

Malleable Boundaries

CREATIVE MODES OF
PRACTICE AND INQUIRY
IN THE ACADEMY

CURATED

BY

15 NOV 2024 – 11 APR 2025

CERYS DALLAWAY DAVIDSON

DR RODRIGO

HILL



COVER

Hinenuitēpō II [detail]

DONNA CAMPBELL

Te Pua Wananga ki te Ao |

Faculty of Māori and

Indigenous Studies

2019

Harakeke, synthetic dyes,
faux fur

CLOCKWISE FROM TOP LEFT

Magnifying Learning

MEGAN GRAINGER,

HELEN TURNER,

SOPHIA RODRIGUES,

CATHY BUNTTING and

BRENT WAGNER

Te Kura Toi Tangata |

School of Education

2022

Poster

FilmGrain

ROWAN SIMMONS,

MARK APPERLEY

and KEITH SOO

Au Reikura | School

of Computing and

Mathematical Sciences

2019

Posters generated from

a custom-built computer

program

Arboreal Entanglements

[detail]

MARGARET BARBOUR,

KAREN BARBOUR

and SHIGEO MIWA

Te Aka Mātuaatua | School

of Science and

Te Kura Toi | School of Arts

2022-2024

Audio/visual [still]

Ōpōtiki Mai Tawhiti

[detail]

TE KAHAUTU MAXWELL,

with

CARL LEONARD [Piupiu]

CORI MASTERS [Poi]

Te Pua Wananga ki te Ao |

Faculty of Māori and

Indigenous Studies

Poster

Poster

Poster

Poster

Poster

Poster

Poster



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Wāikato

**GALLAGHER ACADEMY
OF PERFORMING ARTS**
Gate 2B Knighton Rd, Hillcrest Hamilton
For more information call 07 858 5100
www.waikato.ac.nz/academy

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in the academy*, curated by Cerys Dallaway Davidson
and DR Rodrigo Hill. 15 NOV 2024–11 APR 2025

60
1964-2024





ABOVE
Re-remediating Music Video
LISA PERROTT
Te Kura Toi | School of Arts
2024
Watercolour on paper



RIGHT
Entanglements in the Anthropocene
KAREN BARBOUR
and RODRIGO HILL
Te Kura Toi | School of Arts
2024
Photography and performance

BELOW
This Fortress Built by Nature for Herself
OLLI HE ANN
Te Piringa | Faculty of Law
2018
C-type on Fuji Crystal matte



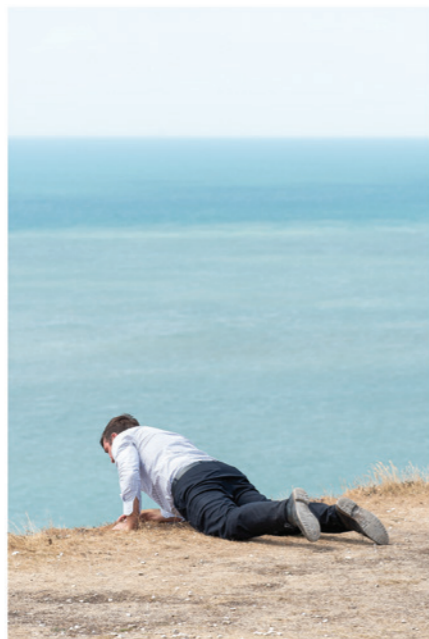
RIGHT
Memórias e Devaneios / Memories and Reveries
RODRIGO HILL
Te Kura Toi | School of Arts
2022
Photography Installation



BELOW
Geology of Karioi Volcano [detail]
OLIVER MCLEOD
Te Aka Mātuatua | School of Science
2024
Offset printed geological map on 95gsm Ragmap cartographic paper



BELOW RIGHT
Just one minute to breathe
OLIVER STEWART
Gallagher Academy of Performing Arts
2024
Acrylic and marker on canvas



[‘The Waters that Binds Us’: Exploring Water Citizenship, Knowledge and Under-standings in Wales and Aotearoa New Zealand](#)

Research team:
University of Waikato:

PROFESSOR BELINDA WHEATON

Te Kura Whatu Oho Mauri | School of Psychological and Social Sciences

MARG COSGRIFF
Division of Health

DR. MIHI NEMANI
Division of Health

DR. NIKOLAS DEAN
Te Kura Whatu Oho Mauri | School of Psychological and Social Sciences

POPPY HOLLAND
[Research Assistant/
Creative Designer]
Te Kura Whatu Oho Mauri | School of Psychological and Social Sciences

Cardiff University:

DR. KATE MOLES

DR. CHRISTINA THATCHER [Poet]
School of English, Communication and Philosophy, Cardiff University

—

[Māori Beekeepers: Reframing New Zealand’s Apiculture Narratives](#)

DARA DIMITROV
Te Piringa | Faculty of Law

—

[“He kōngohe nga Māori” “Aue! He kore nga Māori e kōngohe”](#)

[“Māori will be malleable” “WTF, Māori will NOT be malleable”](#)

DONN RATANA
Te Kura Toi Tangata | School of Education

—

[Hinenuitepō II](#)

DONNA CAMPBELL
Te Pua Wananga ki te Ao | Faculty of Māori and Indigenous Studies

—

[Marine Invaders/ Ngā Kaiurutomo Moana](#)

ELIZABETH COPELAND
[Game Designer]
Te Aka Mātuatua | School of Science

MARIKA OBST
[Graphic Design]
New Zealand versions
[English and Te Reo Māori versions]

DAVID PARSONS and RENÉ TERESA CAMPBELL
[Graphic Design, Australian version]
—

[This Fortress Built by Nature for Herself](#)

OLLI HELLMANN
Te Piringa | Faculty of Law

—

[FilmGrain](#)

ROWAN SIMMONS, MARK APPERLEY and KEITH SOO
Au Reikura | School of Computing and Mathematical Sciences

—

[Re-remediating Music Video](#)

LISA PERROTT
Te Kura Toi | School of Arts

—

[Ōpōtiki Mai Tawhiti](#)

TE KAHAUTU MAXWELL
[Textile Designs]
Te Pua Wananga ki te Ao | Faculty of Māori and Indigenous Studies

with
CARL LEONARD [Piupiu]
CORI MASTERS [Poi]

—

[The Story of Double Entry Bookkeeping](#)

VIDA BOTES
Te Raupapa | Waikato Management School

with
HAMISH WILLIAMS

—

Images of Research
Te Kura Toi Tangata | School of Education

[Magnifying Learning](#)

MEGAN GRAINGER, HELEN TURNER, SOPHIA RODRIGUES, CATHY BUNTTING and BRENT WAGNER

[Back to School : Can a Teacher Educator Still Kick it in the Classroom?](#)

CLAIRE COLEMAN

[It matters what matters matter in initial teacher education](#)

OLIVERA KAMENARAC and JUAN JOSE GARCES OLMOS

—

EXHIBITION CONTRIBUTORS

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—

[Geology of Karioi Volcano](#)

OLIVER MCLEOD
Te Aka Mātuatua | School of Science

—

[Ngaa Ara Hikoi o Pookeno](#)

HAUPAI MONTGOMERY, PRISCILLA RINK, LEONARD RINK and JOHN NGATAI
[Te Hau Kaainga me Ngaa Mana Whenua o Pookeno]

MOANA RARERE, JESSE WHITEHEAD and MYLES MCINNES
[He Raraunga Haapori]

Te Ngira Institute for Population Research

—

[Arboreal Entanglements](#)

MARGARET BARBOUR
Te Kura Toi | School of Arts

KAREN BARBOUR
Te Aka Mātuatua | School of Science

with
SHIGEO MIWA

LAINE BALDWIN
[Video Editor]

—

[Entanglements in the Anthropocene](#)

KAREN BARBOUR and RODRIGO HILL
Te Kura Toi | School of Arts

SASHA MCLAREN
[Video Editing]

—

[Just one minute to breathe](#)

OLIVER STEWART
Gallagher Academy of Performing Arts

—

[Rourou](#)

RACHEL NEPIA
Te Aka Mātuatua | School of Science

—

[Memórias e Devaneios/ Memories and Reveries](#)

RODRIGO HILL
Te Kura Toi | School of Arts

—

[Opioid Sonatas](#)

TRACEY SLAUGHTER and FRANCES LIBEAU
Te Kura Toi / School of Arts

—

1_Hamilton, University of Waikato Library, courtesy of DAME MALVINA MAJOR’s Personal Archive, various papers.

PBRF stands for Performance Based Research Funding, a model inaugurated in 2002 to allocate funding to research across Aotearoa New Zealand’s degree-granting organisations. In early 2024 PBRF was cancelled due to a range of issues around the model, a new funding approach has yet to be established.

Malleable Boundaries

CREATIVE MODES OF PRACTICE AND INQUIRY IN THE ACADEMY

Within the Archive of renowned opera singer Dame Malvina Major, recently gifted to the University of Waikato Library, there are various papers marked with ‘PBRF’ in pencil.’ These documents range from letters of congratulation following concerts during her tenure as a university academic, to ephemera related to her performance-based creative practice and teaching. This archival record offers insight into a creative mind working in the academy and alludes to some of the challenges of navigating, disseminating and measuring non-traditional and creative research outputs.

2_ AMMON HĀWEA APIATA, MELANIE CHIVERS, KALEHI APETE, MARISSA CASSIN, YILAN CHEN, JESSICA HOWIE, FIONA MCCALLUM, and GARTH SMITH, 'Reduced to a Number: Exploring the relationship between research culture and metrics', Exchanges: The Interdisciplinary Research Journal, 11 (3), (2024), 23-29 <<https://doi.org/10.31273/eirj.v11i3.1525>> [accessed 22 August 2024] (p. 27).

3_ MAREE MILLS, 'Pou Rewa: The Liquid Post, Māori Go Digital?', Third Text, 23.3 (2009), 241-250 <[10.1080/09528820902954879](https://doi.org/10.1080/09528820902954879)> [accessed 1 October 2024] (p.246).

As identified by Apiata et al. our research culture should 'nurture and support' academics, instead of burden them, allowing them to focus on what truly matters: their research and its potential impact on the world.² *Malleable Boundaries* was initiated to provide such an opportunity, alongside acknowledging the value and importance of creative modes of practice and inquiry in the academy.

Creative practice research in the academy is a field in a constant state of flux, it requires the malleability to engage with organic and symbiotic methodological processes, and complex systems of inquiry. This exhibition offers a panoramic view of this dynamic and layered creative research landscape. It showcases practicing artists working at the University of Waikato as well as both emerging and established qualitative researchers venturing into non-traditional research methodologies and ways of presenting research findings and outputs. In some cases, research uses creative tools to facilitate processes of thinking through the inquiry, in others it offers an engaging and accessible output. In a local context, mātauranga Māori, by nature, encompasses these kinds of creative approaches to sense and knowledge making, as identified by Mills 'It is characteristic of *kaupapa* Māori to combine thinking with doing and making...'³

The exhibition illustrates that creativity and non-traditional approaches to research have a strong footing across several disciplines, at times transdisciplinary and interdisciplinary. The intersection between creativity and non-traditional approaches to research across disciplines offers a valuable platform for academics who are willing to extend the boundaries of their research practices, going beyond conventional methodological models and outputs. As curators, we would like to draw attention to this shift in the academy and the search for more malleable, impactful ways of doing and presenting research, crossing many disciplinary boundaries and striving for alternative forms of dissemination, engagement and impact.

Inquiry in this manner stretches the boundaries of research methodology and output opportunities. In considering again research assessment, how often do those outside of academia read journal articles, versus how often do they experience endeavours of creativity in the world which surrounds us every day? Whilst challenging traditional modes of research measurement as outlined earlier, creative and non-traditional approaches can be more accessible. They also provide the opportunity to advance critical thinking and more nuanced methodologies en route to insightful, articulated and grounded ways of addressing research questions, modes of inquiry and subsequent research findings.

As one of Aotearoa's smaller and younger universities, the University of Waikato is restrained in what it currently offers in the way of traditional fine arts subjects where creativity may be most assumed to lie. However, as identified by De Bono, the assumption that creativity belongs simply to the world of art and is a matter

4_ EDWARD DE BONO, Serious Creativity : Using the Power of Lateral Thinking to Create New Ideas (London: HarperCollins, 1992) p. ix.

5_ BRENT ALLPRESS, ROBYN BARNACLE, LESLEY DUXBURY, and ELIZABETH GRIERSON, Supervising Practices for Postgraduate Research in Art, Architecture and Design (Boston: BRILL, 2012a).

6_ *ibid.*

7_ ALBERTO ALVAREZ- JIMENEZ., KAREN BARBOUR, RODRIGO HILL, XAVIER MEADE, DECLAN PATRICK. and MARCOS MORTENSEN STEAGALL, 'Solastalgia: conflict and the fabric of life. Transdisciplinary creative practice research approaches', in LINK 2023 Conference Proceedings (Auckland, Auckland University of Technology, 2023) Vol.4 No.1, pp.41-44, <doi: 10.24135/link2022.v4i1.201>. BAZ KERSHAW, LEE MILLER, JOANNE WHALLEY, ROSEMARY LEE, and NIKI POLLARD, 'Practice as Research: Trans-disciplinary Innovation in Action', in Research Methods in Theatre and Performance, ed. by B. Kershaw and H. Nicholson (Edinburgh: Edinburgh University Press, 2011), pp.63-85.

8_ J. GARY KNOWLES and ARDRA L. COLE, 'Transforming Research', in Expanding the Boundaries of Transformative Learning: Essays on Theory and Praxis, ed. by E. O'Sullivan, A. Morrell, and M. A. O'Connor (New York: Palgrave Macmillan, 2002), pp.199-213, <doi: 10.1007/978-1-349-63550-4_16>.

of talent is a view 'so old-fashioned as to be medieval.'⁴ Creative thinking, particularly regarding research, is thriving here across our faculties and schools, from the School of Arts and Faculty of Māori and Indigenous Studies, through Education and Design, and then into the lesser expected areas of Law and the Sciences. Across the exhibition are practicing artists working in photography and paint, weaving, audio/visual and performance. Alongside them are qualitative researchers that have ventured into non-traditional outputs including cartography, documentary-based production, game design, comic book creation and posters.

Broadly in the sector, creative practice or practice-led graduate and particularly post-graduate qualifications are in increasing demand and have become an important part of tertiary offerings globally in response to global changes in how knowledge is produced in the academy.⁵ This shift aligns with recent initiatives to develop novel approaches to academic research, and growing connections between creative industries and universities. As noted by Allpress *et al.*, these developments are particularly apparent in the fields of design, architecture, and fine art, as well as Indigenous studies, social sciences and creative and digital technologies.⁶ These developments are accompanied by a transdisciplinary shift, particularly in the arts, where creative academics are now seeking collaborations with colleagues from different disciplines in order to generate fuller and more nuanced research insights and outputs.⁷ Creative practice research has intrinsic and foundational connections with qualitative modes of academic inquiry.⁸ Paired with distinctive art practices and creative approaches researchers can extend conventional qualitative methods in search of more arts/creative grounded methodologies, modes of representation and expression. This shift is evident in several of the projects showcased in this exhibition.

The introduction of creative practice and arts-based modes of researching represent an active determination to develop disciplinary-relevant methods, rather than be curtailed by conventional qualitative and quantitative methodologies that are well ingrained in the academy. The exhibition *Malleable Boundaries* draws upon these research experiences and outputs to discuss, articulate and shed light on current creative practice in the academy, celebrating creativity and nonconventional modes of disseminating research outputs present in our University.

CERY S DALLAWAY DAVIDSON and RODRIGO HILL