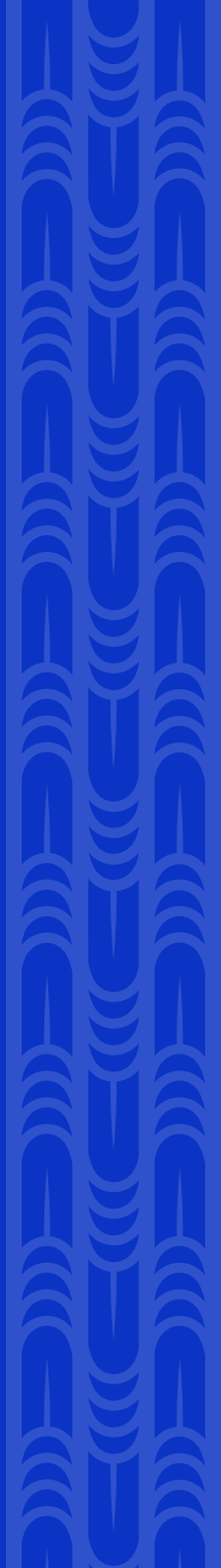




**TOI NGĀPUHI**



# KARAKIA

E kau ki te tai ē, e kau ki te tai ē,  
E kau rā, e Tāne.

Wāhia atu rā te ngaru hukahuka o Marerei-āo  
Pikitia atu te aūrere kura o Taotao-rangi.  
Tapatapa ruru ana te kakau o te hoe,  
E auheke ana, e tara tutu ana te huka o Tangaroa  
I te puhi whatukura, i te puhi marei kura o taku waka.  
Ka titiro iho au ki te pae o uta, ki te pae o waho.  
Piki tū rangi ana te kakau o te hoe;  
Kumea te uru o taku waka  
Ki runga ki te kiri waiwai o Papa-tū-a-nuku  
E takoto mai nei;  
Ki runga ki te uru tapu nui o Tāne  
E tū mai nei.

Whatiwhati rua ana te hoe a Pou-poto,  
Tau ake ki te hoe nā Kura, he ariki whatū manawa.  
Tō manawa, e Kura, ki taku manawa;  
Ka irihia, ka irihia ki Wai-o-nuku,  
Ka irihia, ka irihia ki Wai-o-rangi,  
Ka whiti au ki te whei ao, ki te ao mārama.  
Tupu kerekere, tupu wanawana  
Ka hara mai te toki  
Haumi e, hui e, tāiki e!

Swim on the sea, swim on the sea,  
Swim now, oh Tāne.  
Split the foamy waves of Marerei-ao;  
Ascend the sacred current of Taotao-rangi.  
The foam of Tangaroa is standing in crests, is descending  
On the sacred plumes of my canoe,  
I look down on the inner and outer rows of surf.  
The handle of the paddle is lifted to the sky,  
The head of my canoe is pulled forward  
Onto the skin of mother earth lying here,  
With the sacred head of Taane standing above.  
The paddle of Pou-poto breaks in two.  
And the paddle of Kura is taken,  
A great chief and high-priest, of very great heart.  
Your heart, oh Kura, bound to my heart,  
Lifted, lifted up in the waters of the earth  
Lifted, lifted up in the waters of the heavens  
I cross the mortal world, to the world of light.  
Let it grow in deep wonder and awe.  
Bring here the axe,  
Come, gather in full force, it is done!



# WĀHINGA KŌRERO

The cultural appreciations of “Te Ao Turoa” or the natural world within which we exist, are of paramount importance to Māori definitions of cultural identity and are fundamental building blocks of human dignity.

The expressions of Life and Death within the appreciation of these facets of cultural identity result from heritage handed down through history as traditions, customs and rituals. These have been refined by generations living here and in Polynesia.

This is the distinct and unique nature of Māori culture – Te Ahurea Māori – which is established upon the principle of Mana. Within this definition of Mana the refined character and idiosyncrasies of particular iwi and hapū can be described as Mana Motuhake.

Over many generations iwi and hapū created metaphors to expand and accentuate expressions of the flourishing of their existence. Over time these metaphors have become distinct motifs of identity and considered matters of serious attention and deserving of the utmost protection. The application of these motifs has been traditionally taught carefully and thoroughly within esoteric cloisters led by experts, acknowledged within groups of peers as being pre-eminent in definable fields of technical execution.

As motifs and creative forms were developed and refined by successive generations of talented and skilled people, the appreciation of the processing and preparation of natural materials specifically employed to create the optimum expressions of these motifs was also refined and developed into prerequisite skill-sets which helped define tribal identity.

The impacts of colonisation in the 19th century severely impinged upon the natural trajectory of the flourishing Māori cultural evolution. Generations of refined tribal culture and

distinct cultural expressions were threatened by systematic and planned strategies designed to marginalise and eliminate cultural cohesion and distinction.

Despite the concerted efforts of colonisation, Māori culture and cultural distinctiveness was not eliminated and the renaissance since the 1960’s has set the scene for the emergence of renewed efforts and initiatives aimed at cultural revitalisation.

The unique narratives of creation and origin, together with the exclusive distinctions that define identities of Te Taitokerau and Ngāpuhi-nui-tonu, as culturally distinct from other tribes, are central to the establishment of Toi Ngāpuhi.

Now some effort is needed to formulate positions and agreements on key elements of making cultural and creative expressions vital again and to establish initiatives of self-determination that are unique and distinct to Te Taitokerau and Ngāpuhi-nui-tonu.

It is once again possible to consider the reinstatement of the structures and systems of pūkenga and wānanga as viable alternatives to mainstream institutions and thinking.

Toi Ngāpuhi is therefore established as an advocacy and support agency working across Te Taitokerau with cultural and creative networks for the purposes of revitalising distinctive & unique cultural identity; protecting Ngāpuhi-nui-tonu culture, cultural heritage and cultural expressions; improving hapū wellbeing and cultural esteem through creative and cultural expression; establishing benchmarks of cultural integrity and authenticity; and, fostering talent and opportunity.

Inspiring excellence in Ngāpuhi cultural and creative expression across Te Taitokerau.

Bernard Makoare, Chair, Toi Ngāpuhi

# HE WHAKAMĀRAMA



## TOI NGĀPUHI

In the lead-up to the centenary of the signing of the Treaty of Waitangi in 1940, it was said that Ngāpuhi had become lost without carvers and weavers to express the intimate elements of distinguishing cultural identity. This created a momentum that proved this to be a falsehood but the traditional creative arts remained, contained and protected largely within extended family traditions. The traditional principle of 'he kura ka huna he kura ka whakia', or 'a time to conceal and a time to be revealed' meant that much of the once flourishing traditional arts disappeared from the public domain, but luckily were not completely lost.

In the years following the 1990 events at Waitangi, which included the rousing speech by Rev. Whakahuihui Vercoe, the then Pihopa Mihingare o Aotearoa, new initiatives came to the fore across the country to explore elements of bi-culturalism and also the revitalisation of Māori cultural expression and heritage. It was within this atmosphere of revitalisation that Ngāpuhi and Te Taitokerau identities re-emerged and the revelation of 'he kura ka whakia' once again began to be manifested.

Then in the early 2000's, Ngāpuhi regained the momentum to elevate and celebrate cultural elements and the many dimensions

of relationships including karangatanga and whanaungatanga. The Ngāpuhi Festival began and integral to the festival was the establishment of the Ngāpuhi Festival Art exhibition where Ngāpuhi and Te Taitokerau artists could exhibit their works and demonstrate a cultural solidarity of shared heritage.

Next, Allen Wihongi, a leader within Te Rūnanga Ā Iwi O Ngāpuhi and a respected practising senior artist, commenced constructive discussions with Creative New Zealand in order to strategically develop Ngāpuhi and Te Taitokerau creative and cultural expression. The resulting initiative was launched at the 2008 Ngāpuhi festival as Toi Ngāpuhi. Allen combined his extensive experience as a carver and accomplished senior painter into designing the original Toi Ngāpuhi tohu and motif.

The foundation members of the Toi Ngāpuhi Board have sought to reflect the efforts of all those who have advocated for a definitive Ngāpuhi-nui-tonu cultural character and identity by carrying the essential elements of the original Toi Ngāpuhi tohu into the present day with some additional refinements. Piki Tū Rangitia, the name of the Ngāpuhi Arts and Cultural Strategy, is taken from the ancient karakia of Nukutawhiti, 'E kau ki te tai e, e kau ki te tai e!'. The present tohu is



TOI NGĀPUHI



TOI NGĀPUHI



TOI NGĀPUHI



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TOI NGĀPUHI

quite distinctive whilst retaining the original form and inspiration and reflects the depth of ancient wisdom and knowledge as described in the ancient incantation.

The central motif is derived as an abstraction of the 'takarangī' spiral form which is decorated by the 'unaunahi' or fish scale pattern, unique to Te Taitokerau. Unaunahi like all traditional motifs are much more than mere decorative patterns. The fish scales symbolise abundance and the obligations of hospitality, manaakitanga, and care for the environment, kaitiakitanga. When seen in a pattern sequence, the consideration of encoded genealogy or whakapapa is obvious in the unaunahi pattern.

Takarangi is a celebration of the creation story and the illumination of the dark spaces with light. This motif therefore is an example of the depth and breadth of Ngāpuhi-nui-tonu heritage in motif and abstracted design. It is sophisticated and ancient while at the same time, the expression of the motif in a vibrant new colour is modern and exciting.

The use of colour is applied to the five essential themes of the Piki Tu Rangitia strategy which is the foundation of TOI NGĀPUHI. These strategic themes are Mana Whakahaere (self-determination), Cultural Excellence, Creative Excellence,

Learning Excellence, and Environmental Excellence. These themes are represented by colours which are derived from natural environmental elements and are also representative of special and significant natural resources for Te Taitokerau.

	Pukepoto blue
	Kokowai red
	Paraoa ivory
	Pingao gold
	Kauri brown
	Pounamu green

are all rich and distinctive colours which carry ancient narratives of status, identity and belonging.

It is fitting that this agency will now lead the way and will advocate for creative and cultural excellence whilst celebrating the distinctive mana motuhake of Ngāpuhi-nui-tonu and the assertion of proud self determination or tino rangatiratanga.

# TE ANGA WHAKAMUA

## OUR VISION

Te whakaoho i te ihiihi,  
mō te kounga o ngā tikanga,  
me ngā auahatanga o Ngāpuhi,  
puta noa i Te Taitokerau.

Inspiring excellence in Ngāpuhi  
cultural and creative expression  
across Te Taitokerau.

## PŪTAKE

### PURPOSE

Toi Ngāpuhi is an advocacy and support agency working across Te Taitokerau with cultural and creative networks for the purposes of:

- revitalising distinctive and unique cultural identity
- protecting Ngāpuhi-nui-tonu culture, cultural heritage and cultural expressions
- improving hapū wellbeing and cultural esteem through cultural expression
- establishing benchmarks of cultural integrity and authenticity, and,
- fostering talent and opportunity.



## KAWA/TIKANGA

### OUR GUIDING PRINCIPLES AND VALUES

- Mana
- Mana motuhake
- Tino rangatiratanga
- Te Tiriti
- Tuku and whakautu
- Tangata whenua and manuhiri
- Manaaki, tiaki, taurima, poipoi
- Taumata
- Takawaenga
- Kawa
- Wānanga
- Hapū Rangatiratanga











## NGĀ UARATANGA

### OUR MAHI WILL PROVIDE THE FOLLOWING BENEFITS:

- a sense of connection
- a sense of positive identity
- a sense of pride and validation
- a sense of wellbeing – oranga

# NGĀ WHAINGA

## OUR VALUES

-  Transmission of mātauranga is seen as essential to the survival and well-being of ngā toi ō Ngāpuhi.
-  Capability building recognises that to succeed requires building capacity across all areas of excellence.
-  Expression of identity recognises how the articulation of Ngāpuhi culture and identity through mahi toi creates tangible points of cultural expression within places we live, work and play creating a sense of connection and source of pride.
-  Connection binds us together as an Iwi. Connection with culture, connection with place and connection with each other.
-  Mana motuhake recognises the power and rights of whānau and communities to drive this kaupapa their way, in their place.
-  Wairua o te iwi recognises Mahi Toi as a contributor to, and articulator of, wairua as central to the well-being of the iwi.
-  Ake tonu atu recognises this kaupapa is forever. We have inherited it and we will pass it on to the next generations. A focus on taitamariki is essential.
-  Hapū rangatiratanga recognises the multitude of communities that make up Ngāpuhi.

## TE IRA TĀNGATA



**Bernard Makoare, Chair**  
 IWI: Ngāti Whatua, Te Rarawa, Ngāpuhi-nui-tonu  
 HAPU: Te Uri o Hau, Te Waiariki, Te Kai Tutae

Bernard is a practising artist/designer with a deep knowledge of traditional wood carving, knowledge gained at an early age. His work is a reflection of his heritage, environment, and the importance he places on whanaungatanga. Bernard has had many solo exhibitions over the last 30 years and has also been a collaborator with other creatives on a wide range of enterprises including major building development projects in Auckland and the north. He has also won awards for his design work.

Bernard is personally committed to the fields of tribal and cultural revitalisation and has spent over 30 years actively working on this for Te Rūnanga o Ngāti Whatua, Ngāpuhi, Te Rarawa and other iwi organisations.

One of three Ngāti Whatua representatives to the Auckland Museum Taumata-a-iwi for nearly 20 years, he has also been an active member of the Haerewa Committee advising the Auckland Art Gallery, Te Toi o Tāmaki.

He has wide experience working in the Public Service Sector including in Justice, Social Welfare, Auckland Council and Auckland Libraries. He has also added his considerable depth of cultural knowledge and value to countless significant and complex projects such as the Hobsonville Point development, the Auckland Zoo

Te Waonui project and most recently the inaugural Putake o te Riri event to commemorate the Northern Flagstaff conflicts.

Bernard lives with his wife and children in the Kaihu valley in Te Tai Tokerau.



*Whatu ngarongaro te tāngata; toi te kupu, toi te mana, toitū ko te whenua. I am traditionally taught as a wood carver and practising artist/designer. My work is a reflection of my heritage, my environments and the importance I give to whanaungatanga and relationships between people, places and significant objects. I believe that Toi Ngāpuhi will provide an extension of this for other creatives and communities. We will direct our efforts to assertively increase agency and advocacy for creative cultural expression, mana motuhake and tino rangatira across Te Taitokerau.*



**Moe Milne (ONZM), Deputy Chair**  
 IWI: Ngāpuhi  
 HAPU: Ngāti Hine

Moe is a highly qualified and skilled practitioner across many sectors including health, education, justice and social services. She currently carries out training for the Takarangi Cultural Competency Framework and this is delivered to organisations such as Emerge Aotearoa, Brain Research Aotearoa and DHBs. Over 2000 people have received this training.

Her professional career began as a nurse working in several disciplines but mainly focused on mental health and addictions. She is also a qualified teacher and has taught in Māori kura.

As well as being at the coalface in these sectors, Moe has worked in management and has a wealth of experience as a Trustee of several organisations including the Foundation North Community Trust, Te Reo o Ngāti Hine, Te Hau ora o Te Taitokerau and Te Ara o Te Whakaaro pai. This management experience has also seen her take significant leadership roles in culture shifts and strategic planning in Emerge Aotearoa, the Ministry of Health and the Ministry of Justice. These roles have often focused on organisational change to better reflect the needs of Māori and Pasifika.

She is also an experienced researcher and has been involved in a broad sweep of research into areas such as Māori provider success and traumatic brain injury in Māori

children.

Moe has received prestigious awards for her work in community and mental health. She lives with her husband George and wider whānau in Matawaia.



*I believe “art” bears witness and record of the social environment of the time. Toi Ngāpuhi provides for Ngāpuhi creatives to do so in a way that reflects our cultural view and expression of excellence. I am interested in reclaiming rangatiratanga of Māori form.*

## TE IRA TĀNGATA



Dorothy Waetford, Director  
IWI: Ngāpuhi-nui-tonu  
HAPU: Ngātiwai, Ngāti Hine

Dorothy is an uku/clay artist who has a rich and varied artistic background.

She first began to work in the arts in the 1980s as a dancer performing with Te Kanikani o Te Rangatahi and Taiao Māori Dance Theatre, both companies influenced by contemporary dance techniques. The international movement of Theatre of the Oppressed, started by Augustus Boal, also resonated with Dorothy as it linked in with civic and community participation. She then went on to become involved with the Playback Community Theatre in Northland and toured with them.

She sees these experiences in dance, theatre and community arts as formative for her development in working with uku with the organic flow and form of these arts forms influencing the creative forms of expression in the clay.

Dorothy is a member of the Ngā Kaihanga Uku Māori Clayworkers Collective, Te Taitokerau Māori Artists Collective and a member of Te Ātinga Contemporary Visual Arts sub-committee of Toi Māori Aotearoa. She has exhibited and toured regularly both within New Zealand and internationally both as an individual and as part of collectives.

This includes attending the Tears of Duk'Wibahl International Gathering of Indigenous Artists in the USA, and exhibiting at Ngāpuhi festivals.

Dorothy lives with whānau in Matāpouri Bay, a coastal environment that is an inspiration for her work.



*Despite the intense impact that the treaty claims settlement processes has had at grassroots level, I'm involved in this kaupapa because I think creativity is the heart of healthy and prosperous people. I support this kaupapa because it seeks to cultivate fertile ground for arts and culture to flourish. The success of this kaupapa will benefit the wellbeing and greater good of Ngāpuhi as well as the rest of the population.*



Rau Hoskins, Director  
IWI: Ngāpuhi  
HAPU: Ngāti Hau, Ngāti Hao, Ngāti Rahiri, Ngāi Tawake

Rau is a practitioner and educator working in the field of Māori architecture and cultural landscape design and he offers skills and knowledge that are a unique combination of kaupapa Māori design, urban design and Māori heritage.

Educated in Whangarei, Rau then attended Auckland University from where he gained a Masters degree in Architecture. He is a founding Director of design Tribe architects, established in 1994, which specialises in the field of Māori architecture particularly within cultural/marae, visitor, health, urban, educational and papakāinga environments.

Rau is an Auckland Council Public Art Advisory panel member and is involved with providing training to the Auckland Design Office on the Te Aranga Māori Design principles.

Some of the major projects that Rau has worked on include working with Auckland Council and Panuku on a range of transformative Auckland projects including the City Rail Link, filming a series for Māori television, Whare Māori, celebrating history and Māori architecture and cultural landscapes, and working on the 2014 and 2016 NZ exhibitions at the Venice Architecture Biennale.

He is a foundation board member of Toi Ngāpuhi and is currently working with Te Rūnanga a Iwi o Ngāpuhi and the Far North District Council on the Te Pū o te Wheke cultural and community centre in Kaikohe. Rau has received many prestigious awards for his work in architecture and the media.

Rau lives in Tāmaki Makaurau.



*Toi Ngāpuhi provides a significant vehicle to raise the status and profile of the arts in Te Taitokerau while acknowledging and supporting our many recognised artists and emerging talent. I am pleased to be a part of the Toi Ngāpuhi establishment board to help guide this important kaupapa.*

*He toi whakairo, he mana tangata!*



## TE IRA TĀNGATA



Kura Te Waru Rewiri , Director  
 IWI: Ngāti Kahu, Ngāpuhi, Ngāti Raukawa  
 HAPU: Ngāti Pakahi, Ngātirangi, Ngāti Kauwhata

Kura is a contemporary Māori artist, art educator and academic. She studied fine arts at Ilam in Christchurch and her thesis focused on pre-European Māori art, specifically stone tool carving. She has exhibited widely with her paintings often exploring mana wāhine Māori. In 2012, Mangere Art Centre Ngā Tohu o Uenuku held a survey of her work and in 2014, Kura's work featured in Five Māori Painters, a major exhibition held at Auckland Art Gallery.

Her works are represented in numerous public and private collections both within New Zealand and around the world including the Auckland Art Gallery and Te Papa Tongarewa. She was a major contributor as an artist and project lead on the completion of the Northland Polytechnic Whare 'Te Puna o Te Mātauranga' which was opened in December 2015.

As an integral member of Te Waka Toi, the Māori Arts Board of Creative New Zealand, Kura helped oversee numerous creative initiatives. She was a Ministerial appointment and sat on this Board for 6 years.

Kura is currently the Associate Professor of Māori Visual Arts for the Toioho Ki Āpiti undergraduate, postgraduate and Masters in Māori Visual Arts degrees at Massey University, Palmerston North. In 2016, Kura was inducted into the Massey University College of Creative Arts Hall of Fame.

In 2019, she was the recipient of the Te Tohu o Te Papa Rongomaraeroa Award in recognition of her excellence and outstanding contribution to Ngā Toi Māori.

Kura lives in Palmerston North.

” The Arts reflect personal, religious, political and social histories of cultures and humanity. For me art for Ngāpuhi is about empowering ourselves to be who we are. Art has been a part of my life for the last 50 years. Ten of those years, I worked in Te Taitokerau and saw at North Tec in Whangarei the benefits of raranga, whakairo and contemporary visual arts for our people. Not just in the institution but on the marae with whānau. Many students have been successful as artists engaging with indigenous peoples around the world and many have given, and keep giving back to their marae, whānau, hapu and iwi. Toi Ngāpuhi for me acknowledges the work of the artists of the present, past and future. The artist, the art teacher, the art historian, the art curators and writers, has put the foundations for this initiative, in place. There is more to do than to say.

Kura Te Waru Rewiri

## TE IRA TĀNGATA

## OUR PEOPLE



## Gail Richards

IWI: Ngāpuhi, Ngāti Kahu ki Whangaroa

HAPU: Whānau Pani, Ngāti Uru, Ngāti Tara

Gail is an experienced arts manager with over 30 years of working in the community and cultural sector primarily in Auckland and Northland.

She began her career in the cultural sector by working in the dance sector firstly with Te Kanikani o te Rangatahi/Taiiao Dance Theatre and then with Limbs Dance Company before becoming an independent producer. In 1998, she began her long-term involvement with Auckland Council community arts, firstly through Waitakere City Council, then Auckland City Council, eventually becoming a Manager for various portfolios including Arts Services which morphed into Manager, Arts, Culture and Events under the amalgamated Auckland Council. During this time, Gail managed large numbers of staff through the change process while delivering arts and events programmes throughout the region and providing strategic advice to the new Council and Local Boards.

Gail then moved to a senior management role at Creative New Zealand and as Senior Manager, Arts Funding, which was a national role, worked closely with Creative New Zealand Governors and staff

to manage a large team of funding advisers across the country to deliver ongoing funding programmes, strategic advice, and new initiatives to better deliver to Māori and Pasifika clients and the regions.

Since 2017, Gail has been based in Te Taitokerau, with her main focus on working towards the development and delivery of the 25-year Arts and Cultural Strategy for Ngāpuhi, Piki Tū Rangitīa. She is also a Trustee for the Upsurge Festival and marae delegate for Te Rūnanga o Whaingaroa.

Gail divides her time between Whangarei and Whangaroa.



IMAGE: JON SULLIVAN



## YEAR 1 | ESTABLISHMENT PHASE

The focus in Year 1 is on exploring the role of Toi Ngāpuhi in terms of what can be achieved through this new organisation and then building relationships and support networks to enable the vision to flourish.

Some of the focus will be on internal organisational factors such as developing the branding, website and database and then the associated launch of Toi Ngāpuhi so that as many people as possible are aware of it/are informed.

Externally, the mahi is around developing relationships with key partners to progress the agenda of Toi Ngāpuhi. This involves developing strong connections with iwi, local authorities, and key organisations including Creative New Zealand, Foundation North, Creative Northland and Tai Tokerau Māori Artists Collective.

In addition, there are three important events scheduled in Year 1, 2020. The inaugural Ngāpuhi Arts Summit will take place in May, attended by Ngāpuhi leaders decision-makers and creatives who will inform the future direction for engagement with Toi Ngāpuhi. The second will be a hui for taitamariki so that a 5-year arts wānanga programme can be designed, planned and delivered. The third, to take place later in the year is the Toi Ngāpuhi wānanga.

## YEAR 2 | DEVELOPMENT PHASE

Year 2 will see some of the initiatives from Year 1, rolled over and further developed. This includes wānanga for taitamariki and the Toi Ngāpuhi wānanga.

The *Te Whakairoiro i ngā marae o Ngāpuhi* will take shape with marae being identified for the programme and then the engagement of artists.

Another initiative that will occur in Year 2, is the development of creative facilities in Te Pu o te Wheke, Kaikohe, which will become the centre for artist engagement and new programmes.

Research and development will also take place. This will begin by looking at natural resources, including an assessment of what resources have been available in the past, what is currently available and what is needed in the future.

## YEAR 3 | CONSOLIDATION PHASE

Year 3 will focus on building on and strengthening the previous initiatives. This includes the continuation of an annual Toi Ngāpuhi wānanga, continuing to roll out the Whakairoiro programme and more wānangā for taitamariki.

In Year 3, research and development will focus on forum and wānanga with evaluation to be carried out on the benefits of these programmes followed by a re-design for future programmes.

By Year 3, it is hoped that Te Pu o te Wheke will be fully operational and will be a central hub for much activity. This will include education and regional outreach programmes, internships, the processes around credentialing and authenticating, and further development of Whare Tapere and a Ngāpuhi archival centre.

# NGĀ HONONGA

OUR RELATIONSHIPS AND PARTNERSHIPS

CORE FUNDING PARTNER



SUPPORTING FOUNDATION FUNDING PARTNERS

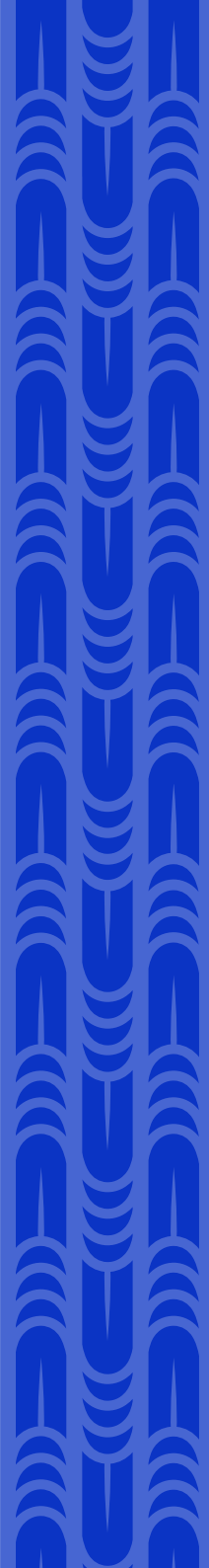


CREATIVE PARTNERSHIPS



TE TAITOKERAU  
MĀORI ARTISTS  
COLLECTIVE





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