUDIO project brief between New Zealand graphic design based students working in a collaboration with a rural Samoan NGO**

**Keywords: diaspora vā lalāga (kakala) and social innovation**

This presentation analyses a liveSTUDIO<sup>1</sup> client brief, based on a study abroad experience between New Zealand based students and a NGO based in Samoa. A case study approach is taken in this analysis of the teaching and learning practices within a collaboration of indigenous knowledge and diasporic epistemologies. This analysis revolves around a creative technologies class of second year Bachelor of Visual Arts students and how they navigate their positioning and their collaboration between the diasporic vā of New Zealand and Samoa.

The objective of this liveSTUDIO brief was to develop a collaborative brief, which eventuated in producing a branding identity and a wayfinding solution for the Poutasi Development trust based in Samoa. This analysis looks at the presenter's positioning, the students involved, the liveSTUDIO model within a Pacific paradigm.

The aim of this analysis looks at the teaching and learning practices between the collaboration of indigenous knowledge and diaspora epistemologies within a case study.

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<sup>1</sup> liveSTUDIO is the name given to our studio briefs taken in 2nd year of a Bachelors of Design and Visual Art Degree. This studio core paper, allows students to embed real world learning on a project with a client brief or a studio with a client brief. In this case, this study looks at the possibility of a NGO based overseas as a client for Auckland domestic students.



## INTRODUCTION

Ko Puketotara toku maunga  
Ko Waitakere toku awa  
Ko Moana nui a kiwa toku moana  
Ko Tupuola me Fuluifaga tupuna  
Ko West Auckland toku kainga  
Ko Ngāti Samoa toku iwi  
Ko Aanoalii Rowena Fuluifaga toku ingoa

Talofa lava, Kia ora and cool oceanic greetings on this warm afternoon,

It's a wonderful privilege to be here on this beautiful motu **Efade** (E-fa-de) and a warm acknowledgement to the tagata of Vanuatu, Port Vila ...

and our generous hosts USP, not to mention the organising committee of OCIES....This is my first presentation at an educationalist conference...And as you might have guessed from the abstract, I come from a visual art and design background... so thank you for having me.

I'd like to pay special thanks also to **Professor Peggy Fairburn Dunlop** AUT and her team for sponsoring me on this conference.

**Just a quick note, as you may have notice** I have adjusted the title since the printing of this programme and abstract slightly to fit the purpose of this session, which looks at the teaching and learning practices between the collaboration of indigenous knowledge and diaspora epistemologies within a case study.

An analysis of a study abroad experience between New Zealand graphic design students in a partnership with a Samoan based NGO

And just as a reminder this is the session  

## SESSION FOCUS

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*To what extent can and should CIE support the development of relationships between indigenous and exogenous epistemologies within education systems?*

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### KEY POINTS

In my presentation I LOOK at three themes:

- Analysis – participants, NGO and indigenous epistemologies
- I explore the definition of collaborative vs partnership in relation to the discussion =
- MOUs as a bi-cultural document...

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The presentation weaves together ideas where collaborative indigenous methods can be applied to practise led disciplines, widening the lalaga or tapestry as Kabini mentioned in his keynote address. The unbranding of our form of aid is an exciting proposition, I'm interested in. We don't show alofa, but leaving our institutional branding. It's important to note the different lenses we've brought to the talanoa and reflection of this session.

This short documentary was a spin off research project after that I fell into as the producer of this film. In 2014 to be released later on this year, this documentary will give context to this presentation. Then I'll identify the key participants, the collaborative design brief, explore an MOU with bi-cultural terms of reference, and look at a diagrammatic exemplar of design work within a Pacific framework and how

this model is what we knew as makers to develop, however a clever PhD designer explores

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Switch to DOCUMENTARY Play from 2.10

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PLAY THE DOCUMENTARY

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Me and my positioning – THE TEACHER

I identify as a Samoan New Zealander. I'm studying towards a Masters in Philosophy through the faculty of Design and Creative Technologies at AUT – who have kindly supported me being here today and I want to say a special thanks to Peggy Fairbairn Dunlop and her team for sponsoring this travel to OCIES – Peggy is currently convening in Auckland.

This presentation is a post event analysis of my teaching practise within a liveSTUDIO brief context.

I currently have a tenured lecturing position in an undergraduate Art and Design programme, specializing in Pacific Contemporary Art and Design context and my research

interests are in Pacific spaces, notably the diasporic Pacific spaces that we negotiate within the moana nui a kiwa ... So effectively I'll be wearing 2 hats I today.

Firstly, my pepeha (New Zealand indigenous way of introducing oneself at gatherings) acknowledges my New Zealand upbringing and hopefully sets the foundation of the paradigm in which this analysis stems from. This analysis engages across the diasporic vā a term I'm currently investigating in my research thesis, that explores this unique relationship between New Zealand and Samoa. As I quote Epeli in my documentary, this is a project that connects students and delves head on across the waters of the coast line of Falealili where my this liveSTUDIO project stems was negotiated. And I play on this 'negotiated'.

Its also paramount to acknowledge that within my role as a teacher, I have grown up in a household where the vā fa'asinomaga (identity and belonging) was a central part of our New Zealand Samoan upbringing, therefore socio-relational aspects of vā (a Samoan notion of space) are paramount to my practise as an educator, teacher, and how I how I have articulated this post event analysis in this livestudio core paper for todays presentation.

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## STUDENT DEMOGRAPHIC ANALYSIS

7 students

Median age for this group of students 20

Main reason for study chose - Identity –cultural awareness

Self awareness

Challenging brief – feel good factor (design for social innovation)

\*3 students had never travelled without family

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## RECENT STUDY SHOWS



“...short-term programs often meet the needs of students who would not otherwise study abroad and such programs can be effective at increasing intercultural competency and communication ...”

(Gaia, 22) The International Education Journal: Comparative Perspectives Vol.14 No. 1, 2015, pp. 21-31.

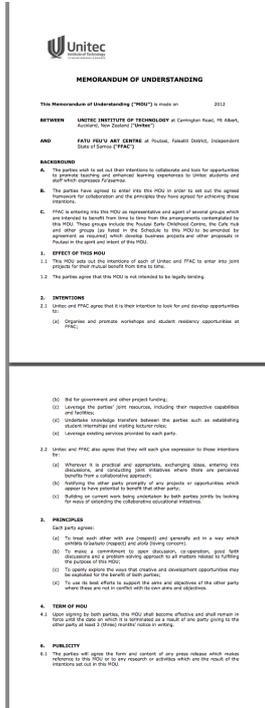
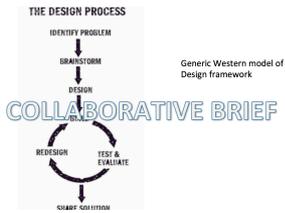
My students traditionally have overlooked the Pacific as a place to practise design, yet, we're starting to see a more responsive new generation of sustainable savvy... 'next hippie generation' .... Generation Y move into the interests of Design for Social innovation/ or change, as the self labelled A3 portfolio suggests. We as Oceanic teachers and facilitators of learning through making or practise have a responsibility to explore and teach sustainable design methods that are practiced with a culturally aware framework.

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Looking at our Processes

In order for this to work, there's always the legal work... more so for Institutions purposes, this was conducted over a lovely breakfast overlooking the south coast of Upolu out to Tonga, the ideas of collaboration vs partnership have been discussed thoroughly over the last 24hrs. In this analysis, I've cited the word **collaboration** that the word collaboration comes up on search document

## COLLABORATION OVER PARTNERSHIP



## POUTASI DEVELOPMENT TRUST

liveSTUIO briefs



liveSTUDIO is a core paper within our 2<sup>nd</sup> and 3<sup>rd</sup> level Graphic Design pathways of the undergraduate programme. Usually, conducted in New Zealand, this was the first time we had trialled a NGO village based ‘study abroad’ option.

This studio model, offers students whose view worlds revolve around screens on average 12-15hrs a day (recent class survey) INTERACTION with Global communities.

I use Celeste Gaias definition of ‘short term’ study abroad definition here, where her recent publication looks at Short-term faculty-led study abroad programmes enhance cultural exchange and self-awareness (2015). In her reporting, that programmes may need to address more fully the value of living in complex situations, respect and acceptance of varying cultural perspectives. Is something, that was drilled into our students prior, weeks of preparation in the spirit of “teu le vā” a notion. were researched and explored through students own cultural indigenous research.

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## Methods and methodology (HOW WE NAVIGATE THE TERRAIN AND TAPESTRY)

I also understand the notion of **teu** (Refiti 2009), which I will explore later, but is reflected in Thamans Kakala methodology that I look at later. I use the term kakala and lalaga interchangeably to in this presentation.

As Konai Konai Helu Thaman suggests, in her 2003 paper “Decolonizing Pacific Studies: Indigenous Perspectives, Knowledge and Wisdom in Higher Education” writes:

“As a Tongan woman schooled in the traditions of New Zealand and American universities, now working at the University of the South Pacific, I have created for myself a philosophy of teaching and learning that is sourced from different cultures and traditions but rooted in Tongan culture”. As practitioners or designers in this case, forming ones philosophical perspectives, is paramount to decolonizing methodologies within ethical design practices and something that needed to be established over the first few weeks. As graphic designers at this

level of study, usually tend to work solely on their individual submissions, the brief encapsulated collective and communal aspects of I whole heartedly believe was evident in this

(Eveli). With 120,000 Samoans living in New Zealand, this research focuses on providing case studies in which we as creative practitioners.

I'm interested in the Samoan diaspora and how this relates and affects our identity as oceanic peoples. In this I'm also interested how this diasporic notion of identity impacts on lives in the village setting. Which brings me to my presentation, which I've retitled – Visual communication between a diasporic vā : a case study for social innovation and design students.

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The students who participated in this liveSTUDIO brief in 2013 chose to be part of this brief project and expressed their interests with Dr. Miriam Harris (faculty studio discipline teacher) and myself in an email.

6 liveSTUDIO briefs were introduced to the class of 38. 8 students originally expressed their interests for the Poutasi Development Trust brief 7 in the end were confirmed and 1 fell ill before the excursion and was unable to attend. On early reflection, nearly all 7 students indicated that it was the affordability and the opportunity of studying abroad in context of having a non-profit organisation that another country and being able to re students identified the opportunity of studying abroad outside of the institute as. Most had never given the thought of a study abroad option, so this was new territories for all...including me.

Albert Wendt, a Samoan-born professor in English Literature at the University of Auckland for many years, asks in his paper "Tatauing the Post-Colonial Body", just what the post-colonial body actually is. He writes:

"I'm saying it is a body coming out of the Pacific, not a body being imposed on the Pacific. It is a blend, a new development, which I consider to be in heart, spirit and muscle, Pacific: a blend in which influences from outside (even the English Language) have been indigenized,

absorbed in the image of the local and national, and in turn have altered the national and local.”

This theme constitutes a fundamental foundation for the new diasporic space in which I situate this case study, a diasporic one, an idea expressed in a diagrammatic form, in a recent PhD Graphic Design exegesis from AUT, that works within the brief that was starting to emerge – a realization of working within a Pacific paradigm, was eventuated in Talitas Tolutau’s PhD thesis (ibid) which I will talk about soon.

Students embrace the Samoan notion of *teu le vā*, a socio-relational relationship with the VĀ



- Teaching and Learning methodology within liveSTUDIO project Tui or kakala/lalaga approach. In Phase 1 of the Brief. Students adapted the first 3x steps of Lalaga or methodology (Helu-Thamen, 1996)
- TEU - CONCEPTUALISATION... aspects of Noa... setting parameters
- Toli – Data or Image collection, evident in the design journal, which I’ll have other images of...
- Tui – Analysis of data... discussions with PDT via skype, studio tutors,

- Luva – reporting of the outcome, which in this case, was the final design for logo presentation,
- Malie – Mafana almost simultaneously.. application of the findings. Stationary, wayfinding, logo identity.

From a philosophical perspective, The collaborative design brief has been made in the spirit of the Samoan concept of “teu le va”, cherishing and nurturing relationships between people and the village.

CHALLENGES OF BRIEF: not having examples or reports of practise based literature on methods in a Pacific frameworks for a studio model, let alone a model based in a Samoan village are rare.

For students it became apparent, understanding village protocol and not wanting to offend or be culturally insensitive, or by harming their lecturers position ☺ was immediately a definitive space or parameter for them to work on...or to stay within.

Gaias (22) says argues, for more short term excursions for students, of short term excursions enhance or students, in this context for New Zealand domestic students, option of – excursions. group of external foreigners was an interesting process for them. The students chosen by the client from my perspective fulfilled the brief, by producing a LIVE brief and meeting the requirements of the are briefs students, self select to apply to work with clients. Largely our studio briefs tend to be Graphic design Publishing studios, like

Students were taught by myself and a part-time film maker lecturer Venusi Taumoepeau, who also works from an Oceanic paradigm, we at the time were working retrospectively towards producing my first short film.

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Student personal communication:

Feedback survey

When starting the project, Samoa and the Samoan culture was completely new to me. I got some idea of the Samoan culture through your presentation, going to Auckland museum and reading books, but when we got there in person, it was just totally different. Meeting local people, experience a part of the culture, seeing the village, meeting the volunteers and seeing the projects - it got much more real, and it gave us a lot more understanding and insight. When you're working with branding or any type of graphic design for a business, for an institution or for other people in general, it is important to understand both your client and your target group. We wouldn't be able to, on the same level, if we didn't go to Samoa in person, I think.

Working in the diaspora has its limitations as creative producers/makers, Is there spaces within the OCIES to have a comprehensive comparative study towards surveying the types of study abroad excursions conducted in the Pacific?

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