



# Code of Ethics for Circus in Aotearoa

Published AUGUST 2021 for review every two years. This document is currently under review.

"Ehara taku toa i te toa takitahi, engari he toa takitini."

"My strength is not mine alone, it comes from the collective."

## CONTENTS

- 2) Introduction
  - Te Tiriti o Waitangi
- 3) History
  - Formation
- 4) Health and Safety
- 5) Duty of Care
  - *Understanding who your Duty of Care includes*
  - *Reputation: Yours and that of the Circus Sector*
  - *Business Practice*
  - *Charging and Rates of Pay*
  - *Variable Community and Charity Rates*
  - *Conflicts of Interest*
  - *Having and Honouring Contracts*
  - *Professional Development*
- 8) Holding Space
  - *Communication*
  - *Conflict Negotiation and Resolution*
  - *Holding Power*
  - *Burnout / Overtraining Culture*
  - *Representation*
- 10) Intersectionality
  - *Cultural Intersectionality in Aotearoa*
  - *Te Ao Māori and Circus*
  - *Inclusiveness*
  - *Inclusivity and Communication*
- 12) Consent
  - *Transparency of Communication*
- 12) The Space of Creation
  - *Collaboration with Other Organisations*
  - *Working with people with disabilities in creation and performance*
- 13) Mental Wellbeing and Creation
  - *Individuality*



- *Sexualisation*
- *Intimacy within Creation*
- 14) Content
  - *Trigger/Content Warnings*
  - *Comedy*
  - *Plagiarism*
- 15) Cultural Appropriation
- 16) Te Tiriti o Waitangi in Practice
- 17) Further Resources

## Introduction

It is accepted that ethics are a fundamental part of being human, that an innate understanding of ill-action causing reprimand is emblazoned into the core of all human beings. Plato's conception of ethics states that happiness or well-being (eudaimonia) is the highest aim of moral thought and conduct, and the virtues (aretê: 'excellence') are the requisite skills and dispositions needed to attain it.

This code investigates applied ethics within circus arts specifically in the context of our Aotearoa sector at our current time. As you'll be well aware, the amount of social change the world has rapidly gone through in a short space of time is unprecedented. This is a wero, a challenge to all of us that we must always be listening, reflecting and changing.

The guidelines in this document are intended to benefit the sector by helping it grow into an ethically and morally supportive environment which supports ALL of its members. This document has been developed with industry consultation and it's guiding principles should be used as a reference point for ethical matters in the circus community.

## Te Tiriti o Waitangi

Understanding Te Tiriti o Waitangi in order to embed it into our practices and daily lives will be a process of study, self-reflection and behavioural change for all those living in Aotearoa.

ANZCA acknowledges Māori as the tangata whenua across Aotearoa and actively commits to practicing mana whenua, the consultation with and acknowledgement of the iwi Māori of the area where major meetings are going to take place. ANZCA understands that this practice of mana whenua creates important mutual, collective humility.

ANZCA recognises the commitment required to exist as an entity in Aotearoa and hopes to be able to provide further sector-wide guidance. We have developed a policy which you can find here which details the steps ANZCA is committed to taking.

Please also see **Te Tiriti o Waitangi in Practice** at the end of this document.

## History

Ethics and circus have had a tumultuous relationship within what we understand in the west as the 'modern circus'. Modern Circus as we know it is thought to have been largely founded by Philip Astley, a master equestrian, entrepreneur and Circus owner. Astley debuted his first such show on Easter Monday, 1768, and is considered the founding father of modern/traditional Circus.

The unethical treatment of animals has been widely criticised and we now live in a world which has almost entirely moved away from circuses incorporating performing animals.

Humans with unique physical characteristics were in some cases given safe haven, acceptance and employment in the circus but there are many stories of exploitation, capture, and slavery.

Even a person's race and culture was once used as a money making tool to attract the predominantly white audience.

It is important to look into the past, to see where it has led us, and what lessons we can learn from our history. This hindsight can be a powerful agent of change.

## Perspective

Before heading further into this document it is important that you take stock and understand the perspective from which you are engaging in circus in Aotearoa. Where do you sit? Is circus your profession? Do you lead a community organisation? To whom does your duty of care extend?

## Formation

This guide to ethical practice has had many contributors across Aotearoa and has had multiple periods of industry consultation in coming to this published version.

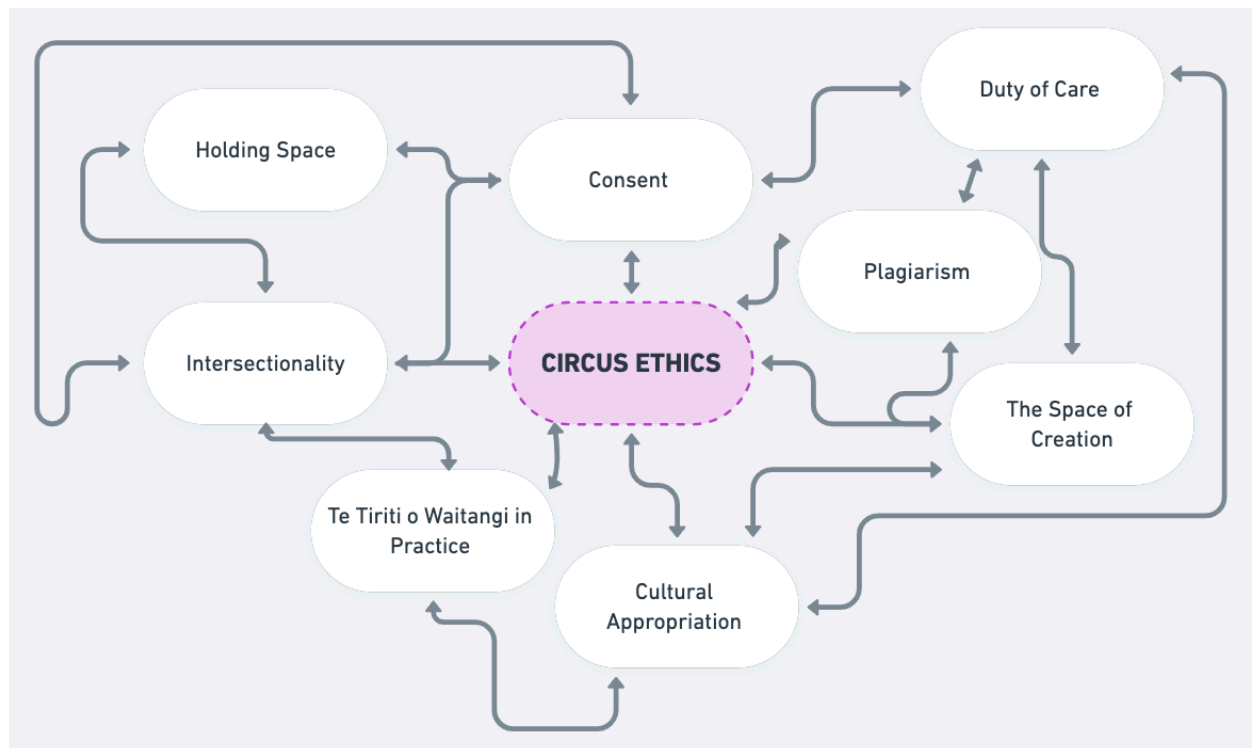
It was instigated by Rosalie Ducharme through her position on the steering committee of ANZCA, following the publication of Circus Safe, in response to that document's focus solely on mechanical safety and the decision to not delve into ethical discussion. A group was formed which put down the beginnings of the document. Call outs for contributors were made widely and open discussions were undertaken at ANZCA's annual general meetings in 2019 and 2020. The project was taken over by Michael Armstrong, also of the national steering committee, and the next wave of contributions was made. After the changes imposed by Covid-19 the document

was rearranged and re-written via another open call for contributions by Eve Gordon, also as part of the ANZCA steering committee.

Special thanks to Kahurangi Bronson-George, Charles Dolbel, Sarah Fairbrother, Andrew Gibson, Andre Goldsmith, Eli Joseph, Kirana Sheree, and Tainui Tukiwaho.

This document must be a living document as ethical considerations change consistently. Anyone is welcome to feedback, represent suggestions, additions or changes at any time. These will be considered, discussed and incorporated on a biennial basis.

Almost all aspects of ethical practice intersect with others, making it impossible to create a complete and succinct guide in one document. In addition to this ethics is not linear or hierarchical in its nature, but more like the web of a spider with strands connecting multiple points. The information at the start of this guide is equally as relevant as the material at the end.



## Health and Safety

Mechanical safety is an aspect of ethical practice which we will not be dealing with in this document. Although we recognise that Health and Safety practice is an ethical consideration, **Circus Safe - a best practice guidance for circus in Aotearoa** is an in depth guide to mechanical safe practice.

## Duty of Care

### *Understanding who your Duty of Care includes*

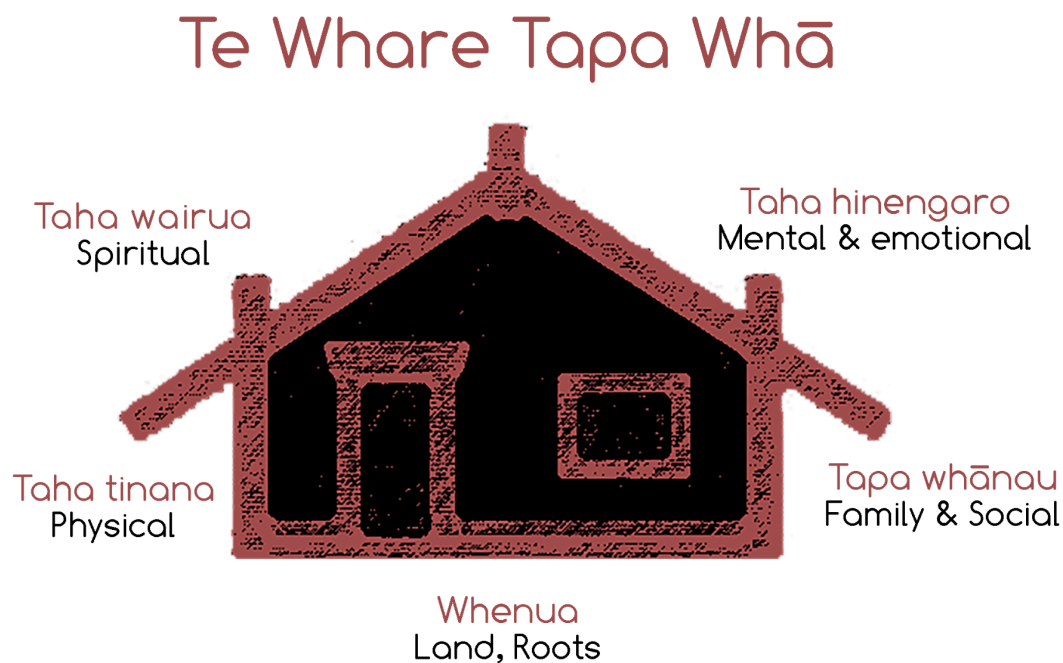
As a circus practitioner you have an ethical obligation to maintain the hauora of those within your duty of care. Those within your duty of care could include students, performers, teachers, community members, audience members or members of the public. Note that your duty of care will always include yourself.

Hauora is a Māori philosophy of health unique to Aotearoa. Te whare tapa whā is a model of the four dimensions of wellbeing developed by Sir Mason Durie in 1984 to provide a Māori perspective on health.

With four walls, the wharenui (meeting house) is a symbol of these dimensions with the connection of the wharenui to the whenua (land) forming the foundation.

The four walls/dimensions are:

- taha tinana (physical wellbeing)
- taha hinengaro (mental wellbeing)
- taha wairua (spiritual wellbeing)
- taha whānau (family wellbeing)



The Māori holistic model of health, te whare tapa whā, reminds you to take care of all the different aspects of your life to support your wellbeing. By nurturing and strengthening all four tapa and maintaining connection with whenua, you support your health and wellbeing, as well as the health and wellbeing of your whānau. If something in your life is challenging the wellbeing of one wall or dimension, you can draw on the foundation and other walls until you can strengthen that wall again.

See Further Resources at the end of this document.

#### *Reputation: Yours and that of the Circus Sector*

How we represent ourselves has an instant, unmissable and un-retractable impact on how those we are engaging with view the circus sector/industry/community/whānau in Aotearoa. Therefore ethically our obligation (in addition to our self-interest) is to maintain and uplift that reputation. Always be authentic and honest about who you are, and what you are providing.

#### *Business Practice*

If any business or organisation within circus falls within your duty of care it is your ethical responsibility to understand what is legally required of you. This will include things like; how you treat private information such as email addresses, what policies you have in place around how you treat people, how the people you work with treat others, and your health and safety compliance. If you require assistance or further information on these matters, please contact ANZCA. We're here to help.

#### *Charging and Rates of Pay*

Each booking, event, gig or contract is unique, as are the demands of the various skills which circus encompasses. This makes it difficult to set standard rates. Be open to communication with peers around prices. This will help you understand where you sit with your pricing and avoid undercutting the industry, while also reflecting your personal/professional level of experience.

As a guide we've prepared this table\*:

(These rates only represent bases wages for the tutor/practitioner, and do not reflect hireage, rent, costs, administration, insurance, overheads etc)

Circus tuition for ongoing classes	Between \$30 - \$60 per hour
Circus tuition for one off events or workshops	Between \$50 - \$150 per hour
Private Tuition (1 - 3 students)	Between \$50 - \$100 per hour
Weekly Wage for a company member	\$25 - \$30 per hour
Roving Performance - skilled	\$200 - \$900 per performance hour / spot
Feature Performance	\$500 - \$1500 per act

\*Rates guide reflects wages as at March 2022

### *Variable Community and Charity Rates*

While many performers may be strident in their personal decision to only work for standard professional rates, other artists might differ. Lower rates may reflect a willingness to support a specific community or cause, wanting to support an event that doesn't have the budget for standard industry rates, or a desire to increase the accessibility of circus to wider audiences.

Charging lower rates might reflect the financial hardship of a particular performer, or not recognising the market value of the skills they are offering. The conflict between properly valuing performance, and increasing its accessibility is not one easily solved, but understanding through open discussion, rather than accusation, leads to a more satisfying resolution.

If you require assistance understanding pricing and market rates, please contact ANZCA for advice or talk to practitioners within your community.

### *Conflicts of Interest*

Aotearoa's circus sector is small, so conflicts of interest are likely within most careers. Ethically conflicts of interest must be disclosed in both directions.

A conflict of interest is a situation in which a person or organization is involved in multiple interests, financial or otherwise, and serving one interest could involve disadvantaging another.

Examples of possible conflicts of interest include, but are not limited to:

- Being offered a higher paying contract for work on a date which you are previously booked.
- Serving on an advisory / funding board whilst also operating as an arts practitioner.
- Operating as a practitioner with a spouse or other romantic partner.
- Teaching the same classes for different studios in the same area.
- Self-promotion while performing under contract to another circus company, in a manner which undercuts that company.

Open communication regarding conflicts of interest before the fact are central to avoiding personal or professional conflicts. A prompt disclosure if/when a conflict occurs can (in most cases) minimise or resolve any personal or professional conflicts involved.

### *Having and Honouring Contracts*

There are two ways to work in Aotearoa:

- As an Employee you and your employer are governed by law around hours of work, minimum pay, work cancellation, holiday pay etc.
- As a Contractor (which the majority of circus practitioners will be) you and whomever you are working with are governed by the contract you have between you.



Having a contract that has clear health and safety considerations, safe delivery timeframes and reasonable cancellation clauses in place allows every practitioner to ensure that in any given situation you have no incentive to put yourself or anyone else in danger.

Once a contract is in place it is understood that the stipulations within the contract guide the relationship between the two signed parties. Ethically, reputationally and legally, it is important to honour any contract in play.

That having been said, even as an independent contractor no terms in an agreement are legally binding if they are otherwise in breach of the law. For this reason, it is important to know your rights and obligations as an independent contractor.

### *Professional Development*

It is important from an ethical standpoint to have a commitment to professional development within your practice. Many organisations will have a policy or plan in place for this.

A commitment to professional development could mean anything from research projects to expand your knowledge, to committing a period each year towards attending a learning institution, or doing online teacher training modules. Put simply, a commitment to professional development which you intend to keep learning and growing your skill base, which is really the only way to keep up with the ethics of the time.

## **Holding Space**

This section is designed to speak to what one can expect when in any position of influence or control, whether that be over a group of people, a project, a space or a conversation.

It will equally provide insight for those who find themselves in situations where they are not the power-holders and are uncertain what is reasonable to expect from those holding the space.

### *Holding Influence*

Situations in your practice in which you hold influence require your understanding and understanding what that influence means for the others in the situation. Understanding these power dynamics allows new ways of working which can empower those around you and avoid misuse of your influence.

If you are holding influence it is your ethical duty to make sure there are ways for the people around you to communicate what is working and not working for them. Within an organization, this can be through a complaints process, specific structures for accountability, or making explicit who people can speak to for support if they feel unable to speak directly to people in positions of influence. As a figure of influence it is important to be able to sit or stand in silence, giving space to those around you to communicate and be heard.



Working with different dynamics may require careful consideration and development of methodologies but again this intersects with maintaining hauora in those within your duty of care.

### *Communication*

One of the core fundamental skills for ethical practice is communication. Every relationship, no matter how formal or how intimate, can be treated ethically or unethically through the quality of the communication. Always endeavour to communicate with clarity, respect, and honesty, taking necessary pauses for reflection and feedback.

### *Conflict Negotiation and Resolution*

People come into conflict, particularly within demanding physical training and creative practice. Circus organizations and individual practitioners should have procedures for conflict resolution in place. It is the responsibility of ethical practitioners to use those systems and communicate should additional resources be required.

Should you need advice on devising conflict resolution systems please contact ANZCA.

### *Burnout / Overtraining Culture*

Like many other physical practices, there has been a significant shift in how to train circus and teach training in Aotearoa. A few myths still exist which ethically we should work to dispel.

- Pain isn't the pathway. Pain is not a necessary requisite to becoming a better circus practitioner.
- Over-working or over-training yourself or other practitioners is unsafe. Each person has different limits to their workload, both physically, mentally and socially. These are to be respected by both individuals and organisations alike. Communication is vital to understand and negotiate in this regard.
- The glamorising of suffering is not accepted practice. Great artists do not have to suffer to be great and the process of creation does not have to break anyone down. We have a responsibility to ourselves, our fellow practitioners and those whom we're guiding to actively prioritize wellbeing.

### *Representation*

Circus finds a large part of its origins in the celebration of unique identities, abilities, and perspectives. As modern practitioners we carry a responsibility to continue those efforts.

If you represent an organisation you hold the ethical duty to uplift equitable representation within your policies, your workers, and your public imagery. This could include costuming which considers each individual and the casting of your performance work.

**Equality** means each individual or group of people is given the same resources or opportunities. **Equity** recognizes that each person has different circumstances and allocates the exact resources and opportunities needed to reach an equal outcome.

Diverse representation within circus means actively representing minority groups. These include, but are not limited to; ethnic minorities, sex and gender identities, the range of body-types, neuro-diverse individuals, and people with disabilities.

If you are unable to accommodate these groups within your work, then as a majority voice we have a duty to examine what in our training and performance spaces is limiting accessibility, and if we have the means to address those inequalities.

## Intersectionality

Intersectionality refers to how multiple identities like race, class, gender and economic position intersect to create unique life experience. Intersectionality expresses how this intricate mesh of privilege and oppression can't be simplified.

It is ethically imperative for all practitioners within circus in Aotearoa to have an acute intersectional awareness.

Leah Whiu expresses the dilemma of forming an alliance with Pakeha feminists with absolute clarity: "What affinity can we share with white women if they refuse to acknowledge and take responsibility for their colonialism?" She points out to these women: "It seems to me that my struggle necessarily takes account of your struggle. I can't ignore patriarchy in my struggle. Yet you can and do ignore the "colour" of patriarchy, the culture-specificity of patriarchy. And in so doing you ignore me."

We must not only understand where our own privileges and biases sit, but understand the intersectionality of those within our duty of care. To practice manaakitanga is to uplift a person's mana, particularly around integrity, trust and sincerity.

### *Cultural Intersectionality in Aotearoa*

We are a multicultural society and have a responsibility to understand and respect all the cultures we live with. We begin by acknowledging that the Western / Pākēha / NZ European perspective should not be considered the default. Moving forward we stand to gain more by centering the diversity of stories and histories that make up Aotearoa.

### *Te Ao Māori and Circus*

It is vital to acknowledge that when dealing with the application of Te Ao "Māori" into existing non-Māori constructs, it is highly complex work that will remain an ongoing journey for us.

We can apply certain broad 'Māori' kaupapa to our process' with understanding that this will vary slightly or greatly between Iwi and hapū, we must make sure that we ignore the impulse to homogenize the tangata whenua experience under the Pākēha created banner of 'Māori', we must remain flexible and malleable while our whole country are in this discovery phase.

Below you will find some commonly accepted tikanga/ideologies among tangata whenua from a generic standpoint, but I must implore you that if you are engaging with Māori in your work, enquire after their Iwi, Hapū and whether that comes with any specific cultural nuances. (Note: Not everyone will have this information, so tread carefully and kindly as you approach this space.)

To gain a greater understanding of how circus and te ao Māori interrelate it is first important to understand the kawa (the policy) and tikanga (the procedures of how a policy is realised) of Tapu and Noa.

**Tapu** is considered by some to be a powerful force within Te Ao Māori. It has numerous meanings and references. Tapu can be interpreted as 'sacred', or defined as 'spiritual restriction', containing a strong imposition of rules and prohibitions. A person, object, occasion or place that is tapu may not be touched or, in some cases, even approached.

**Noa** is the opposite of tapu, and includes the concept of 'common'. It lifts the 'tapu' from the person or the object. Noa also has the concept of a blessing in that it can lift the rules and restrictions of tapu.

In Te Ao Māori a person's body is tapu, especially the head. Food and things associated with food, like tables, are noa.

Consideration, consultation and ceremony around circus acts which involve tapu elements or interrelations is needed to practise ethically.

### *Inclusiveness*

Radical inclusion is something that circus has the potential to be great at.

Radical Inclusion: The **intentional inclusion of persons directly or indirectly excluded (from education)** due to actions or inactions by individuals, society or institutions. Sometimes silence and infrastructure added to other intentional actions, exclude.

It is ethically important that we respect the different needs of each person in order to have effective inclusion.

Factors which contribute to Inclusion;

- **Access** explores what options we make available for people from differing backgrounds and what steps we have in place to provide access to our spaces.
- **Communication** examines the way we let people know about the options to get involved and about the culture within a space.
- **Culture** explores the importance of a welcoming environment and the habits that create it.
- **Attitude** looks at how willing people are to embrace inclusion and diversity and to take meaningful action.

- **Choice** is all about finding out what options people want and how they want to be involved.
- **Partnership** looks at how individual and organisational relationships are formed and how effective they are.
- **Policy** considers how an organisation commits to and takes responsibility for inclusion.

### *Inclusivity and Communication*

A large component of making sure your actions are inclusive to all is held in the way you communicate.

Find out how each person wants to be referred to including their preferred name, pronouns and personal identifiers. Some people will outwardly tell you how they wish to be referred to, and for some you must take the responsibility of finding out.

Identifiers such as “fat”, “black”, and “queer” are being reclaimed by people within these groups, but it not appropriate to use these labels without checking first. While this can be positively framed in a group dynamic, it is important to approach these issues at an individual scale with tact and sensitivity.

Pro Tip: It's really great to default to using they/them pronouns. It costs you nothing, and helps any gender nonconforming humans you encounter to feel more valued.

## **Consent**

Consent should be embedded into all circus activities. This ensures that consent is sought of all people engaging with circus, that everyone has clear pathways around the communication of consent and therefore everyone maintains body autonomy.

**Body autonomy** is the right for a person to govern what happens to their body without external influence or coercion.

### *Transparency of Communication*

Providing spaces/times for consent and consent processes to be communicated clearly is paramount. Consent will help navigate all relationships, most notably those with an inherent power imbalance, including but not limited to; teacher/student, student/student, artist/director, staff/business owner, performer/audience etc.

Consider developing a consent policy which will assist you and those you work with towards a stronger consent-based culture and practice.

## The Space of Creation

The space of creation is a vulnerable place for many of the people engaging with it and comes with a whole raft of ethical considerations.

To define the space of creation it must be noted that it exists whenever you are inviting people to enter the process of creation. This means the space of creation can exist within a class room, a workshop, even on the street; not just in the context of a performance company building a work.

### *Collaboration with Other Organisations*

When entering a collaborative process it is ethically important a set of collective values be agreed upon and understood by all prior to work being started. This allows for the safety of all those within your duty of care, and for those within the duty of care of the other organisation.

### *Working with vulnerable people in creation and performance*

From a legal standpoint whenever working with young people or vulnerable adults a safeguarding policy must be in place. When working in a creation space with vulnerable people extra care and attention must be paid to communication and consent practice.

Each situation will likely differ from all others making it important to be flexible, have a good understanding of the safeguarding policies and a commitment to documentation.

## Mental Wellbeing and Creation

The topic of how creation and well-being sit side by side is enormous. Here are a few significant areas;

### *Defining Success*

We'd like to instill the idea of regularly re-defining what success is for the individual and actively support all ideas of what success might look like.

### *Mana Wāhine*

Making sure women have space for their voices to be heard. Mana wāhine in this context also means providing safety for women in the space of creation and performance.

Allow women to define on their own terms what safety is for them in any given space.

In saying this you must not put the onus on those who are least likely to feel confident to speak their minds. Aspiring to high standards of behaviour, communication and safety within the space of creation will enable women who may not have encountered safe boundaries to not simply re-produce what they may be accustomed to.

### *Mana Tāne*



When in a space of creation consider what the tāne in the room can be doing to uphold the safety and mana of wāhine.

Consider some positive ways to operate:

- Not interrupting anyone's speech or thought
- Being supportive in regards to claiming of space
- Making what the speaker says stand on its own mana without needing to tear anyone else's down in the process
- Creating silence to reflect

### *Mana Takatāpui / Members of the LGBTQI+ Community*

As a beginning point trying not to default to heteronormative standards is a good start.

In the space of creation, acknowledging and uplifting the most marginalised within this community; the non-binary, intersex and trans people, is important.

Being anti-queer is a colonial structure, so marginalisation can hurt takatāpui (Māori queer) communities on an additional level.

### *Sexualisation*

This is clearly an entirely contextual topic, but in ethics what isn't! Again we come back to communication and consent. No one should be expected to either explore sexualisation or perform in a sexualised manner without their full, adult consent.

Children should not ever be expected to perform sexual movements, perform in revealing costumes nor be subjected to sexualising comments / environments.

### *Intimacy within Creation*

The acting industry has quickly adapted to having intimacy co-ordinators on all projects where sexual content or nudity is involved. Circus, in many cases by necessity and for safety, involves working within each other's immediate personal space.

Consent protocols, regular check-ins and time given to communication processes will all allow for a safe environment of creation for everyone's wellbeing.

## **Content**

### *Trigger/Content Warnings*

Trigger, or Content warnings allow everyone experiencing the content of a piece to consent to the experience, which is why they're important.

Let us view strobe warnings as a parallel. These warnings allow strobe-sensitive people, the opportunity to either remove themselves from, or prepare themselves for, a potentially hazardous situation (and are a H&S requirement in most cases). Trigger or Content Warnings

allow people with specific traumas and sensitivities the option to either remove themselves from, or prepare themselves for, a potentially hazardous situation.

These warnings should be present at any juncture where someone might be joining the engagement of a work;

- Before performances of the work
- Within creation spaces (including for those who aren't directly involved)
- When performing in public special effort must be taken due to the flux and makeup of the audience

### *Comedy*

Hotly debated is the subject of comic content and ethics. You can say what you want but you have to understand that you will be responsible for what you say.

A useful rule of thumb can be found in this quote by Terry Pratchett:  
"Satire is meant to ridicule power. If you are laughing at people who are hurting, it's not satire, it's bullying."

Note: Please also see *Cultural Appropriation* below.

### *Plagiarism*

Artists can and will be inspired by others, and create work influenced by others. When work is inspired by others due credit, attribution, or acknowledgement should be given in whichever manner is reasonable (ie tagging the originating artist on Instagram).

As was said at the very beginning of this document humans have an innate understanding of when they're being sneaky or not. Directly copying, without permission, someone's act, significant sequences, concept or idea is unethical.

Accidentally plagiarizing someone's act, concept or idea is absolutely possible but can be avoided by research and being an active part of the global creative community. Artists often look for inspiration within a different artistic discipline in order to feel confident their work is unique.

## **Cultural Appropriation**

If you are benefiting, financially or otherwise, from the use of a culture that isn't yours then you are appropriating it.

All due care should be taken to ensure your work is respectful of any cultures that may be referenced or represented. There is a difference between cultural exchange/cultural diffusion and cultural appropriation.

Things that are considered sacred by a culture (and these things will be different for each culture) are generally considered off limits or should be very, very carefully approached.



Stereotypes should be avoided and appropriate research, including significant consultation should be conducted to ensure that you are treating all cultures, cultural icons, beliefs, and cultural issues appropriately.

Not only is appropriation disrespectful, it is usually lazy. If you are unwilling to engage with the culture you are borrowing from, it reflects poorly on the quality of your work. Conversely, the understanding gained from respectful engagement provides a wealth of knowledge that can bring depth and breadth to your practice.

Please empower those around you to understand this with kind and frank discussion.

## Te Tiriti o Waitangi in Practice

As humans living in Aotearoa we have a responsibility to engage with iwi and Māori to give effect to and realise the promise of Te Tiriti o Waitangi. Achieving this will require time, openness to listening and adaptation in our thinking both as individual practitioners and as organisations.

Allow this set of principles to provide guidance on ways to incorporate the principles of The Treaty of Waitangi / ngā mātāpono o Te Tiriti;

**Tino Rangatiratanga / Self-Determination:** The second Article of the Treaty guarantees to iwi Māori the control and enjoyment of resources and taonga that it is their wish to retain. This provides for Māori self-determination and mana motuhake and expects the circus sector to honour this in our policies and actions.

**Mana Taurite / Equity:** The third Article of the Treaty constitutes a guarantee of legal equality between Māori and other citizens of New Zealand. This Article has implicit assurance that social rights would be enjoyed equally by Māori with all New Zealand citizens of any origin.

The principle of equity invites circus practitioners and organisations to commit to achieving equitable access, pathways and outcomes for Māori within circus arts.

**Pātuitanga / Partnership or Cooperation:** This Article understands that with two peoples in one country both duality and unity are significant. Duality implies distinctive cultural development and unity implies common purpose and community. The relationship between community and distinctive development is governed by the requirement of cooperation which is an obligation placed on both parties by the Treaty.

Reasonable cooperation can only take place if there is consultation on major issues of common concern and if good faith, balance, and common sense are shown on all sides. The outcome of reasonable cooperation will be partnership.

The principle of partnership invites circus practitioners and iwi/Māori to work with each other in a strong and enduring relationship.

**Whakamarumarutia / Active Protection:** The principle of protection is about actively protecting Māori knowledge, interests, values, and other taonga. Identity, language, and culture are important expressions of what it means to be a culturally located practitioner.

In order to practise Active Protection circus practitioners and organisations should be sufficiently informed in Te Ao Māori, Māori culture, tikanga Māori, Māori performance arts and the practice of cultural safety.

**Kōwhiringa / Options:** The principle of kōwhiringa acknowledges Māori rights to pursue their own personal direction, whether that be in accordance with tikanga Māori or not. The principle of options expects circus practitioners to ensure their services are provided in culturally appropriate manners that recognise and support the expression of te ao Māori.

Our success as a sector going forward will be shaped by an ability to operate with tikanga Māori.

## Further Resources:

History:

<https://www.philipastley.org.uk/>

Hauora:

<https://en.wikipedia.org/wiki/Hauora>

Conflict Resolution:

Examples can be found in kaupapa Māori models of resolution like

<http://www.rangahau.co.nz/ethics/167/> and

<https://www.tutiramai.co.nz/blog/dispute-resolution-a-tikanga-based-approach>

Representation:

<https://onlinepublichealth.gwu.edu/resources/equity-vs-equality/>

Inclusiveness:

<https://mbsse.gov.sl/> - The Ministry of Basic and Senior Secondary Education - Sierra Leone - [National Policy on Radical Inclusion in Schools 2021](#)

<https://inclusivesportdesign.com/planning-for-inclusion/7-pillars-of-inclusion-using-commonalities-as-the-start-point-for-inclusive-sport/>

Intersectionality:

[https://www.waikato.ac.nz/law/research/waikato\\_law\\_review/pubs/volume\\_2\\_1994/7](https://www.waikato.ac.nz/law/research/waikato_law_review/pubs/volume_2_1994/7)

Te Ao Māori and Circus:

[https://www.iponz.govt.nz/about-ip/maori-ip/concepts-to-understand/Māori Culture and Tikanga for the Workplace](https://www.iponz.govt.nz/about-ip/maori-ip/concepts-to-understand/Māori-Culture-and-Tikanga-for-the-Workplace)

Consent Practice:

<https://thegymter.net/2018/01/05/contact-sports-teaching-touch-and-consent-to-young-athletes/>

<http://www.yogabasics.com/connect/yoga-blog/consent-in-yoga-class-to-touch-or-not-to-touch/>

Cultural Appropriation:

<https://www.commisceo-global.com/blog/how-to-avoid-cultural-appropriation-promote-cultural-awareness-instead>

Te Tiriti o Waitangi:

[https://en.wikipedia.org/wiki/Principles\\_of\\_the\\_Treaty\\_of\\_Waitangi](https://en.wikipedia.org/wiki/Principles_of_the_Treaty_of_Waitangi)

<https://www.wgtn.ac.nz/maori-hub/ako/te-tiriti-o-waitangi/principle-of-kowhiringa-options>

[https://www.nursingcouncil.org.nz/Public/Treaty\\_of\\_Waitangi/NCNZ/About-section/Te\\_Tiriti\\_o\\_Waitangi.aspx?hkey=36e3b0b6-da14-4186-bf0a-720446b56c52](https://www.nursingcouncil.org.nz/Public/Treaty_of_Waitangi/NCNZ/About-section/Te_Tiriti_o_Waitangi.aspx?hkey=36e3b0b6-da14-4186-bf0a-720446b56c52)