

# TOI

**DRAFT**  
CONFIDENTIAL

# MANA

## 2024-2034

He Rautaki ki te tautoko i ngā Toi, Ahurea,  
Tukuihotanga hoki ā-Rohe mō Te Tai Tokerau ki te Raki

A strategy to support arts, culture and heritage in the Far North



**Te Kaunihera  
o Te Hiku o te Ika**  
Far North District Council

**HE ARA TĀMATA**  
**CREATING GREAT PLACES**  
*Supporting our people*

# Te Ihirangi

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# Te Whakakaitenga Vision

We learn from our past and look to our future with culture and creativity at the core of our identity. The Far North's unique arts, culture and heritage anchor, empower, nourish, inspire and transform us

# Te Whakakaitenga Mission

By supporting our arts, culture and heritage ecosystem and enabling community participation, we enrich our people's hauora | wellbeing





# A message from our Kahika | Mayor

## Kia kawea tātou o Te Hiku o te Ika e te rēhia o Toi Mana!

I am excited to present Toi Mana, the Far North district's first Arts, Culture and Heritage Strategy.

Toi Mana recognises that arts, culture and heritage are the mauri | life force of the Far North, essential to the wellbeing, identity and connectedness of our people, and the vitality, success and future of our district.

The arts, culture and heritage of the Far North are important not only to our district, but to Aotearoa New Zealand. Our district is home to Hokianga Whakapau Karakia, where Kupe discovered Aotearoa and Te Rerenga Wairua, the leaping off place of spirits. It is here that He Whakaputanga o Te Rangatiratanga o Niu Tirenī | the Declaration of Independence was signed in 1835 and where Te Tiriti o Waitangi | Treaty of Waitangi was first signed in 1840.

As a place of beginnings, our district has much to teach Aotearoa about the formation of our contemporary nation.

Arts, culture, and creativity help us tell the stories of Aotearoa and allow us to have important conversations about our national identity.

We can learn from our past and work together, as our tūpuna | ancestors intended through the vision of Te Tiriti o Waitangi, to build a more equitable shared future.

Toi Mana was developed in collaboration with the Far North's creative and heritage sectors and our creative communities. It represents our collective vision and will require our collective efforts to achieve our aspirations.

We want to be renowned as a district that values and supports arts, culture and creativity while protecting and treasuring our rich heritage. We want to be known as an area that embraces toi Māori, taonga Māori and mātauranga Māori. We want to take every opportunity to tell our district's unique stories. We want to harness the power of art, culture and creativity to bring about positive change, growth and transformation in our communities.

Guided by Toi Mana, Council aims to better support our communities as the grassroots leaders, drivers and kaitiaki of our district's culture and creativity. It is our people that make arts, culture and heritage flourish.

We would like to thank everyone who has contributed to Toi Mana, including Creative New Zealand, who granted us funding to develop the strategy.

Our district is alive with creativity, culture and talent. We hope that Toi Mana sparks conversations, ignites ideas and kindles collaboration.

Ngā mihi nui

**Moko Tepania**  
**Te Kahika o Te Hiku o te Ika**  
Mayor of the Far North District

## Te Kaupapa Purpose of Toi Mana

Toi Mana is a ten-year strategy and high-level action plan developed by Te Kaunihera o Te Hiku o te Ika | Far North District Council in collaboration with the arts, culture and heritage sectors and our creative communities.

Toi Mana presents a collective vision for arts, culture and heritage in the district. It sets out priorities and actions that will help focus our resources and energy to achieve our vision.

The strategy will be used to guide the decisionmaking and actions of the Far North District Council and the Bay of Islands-Whangaroa, Te Hiku and Kaikohe-Hokianga Community Boards. It is a roadmap for Council staff, designed to bring arts, culture and heritage to the forefront of our thinking, planning and practice.

Council will investigate assigning an arts officer and a heritage officer to support the delivery of the actions proposed in Toi Mana and an elected member to take on the arts, culture and heritage portfolio to help champion the vision of Toi Mana.

## Te Haerenga Journey

Development of Toi Mana included reviewing our district's iwi and hapū Environmental Management Plans and Community Development Plans. Creative Northland, the lead regional arts development agency for Te Tai Tokerau, led online and in-person consultation and hui, surveys and one-on-one meetings with a diverse range of community arts leaders, artists, creative organisations, community groups, and representatives from creative and cultural facilities. A reference group including members of Heritage New Zealand Pouhere Taonga, Toi Ngāpuhi, Creative Northland, the Creative Communities Scheme, the Department of Conservation Te Papa Atawhai, Te Kōngahu Museum of Waitangi, Te Ahu Museum, the Turner Centre, Jacman Entertainment and Rachel Smith reviewed the draft strategy and offered valuable advice.

## Mahi Tahī Collaboration

Achieving the priorities and actions identified in Toi Mana will require collaboration built on strong relationships with tangata whenua, central government agencies such as Creative New Zealand, Heritage New Zealand and the Department of Conservation, Northland Inc - Te Tai Tokerau Northland's Economic Development Agency, advocacy organisations such as Toi Ngāpuhi and Creative Northland, community-led arts, culture and heritage groups, event promoters, performance venues, libraries, festivals, galleries, museums, marae, cultural centres, creatives and artists, schools and the business community.

Consultation revealed the need to establish stronger communication, connection, coordination and collaboration between everyone involved in arts, culture and heritage in the Far North.

We hope that Toi Mana is the start of a journey towards deeper partnerships, communication and collaboration that helps our arts, culture and heritage ecosystem thrive.

Council is proposing to establish a cross-sector Arts, Culture and Heritage working group. The first priority of the working group will be to turn Toi Mana's action plan into an implementation plan that will further develop the proposed actions, identify key partners and timelines and determine how impacts and outcomes will be measured.

The intention is that Toi Mana will be resourced through the Far North District Council's Annual and Long Term Plans.



Te Kōngahu Museum of Waitangi at the Waitangi Treaty Grounds.  
Photo David Kirkland, Northland NZ



Arts, culture and heritage play a vital role in creating healthy, connected, thriving communities.

Engaging with arts, culture and heritage has a powerful and profound effect on our mauri | life force and can benefit all aspects of hauora | wellbeing:

**Taha tinana**  
*physical*

**Taha hinengaro**  
*mental and emotional*

**Taha whānau**  
*social*

**Taha wairua**  
*spiritual*<sup>1</sup>

New Zealanders who take part in cultural or recreational activities are more likely to be satisfied with their lives compared with those who don't.<sup>2</sup>

# Te Hauora Wellbeing

The Local Government Act 2002 requires councils to integrate and balance the social, economic, environmental and cultural wellbeing of their communities.

These wellbeing outcomes are intertwined and all are enhanced by arts, culture and heritage.

Creativity changes lives - it makes us happy, builds our confidence, resilience and empathy for others. It gives us a voice and helps us explore, express and understand important social issues.

Participating in creative and cultural activities connects us and improves our social and collective wellbeing. It enhances social inclusion, cohesion and civic engagement.

Connecting with our culture through language and discovering our heritage deepens our identity and mana. Our past is a source of knowledge and ideas. Understanding our history enriches our cultural wellbeing, giving us a sense of our place and purpose.

Creative placemaking helps grow communities' connection to whenua and place. It improves our environmental wellbeing by rejuvenating townships, making them safer and more welcoming. Arts and culture can also grow our understanding of climate change, appealing to our emotions in a way that science can't, leading to change.<sup>3</sup>

Creativity, culture and heritage contribute to our economic wellbeing by creating jobs, attracting visitors, enriching our tourism, and benefiting aligned sectors such as hospitality and education.

Investing in arts, culture, and creativity is an investment in our people, our places and our communities' wellbeing.

1- Wellbeing measures based on Te Whare Tapa Whā model, Sir Mason Durie 1984

2 - Statistics NZ New Zealand General Social Survey 2016 3- Manatū Taonga Long-Term Insights Briefing 2022, p 15

3- Manatū Taonga Long-Term Insights Briefing 2022, p 15





In 2020,

Kerikeri Street Party | Photo Claire Gordon, Flash Gordon Photography



79% of Northland residents engaged with the arts.

Ritmo Amigo at Far North Joyfest, Taupo Bay



Māori in Northland are particularly involved...



No.1 Parnell Rawene | Photo David Kirkland, Northland NZ

91% of Northland Māori engaged with the arts<sup>4</sup>

## How we feel about arts and culture

Arts and culture are embedded into the lives of many Far North residents.

The majority of Northlanders agree that arts define who we are as New Zealanders, improve our society, and should be supported by their local council.<sup>5</sup>

4-5: New Zealanders and the Arts: attitudes, attendance and participation Ko Aotearoa me ona toi: waiaro, wairongo, waiuru. Creative NZ Survey findings for Northland residents 2020 p 8, 15, 18

# Tō Mātou Tuakiri Our Identity

An estimated 74,700 people call the Far North home. Our district is home to many towns, villages and settlements.<sup>6</sup>

According to the 2018 Census, 21 places in the Far North have a population of over 500. These places have unique identities shaped by culture and community.

Our people are spread across a wide geographical area - from Hukerenui in the south to North Cape | Otou and Cape Reinga | Te Rerenga Wairua in the north.

People of Māori and European descent are our largest population groups. More than half of the Far North's people identify as having Māori descent<sup>7</sup>, from 11 different iwi: Ngāpuhi, Ngāti Kurī, Te Aupōuri, Ngai Takoto, Te Rarawa, Ngāti Kahu, Ngāti Kahu ki Whangaroa, Ngāpuhi ki Whangaroa, Ngāti Hine, Ngāti Wai and Te Roroa.

The Far North is also home to other diverse cultures, including people from the Pacific, Asia, the Middle East, Latin America and Africa.

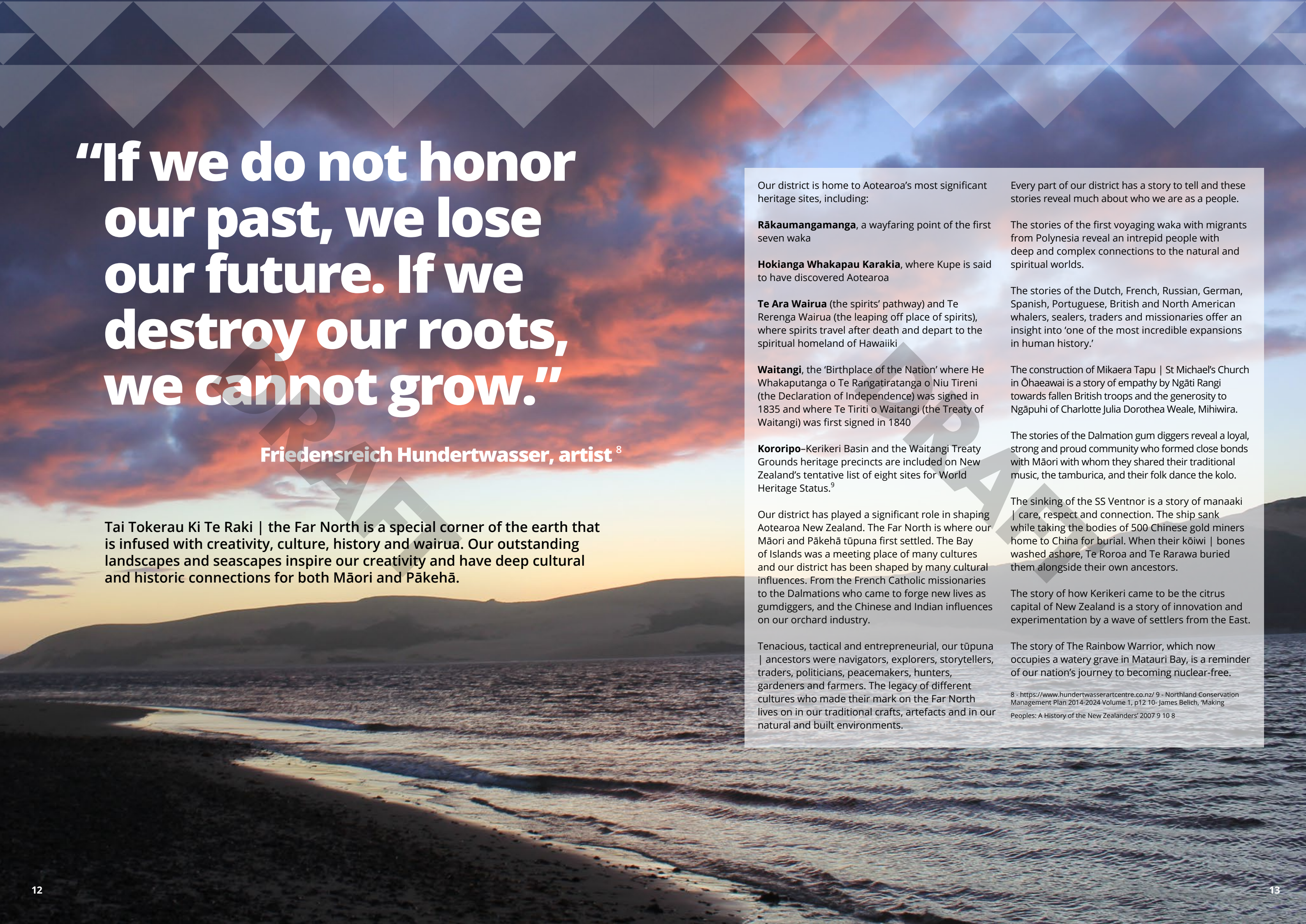
6 - Subnational population estimates (TA, SA2), by age and sex, at 30 June 1996-2023 (2023 boundaries)

7 - 2018 census Māori descent in the Far North District, New Zealand - Figure.NZ



Bay of Islands Music Festival  
Photo Mark Russell (Renegade Peach) and Jacman Entertainment





**“If we do not honor  
our past, we lose  
our future. If we  
destroy our roots,  
we cannot grow.”**

**Friedensreich Hundertwasser, artist <sup>8</sup>**

Tai Tokerau Ki Te Raki | the Far North is a special corner of the earth that is infused with creativity, culture, history and wairua. Our outstanding landscapes and seascapes inspire our creativity and have deep cultural and historic connections for both Māori and Pākehā.

Our district is home to Aotearoa's most significant heritage sites, including:

**Rākaumangamanga**, a wayfaring point of the first seven waka

**Hokianga Whakapau Karakia**, where Kupe is said to have discovered Aotearoa

**Te Ara Wairua** (the spirits' pathway) and Te Rerenga Wairua (the leaping off place of spirits), where spirits travel after death and depart to the spiritual homeland of Hawaiiki

**Waitangi**, the 'Birthplace of the Nation' where He Whakaputanga o Te Rangitiratanga o Niu Tirenī (the Declaration of Independence) was signed in 1835 and where Te Tiriti o Waitangi (the Treaty of Waitangi) was first signed in 1840

**Kororipo**—Kerikeri Basin and the Waitangi Treaty Grounds heritage precincts are included on New Zealand's tentative list of eight sites for World Heritage Status.<sup>9</sup>

Our district has played a significant role in shaping Aotearoa New Zealand. The Far North is where our Māori and Pākehā tūpuna first settled. The Bay of Islands was a meeting place of many cultures and our district has been shaped by many cultural influences. From the French Catholic missionaries to the Dalmations who came to forge new lives as gumdiggers, and the Chinese and Indian influences on our orchard industry.

Tenacious, tactical and entrepreneurial, our tūpuna | ancestors were navigators, explorers, storytellers, traders, politicians, peacemakers, hunters, gardeners and farmers. The legacy of different cultures who made their mark on the Far North lives on in our traditional crafts, artefacts and in our natural and built environments.

Every part of our district has a story to tell and these stories reveal much about who we are as a people.

The stories of the first voyaging waka with migrants from Polynesia reveal an intrepid people with deep and complex connections to the natural and spiritual worlds.

The stories of the Dutch, French, Russian, German, Spanish, Portuguese, British and North American whalers, sealers, traders and missionaries offer an insight into 'one of the most incredible expansions in human history.'

The construction of Mikaera Tapu | St Michael's Church in Ōhaeawai is a story of empathy by Ngāti Rangī towards fallen British troops and the generosity to Ngāpuhi of Charlotte Julia Dorothea Weale, Mihiwira.

The stories of the Dalmation gum diggers reveal a loyal, strong and proud community who formed close bonds with Māori with whom they shared their traditional music, the tamburica, and their folk dance the kolo.

The sinking of the SS Ventnor is a story of manaaki | care, respect and connection. The ship sank while taking the bodies of 500 Chinese gold miners home to China for burial. When their kōiwi | bones washed ashore, Te Roroa and Te Rarawa buried them alongside their own ancestors.

The story of how Kerikeri came to be the citrus capital of New Zealand is a story of innovation and experimentation by a wave of settlers from the East.

The story of The Rainbow Warrior, which now occupies a watery grave in Matauri Bay, is a reminder of our nation's journey to becoming nuclear-free.

<sup>8</sup> - <https://www.hundertwasserartcentre.co.nz/> <sup>9</sup> - Northland Conservation Management Plan 2014-2024 Volume 1, p12 10- James Belich, 'Making

Peoples: A History of the New Zealanders' 2007 9 10 8



# Tō Mātou Auahatanga Our Creativity

Some of Aotearoa’s most celebrated creatives and artists whakapapa to, live or have lived in the Far North, including: painters Ralph Hotere, Shane Cotton, Kura Te Waru Rewiri, Theresa Reihana and Flox; poet Hone Tūwhare; sculptor Chris Booth; filmmaker Florian Habicht; actor and writer Waihoroi Shortland; author Dame Fiona Kidman; artist and sculptor Friedensreich Hundertwasser; waka builder and navigator Sir Hector Busby; musician and actor Troy Kingi; actor and director Don Selwyn; musician Teeks; reggae band 1814; composer Erima Maewa Kaihau; composer and taonga pūoro practitioner Horomona Horo; photographer Frank Habicht; actors Rena Owen and Rawiri Paratene; weaver and installation artist Dr. Maureen Lander, among many others.

Across our district, tucked away in the bush and overlooking the sea, writers, painters, potters, weavers, carvers, designers, documentary-makers, sound designers are creating magic.

In marae, community halls, schools and professional venues throughout the Far North dancers, actors, musicians, singers and kapa haka performers are taking to the stage to express themselves creatively and tell their stories.

Art, culture and heritage are alive in our homes, papakāinga, neighbourhoods, villages, towns, in our built and natural environments, in our markets, marae, festivals, fairs, community centres, galleries, shops and libraries, in our wild areas and gardens, public spaces and architecture.

Toi Mana sets out an action plan to inject more creativity and culture into community life by making it easier for our people to participate.

The strategy identifies ways to nurture our artists and creatives, who play such a vital role in our society as storytellers, innovators and disruptors who challenge the status quo, explore and confront the important issues of our time and re-imagine our world.

Toi Mana also commits to protecting the natural and built heritage, taonga, traditional knowledge and stories that make us unique.



Paihia-raised filmmaker Florian Habicht on the set of 'James & Isey'  
Photo Florian Habicht



Multi award-winning musician Troy Kingi performing at Waitangi Day  
Photo: Cinna Smith



Sir Dave Dobbyn plays at Bay of Islands Music Festival at Kainui Vineyard  
Photo Mark Russell (Renegade Peach) and Jacman Entertainment

He Toi whakairo,  
he mana tangata  
Where there is  
artistic excellence,  
there is human dignity



Theresa Reihana and Tame Iti use art to explore the impact of methamphetamine on the community in the exhibition 'Fries, Lies and Alibis' at Kaikohe's Te Pū o Te Wheke community gallery



# “Ora ‘ka riro’ hei Toi Life ‘becomes’ Art and Art, Life”

Wally Hicks - Artist, Chair Creative Communities



Duo Coco playing at Paihia200 Festival



A packed Turner Centre, Kerikeri  
Photo Clare Gordon,  
Flash Gordon Photography



Whangaroa artist Sandra-Jane



Paul Eysink, Numis artist and  
leathercrafter at Paihia200 Festival



Kayde Proctor-Marsh sells  
his original art in Paihia



Whangaroa artist Sandra-Jane

# Ngā Whakamāramatanga Definitions

## Art

Art involves using imagination and skill to express ideas, emotions and meaning. It encompasses visual arts (such as painting, sculpture, photography, design and architecture); crafts (such as weaving, pottery, jewellery-making and carving); performance arts (such as theatre, music, dance, spoken-word poetry, circus and comedy); written arts (such as poetry, fiction and nonfiction); multimedia arts (such as digital art, visual effects, animation, sound design and filmmaking); and other forms of creative expression (such as fashion design, tattoo artistry, floristry, garden design etc.)

## Heritage

Our heritage encompasses both tangible and intangible elements including: artefacts, collections, buildings, structures, landscapes, archives, stories - oral, visual and written; knowledge; customary practices and skills.

Historic heritage is defined by the Resource Management Act 1991 (s2) as “those natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures, deriving from any of the following qualities: (i) archaeological; (ii) architectural; (iii) cultural; (iv) historic; (v) scientific; (vi) technological’. Historic heritage includes: (i) ‘historic sites, structures, places, and areas; (ii) archaeological sites; (iii) sites of significance to Māori, including wāhi tapu; (iv) surroundings associated with the natural and physical resources.”<sup>11</sup>

The Heritage New Zealand Pouhere Taonga Act 2014 promotes the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand. Its definitions of historic heritage include: archaeological sites, historic places, historic areas, sites of interest to Māori, Wāhi tapu, Wāhi tapu areas and Wāhi tūpuna.<sup>12</sup>

## Ngā toi Māori (Māori arts)

Ngā Toi Māori includes both contemporary and heritage arts practice such as tā moko, tārai waka, waiata, mōteatea, raranga, whakairo, te reo, whaikōrero, karanga, tukutuku, kōwhaiwhai, kapa haka, waiata ā-ringa, waiata tawhito, poi, whakaeke, whakawaatea, waiata haka, mau rākau, taonga pūoro and traditional Māori games.<sup>13</sup>

## Culture

*Culture is the set of distinctive spiritual, material, intellectual, and emotional features of society...it encompasses, in addition to art and literature, lifestyles, ways of living together, values systems, traditions and beliefs.”* UNESCO Declaration on Cultural Diversity

Culture encompasses the characteristics, traditions and knowledge of a particular group of people. New Zealand’s Ministry for Culture and Heritage defines cultural wellbeing as “the vitality that communities and individuals enjoy through: participation in recreation, creative and cultural activities; and the freedom to retain, interpret and express their arts, history, heritage and traditions.

## Creativity

Creativity is the ability to produce or use original and unusual ideas.<sup>14</sup>

## Cultural heritage

The Department of Conservation talks about cultural heritage in holistic terms - it is about Place, Story and People | Wāhi, Kōrero and Tangata. Equally important as places are the stories associated with those places and the people who tell those stories.

11- Resource Management Act 1991 Section 2

12 - Heritage NZ Pouhere Taonga Act 2014

13- Creative New Zealand definition, Ngā Toi Māori strategy English p8

14- Cambridge Dictionary Photo Te Waimate Mission grounds 14



# Te Tūranga o Te Kaunihera ā-rohe

## Council's role in arts, culture and heritage

Internationally renowned artist Erika Pearce's mural of Papatūānukuwā Kerikeri reflects local rangatahi's concerns about warming oceans.

Council can support, facilitate and advocate for arts, culture and heritage through the work of many departments, including: our libraries, museum, community development, planning, funding, infrastructure, Te Hono and communications teams.

### Provider and supporter of facilities

- Council operates and supports public facilities and spaces to enable the community to create, connect and learn:
- Council runs 6 public libraries (Kāeo, Kaikohe, Kaitāia, Kawakawa, Kerikeri and Paihia), one mobile library and supports another 5 community libraries
- Council owns buildings, land and 19 community halls
- Council maintains 500 hectares of parks and reserves in over 30 locations that can be used to stage arts and cultural activities

### Council supports:

- Te Ahu Centre in Kaitāia, which houses a library, museum, theatre, art space, cinema, rooms for hire, i-SITE and council service centre
- Hundertwasser Memorial Park and Centre Te Hononga in Kawakawa, which brings together a library, council service centre, Hundertwasser Memorial Interpretive Centre, public gallery, community workshop and public facilities
- The Turner Centre in Kerikeri, the largest performing arts venue in the district
- Te Ahurea in Kerikeri, a unique Māori cultural and historical experience
- Council funds local construction and maintenance of walking and cycling routes, which can be used to tell the stories of our district

### Funder and fund-seeker

- Council Community Boards support community-led arts, culture and heritage projects including: public art, signage, events, festivals, infrastructure and programmes
- Council also:
  - helps to distribute government grants on behalf of Creative New Zealand through the Creative Communities Scheme (which focuses on participation, diversity and youth)
  - supports large events through the Events Investment Fund applies for funding from central government and non-government organisations

### Advocate and promoter

Council advocates for the Far North district nationally and internationally

Council is a joint owner of Northland Inc Ltd, the region's Economic Development Agency and Regional Tourism Organisation

Council co-ordinates and, where appropriate, leads the implementation of an Annual Tactical Marketing Plan for destination marketing, in alignment with the direction of national tourism organisations and in partnership with the Tai Tokerau Northland tourism sector.

### Protector of heritage

- Council has responsibilities for heritage management and protection under the Resource Management Act 1991, Heritage New Zealand Act 2014, Building Act 2004 and Local Government Act 2002
- Council supports Te Ahu Museum and manages Rediscovery: the Far North District Libraries database providing digital access to heritage photos, documents, maps and related ephemera capturing the Far North District's past
- Council has mana-enhancing partnerships with Heritage Kaikohe and the Far North Regional Museum Trust, so they are able to preserve and share our unique cultural history.

### Enabler and regulator of events

Council enforces local bylaws and manages resource consents that impact events and festivals (e.g. alcohol licensing, road use, waste disposal).



# Te Horopaki o Te Rautaki Strategic Fit

Rammed earth lovingly crafted by Kawakawa locals for Te Hononga  
Hundertwasser Memorial Interpretive Centre  
Photo: Cinna Smith

The Far North District's vision is

**HE WHENUA RANGATIRA**  
A DISTRICT OF SUSTAINABLE PROSPERITY & WELL-BEING

The Long Term Plan (LTP) is one of the Council's key planning tools. It sets out what the Council plans to do from 2021-2031 to achieve the district's vision.

Toi Mana also aligns with several of the community outcomes detailed in the LTP, which Council believes our District needs to grow and succeed:

- Proud, vibrant communities
- Prosperous communities supported by a sustainable economy
- Communities that are healthy, safe, connected and sustainable
- We embrace and celebrate our unique culture and heritage and value it as a source of enduring pride

The district's mission is

**HE ARA TĀMATA**  
**CREATING GREAT PLACES**  
*Supporting our people*

Far North 2100 is an aspirational strategy that envisages how the Far North might look in 80 years' time. Strategic objectives outlined in Far North 2100 are: Communities of Care, Growth, and Stewardship.

Toi Mana's objectives align closely with three out of five proposed key drivers of change:

- Putting the wellbeing of the communities and people first (taking a place-making approach to 'urban planning' to bolster community wellbeing by creating a sense of purpose and place)
- Promoting resilient economic growth for sustainable prosperity (which includes investing in the tourism experience based on the Far North's cultural and natural heritage) Connecting people, businesses, and places

The Far North is home to the Te Tiriti o Waitangi | the Treaty of Waitangi, the founding document of Aotearoa New Zealand. Council honours the principles and spirit of te Tiriti o Waitangi and its original promise of mutual benefit.

Council recognises the special place of tangata whenua in the Far North District and seeks to work in partnership with Māori communities for the enhancement and benefit of those communities and the whole district. We acknowledge that the 1835 He Whakaputanga o Te Rangātīratanga o Niu Tirenī is an important foundational document for the hapū of the Far North.

Toi Mana celebrates the vital and significant contribution of Māori to our district's arts and culture and acknowledges that Māori are the kaitiaki | carers of their natural, cultural and historic heritage, as recognised in Article 2 of the Treaty of Waitangi.

Strong partnerships with tangata whenua are fundamental to the success of this strategy and we aim to work together to achieve our goals and outcomes while valuing and integrating te ao Māori | a Māori world view.

## Ngā Uara Values

- Manawatōpū | unity of purpose and collaboration Whanaungatanga | connection, inclusion and caring
- Tū tangata | strong cultural identities Mana tangata | respect and fairness
- Te Tiriti o Waitangi | partnership
- Kaitiakitanga | stewardship and sustainability
- Mōhiotanga | knowledge sharing
- Mahi hou | innovation

Embracing these values, Toi Mana recognises the diversity of cultures that makes our area unique and seeks to support and encourage opportunities that enable the expression of this diversity through arts and creativity, in order to make the Far North a more vibrant and inclusive place.

14 Rammed earth lovingly crafted by Kawakawa locals for Te Hononga Hundertwasser Memorial Interpretive Centre Ngā Uara | Values 15

Toi Mana aligns with Council's key strategic priority, which is outlined in Council's LTP:

# “Deepen our sense of place and connection”



# Ngā Wero Challenges

Some of the key challenges facing arts, culture and heritage in the Far North include:

- the wide geographical spread of our communities and a lack of affordable local spaces to participate in creative activities
- a lack of coordinated promotion for arts, culture and heritage
- funding is insufficient and fragmented with creatives having to compete for limited resources, which is detrimental to collaboration. There is an expectation that creatives will work for free and the sector relies heavily on volunteers
- red-tape roadblocks, high costs and a lack of capacity for our events sector
- limited skill development opportunities or creative career pathways for youth and creative professionals
- a lack of connection and collaboration
- a lack of protection for significant cultural heritage landscapes and other tangible and intangible heritage resources.

Toi Mana sets out priorities and actions to address these challenges, in order to better support our arts, culture and heritage and to improve community access to creativity and culture.

**Below left:** Dallan August's mural in Rawene depicting the Dog Tax War of 1898  
**Below right:** Nick Grace's Chinese-inspired gate to Mitimiti Urupā is a tribute to the tragic sinking of the SS Ventnor | Photo Northland NZ

# Ngā Arawātea Opportunities

Toi Mana identifies actions to harness the incredible opportunities and potential in our district, which include:

- passionate, talented, knowledgeable, experienced and innovative creative and cultural practitioners and communities, both professional and grassroots
- strong Māori culture and Ngā Toi Māori
- potential for greater collaboration
- diverse communities across our district, with distinct identities
- unique stories that reveal the beginnings and formation of contemporary Aotearoa New Zealand
- significant cultural heritage landscapes, places and taonga
- legendary manaakitanga | hospitality
- stunning beaches, forests, islands, seascapes and landscapes that inspire creativity and attract visitors.

## Te Whakatakanga Mission

We learn from our past and look to our future with culture and creativity at the core of our identity. The Far North's unique arts, culture and heritage anchor, empower, nourish, inspire and transform us

## Te Whakakitenga Vision

By supporting our arts, culture and heritage ecosystem and enabling community participation, we enrich our people's hauora | wellbeing

To drive the success of Toi Mana, we have identified five focus areas and goals with 15 key priorities.

Ngā Aronga Focus Areas	Ngā Whāinga Goals	Ngā Whakaarotau Priorities
Tuakiritanga Identity	We are empowered by expressing our unique identity and culture	<ol style="list-style-type: none"><li>1. Champion and promote te reo Māori</li><li>2. Tell our unique stories to foster our community, district and national identity</li><li>3. Celebrate and promote Ngā Toi Māori</li></ol>
Whai wāhitanga Participation	Everyone can access and participate in creative and cultural activities	<ol style="list-style-type: none"><li>1. Support a range of creative spaces and places</li><li>2. Foster and grow youth participation</li><li>3. Remove barriers to access</li><li>4. Build our promotion of arts, culture and heritage</li></ol>
Whakahaumanutanga Revitalisation	Arts, culture and heritage revitalise our public spaces and infrastructure	<ol style="list-style-type: none"><li>1. Support our communities to revitalise their public spaces</li><li>2. Integrate culture and creativity into our infrastructure and facilities</li></ol>
Whakamaru Protection	We value and protect our heritage and have opportunities to learn about it	<ol style="list-style-type: none"><li>1. Identify and protect more of our district's heritage resources</li><li>2. Support opportunities for our people to learn about our heritage</li><li>3. Advocate for the repatriation of cultural artefacts   taonga to the Far North</li></ol>
Pitomata auaha, ahurea hoki Creative & cultural potential	The Far North is reaching its creative and cultural potential	<ol style="list-style-type: none"><li>1. Build the capacity and sustainability of our creative sector</li><li>2. Explore ways to grow the Far North district's creative economy</li><li>3. Include creativity, culture and heritage as a key part of our destination development</li></ol>

The following 10-year Mahere Hei Whai | Action Plan gives context for Toi Mana's focus areas, goals and priorities and suggests actions to help achieve our goals. These actions will be further developed in partnership with iwi, hapū, our creative communities and the proposed cross-sector Arts, Culture and Heritage working group once Toi Mana is adopted.





Seven pouwhenua at Te Ahu Centre in Kaitiāia represent the seven peoples of Te Hiku - Ngāti Kuri, Te Aupōuri, Ngai Takoto, Te Rarawa, Ngāti Kahu, the Croatian settlers and Pākehā

**“To create a more equitable, thriving society for tamariki and rangatahi, we must embrace our national identity...”**

Taiohi Insights 2022

# Tuakiritanga Identity

***We are empowered by exploring and expressing our unique identity and culture***

A strong sense of self identity, cultural identity and national identity is empowering. It is key to people's wellbeing and selfdetermination | mana motuhake. Art, culture and heritage help to tell the stories of Aotearoa and contribute to our sense of self, nationhood, and understanding of others.

The Far North is the place of beginnings. It is the earliest area of settlement for both Māori and Pākehā, and the meeting place of different cultures whose histories are entwined with the growth and stories of our district.

As the birthplace of modern Aotearoa, the Far North District is well positioned to tell the stories of our ancestors, the early contact period, the signing of He Whakaputanga o Te Rangatiratanga o Niu Tirenī | the Declaration of Independence and Te Tiriti o Waitangi | the Treaty of Waitangi.

Our history can be uncomfortable and contentious, but it needs to be heard and reflected upon. Discovering our past, the reasons for and the true intent of Te Tiriti is key to exploring our national identity and empowering our people to build an equitable shared future.



Priority 1

Champion and promote te reo Māori  
— the Far North is a bilingual district

Why?

Te reo Māori was the first language of our country. It is a precious cultural taonga for all, that deserves to be seen, heard, read and spoken.

Te reo Māori is integral to our district's identity. We have the most te reo Māori speakers in the country. 43% of Māori in Te Taitokerau are able to understand or converse in te reo Māori. <sup>15</sup>

Elevating the visibility, use and mana of te reo Māori alongside reo Pākehā helps us to acknowledge the Far North's unique cultural heritage. Council's Te Hono department is supporting Council staff on their journey of cultural competency.

Council acknowledges that Māori are the kaitiaki of their language and that there are different dialects in our district. We will be guided by mana whenua in our journey to become a bilingual district that champions and promotes te reo Māori.

An initiative to make Kerikeri the Far North's first bilingual town will involve local hapū Ngāti Rēhia and Council working together to develop more spaces, places and opportunities to see, hear and celebrate te reo Māori.

15- FNDC Section 32 Report Tangata Whenua May 2022 p17



Kerikeri Mission Station/Kororipo Heritage Park | Photo Northland NZ

Actions

- 1.1 Make te reo Māori heard and visible in our communities - e.g. use te reo Māori on town gateway signs, in our public places, in our communications and at events.
- 1.2 Support creative and cultural events and programmes that give our people the opportunity to engage with te reo Māori and tikanga, including those run by our libraries and museum.
- 1.3 Support the use of te reo place names that reflect the unique culture and identity of communities in the Far North District.
- 1.4 Use bilingual signage in public spaces such as parks, reserves, playgrounds and at Council-managed facilities.
- 1.5 Resource and administer Naming Komiti | Committees to offer guidance for developers and property owners to consult with mana whenua when choosing Māori names for developments or roads.
- 1.6 Work with mana whenua to correct historical inaccuracies of original place names.
- 1.7 Support the integration of te reo Māori and tikanga in Council communications, operations, delivery and events.
- 1.8 Encourage and support te reo speaking Council elected members/staff to engage with media organisations that help te reo Māori flourish on air, online and in print.

Left: An initiative to make Kerikeri the Far North's first bilingual town will involve local hapū Ngāti Rēhia and Council working together to develop more spaces, places and opportunities to see, hear and celebrate te reo Māori.

Rangihoua is where Māori and Europeans first learned to live side by side. Now a heritage park, it is one of nine Tohu Whenua sites in the Far North. "Te Tai Tokerau Northland's Tohu Whenua and the interweaving journeys, tell the stories of our beginnings. These are the places where both our Māori and European ancestors arrived, centuries apart, and where their identities were defined."

Ko tōaku reo  
tōku taku ohooho,  
ko tōku taku reo tōku  
taku māapihi maureia  
My language is  
my awakening,  
my language is  
the window  
to my soul



## Priority 2

# Tell our unique stories to foster our community, district and national identity

## Why?

We want to take every opportunity to use art, culture and heritage to tell the Far North's stories, which offer insight into who we are as individuals, communities, a district and a nation.

The Far North's distinct communities have unique beginnings, cultural influences and stories.

Our communities have told us that it is important that they are supported to tell their own stories.

Traditional written history does not tell the whole story of our past. It is important that communities, especially those whose voices have traditionally been under-represented, are supported to tell their stories through a variety of creative mediums.

The power of impactful storytelling can be harnessed to build a greater district identity and to encourage community engagement in important contemporary issues, such as climate change.

There is strong evidence that sharing stories builds empathy and understanding for different experiences. Sharing stories can also be a powerful and transformative tool for empowering communities to make social change to redress inequities.<sup>17</sup>

Creative activities that bring different cultures together can improve interethnic relations between different cultural groups.<sup>18</sup>

## Actions

**2.1** Empower our communities to tell their unique stories | pūrākau by building community storytelling capability, e.g.

- run programmes at our libraries and museums teaching communities how to collect and present their stories
- seek external funding to appoint a historian/researcher to work with communities to tell their stories
- help communities access central government funding that supports storytelling projects.

**2.2** Through Creative Communities, Community Board and Events funding, support projects that bring different cultures together and allow our diverse communities and cultures to explore different ways to tell the stories of the Far North - e.g., through festivals, art, theatre, kapa haka, waiata, kōrero, music, film, digitally, through apps and pop-up events.

**2.3** Work with mana whenua to improve our signage with interpretation and the stories of our places.

**2.4** For new developments, at the planning stage, seek information about the historical significance of the site and explore the possibility of telling the story of the place (ensuring that stories are told by those who have the right to tell them).

**2.5** Use our communities' stories to enrich our destination marketing - strengthen our promotion of the Far North as the place of beginnings where all New Zealanders should visit to discover the origins of our unique partnership and to explore our national identity; the place where Māori and Pākehā first met and where we continue to live side by side.

17 - Empowering social action through narratives of identity and culture, Williams, Labonte, O'Brien. Health Promotion International, Oxford University 2003 p8

18 - What is the evidence on the role of the arts in improving health and well-being? A scoping review. World Health Organisation 2019 p9 P



**Above:** The Far North is proud to be home of the award-winning Te Kōngahu Museum of Waitangi, which tells the story of Te Tiriti o Waitangi from multiple perspectives and examines Te Tiriti's role in the past, present and future of Aotearoa | Photo David Kirkland, Northland NZ

**Above right:** 'Ruatara's Flags and Other Fabrications' exhibition by Dr. Maureen Lander at Kerikeri Mission Station featured original creations inspired by the deep connections of prominent Ngāpuhi figures to the mission and wider Bay of Islands | Photo NZHPT

**Right:** Kerikeri Theatre Company actors tell the incredible story of the Bay of Islands Vintage Railway in 'Rail Tales' for Upsurge Festival

**Below:** Manea Footprints of Kupe offers a multi-sensory journey of guided storytelling through art, taonga, film, performance, digital interaction, and the splendour of Hokianga's natural surroundings

**Below right:** Far North photographer Claire Gordon and writer June Pitman captured the stories of kaumātua in their exhibition and book Kaumātua o Tamatearau Life Stories

**Bottom left:** Tai Huri Films' 'Tāhuhu | Stories of Ancestry' fosters new tai tamariki Māori storytellers to reimagine their rich cultural history in film

**Bottom right:** The 1845 Battle of Ōhaeawai is remembered in a walkway from the church to the school through the battlefield



Traditional story-telling, karakia, waiata and taonga pūoro on the Puanga Matariki Festival dawn cruise. Photo Mark Russell (Renegade Peach) and Jacman Entertainment



Priority 3

Celebrate and promote Ngā Toi Māori

Why?

People, art, culture and heritage are inseparable in te ao Māori and Ngā Toi Māori | Māori art is a powerful vehicle to bring Māori culture to life. Ngā Toi Māori enhances cultural wellbeing and strengthens identity.<sup>19</sup>

Ngā Toi Māori distinguishes Aotearoa from any other country, it is our unique voice. 63% of Northlanders believe that Ngā Toi Māori helps define who we are as New Zealanders and 71% of Northland Māori say art is an important way of connecting with their culture.<sup>20</sup>

The Far North is home to exceptionally talented traditional and contemporary Ngā Toi Māori practitioners. Their work is an essential element of our district's unique identity that needs to be celebrated and promoted.

Hapū and iwi must be supported to protect and revitalise local knowledge and cultural practices.

Actions

- 3.1

Increase opportunities for our people to engage with Ngā Toi Māori e.g., through public art, events, programmes and festivals such as Matariki.
- 3.2

Promote and celebrate the talent and successes of our Māori artists and creatives through destination marketing, including expanding existing art trails and journeys to showcase Ngā Toi Māori.
- 3.3

Build deeper relationships with iwi, hapū, marae and advocacy organisations such as Toi Ngāpuhi to identify and advance the needs of the Far North's Toi Māori artists and practitioners.
- 3.4

Recognise and support marae as creative spaces that provide training and showcase the arts - this could include creating a new fund to specifically support Ngā Toi Māori creative spaces.
- 3.5

Facilitate connections between Ngā Toi Māori artists, creatives and performers and organisations working on development projects and events
- 3.6

Support initiatives that provide opportunities for ringatoi | young Māori artists to learn and practice both contemporary and traditional Ngā Toi Māori and initiatives that provide pathways for them to build a future in the arts.
- 3.7

Consider the implications of WAI 262 claim regarding Māori culture and products and have conversations about appreciation versus appropriation.

19 - New Zealanders and the Arts: attitudes, attendance and participation Ko Aotearoa me ōna toi: waiaro, wairongo, waiuru. Creative NZ Survey findings for Northland residents 2020 p15

20 - New Zealanders and the Arts: attitudes, attendance and participation Ko Aotearoa me ōna toi: waiaro, wairongo, waiuru. Creative NZ Survey findings for Northland residents 2020 p24



“I have always loved art. It is a tool to express and connect to my taha Māori. The artworks are an intimate look through my eyes of how I see Te Ao.”

David Kopa, artist





**Above:** Bone carving and Pounamu Toki workshops at Matariki Pewhairangi Festival  
Photo Mark Russell (Renegade Peach) and Jacman Entertainment

**Above right:** Dallas King painting at Wānanga Toi, Ōtiria Marae, Moerewa.  
Toi Ngāpuhi, Tai o Hī Tai o Hā Wānanga Toi Series 2021 | Photo Te Rawhitiroa Bosch

Celebrating Ngā Toi Māori 23

**Right:** Wiremu Sarich teaching ngā taonga tākaro (traditional Māori games) at Taiohi Exhibition, Hihiaua Cultural Centre, Whangārei.  
Toi Ngāpuhi, Tai o Hī Tai o Hā Wānanga Toi Series 2021 | Photo Jos Wheeler

**Below:** Mikara Hita learning muka, Wānanga Tuatahi, Waiwhatawhata Marae, Hokianga.  
Toi Ngāpuhi, Tai o Hī Tai o Hā Wānanga Toi Series 2021 | Photo Bethany Edmunds

**Below right:** Makareta Jahnke teaching daughter Mikara Hita, Wānanga Toi, Ōtiria Marae, Moerewa. Toi Ngāpuhi, Tai o Hī Tai o Hā Wānanga Toi Series | Photo Te Rawhitiroa Bosch

**Bottom:** A carving at Ngāwhā Springs | Photo Northland



Celebrating  
Ngā Toi Māori

## Whai wāhitanga Participation

### *Everyone can access and participate in creative and cultural activities*

Communities are stronger and more connected when everyone has equal opportunities to participate in community-based activities such as arts and cultural events.<sup>21</sup>

Engaging with arts and culture has positive impacts on individuals, communities and our wider district, but these impacts are not always evenly distributed. Despite high engagement with the arts, only half of Northlanders say they can easily access the arts in their community.<sup>22</sup>

The greatest barriers to participation in the Far North are geography, cost, a lack of opportunities for youth, and inadequate communication about arts and cultural activities.

Growing participation will involve addressing these barriers while ensuring that our diverse and underrepresented communities are included and have equal access.

“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts.”  
Universal Declaration of Human Rights Article<sup>27</sup>

**Top:** Te Ahu Museum partners with local schools and learning institutions to co-design and run outreach programmes that take collections to remote rural schools and marae

**Right:** The award-winning show 'Meremere' at the Turner Centre | Photo Claire Gordon, Flash Gordon Photography

**Bottom:** The free family festival Ngā Purapura Kao celebrates community and creativity  
The free family festival Ngā Purapura Kao celebrates community and creativity



21 - Centre for Social Impact, Effective Philanthropic Support for Diverse Communities 2019

22- New Zealanders and the Arts: attitudes, attendance and participation Ko Aotearoa māori  
wāiuru. Creative NZ Survey findings for Northland residents 2020 p22



Priority 4

Support a range of creative spaces and places

Why?

Ideally, everyone in our district would have easy access to a performing arts venue, a library where they can access the internet, a community art gallery where they can see, exhibit and buy local work, a space to see their taonga, a creative meeting and learning space and public outdoor spaces where they can see and create art.

Our district is faced with significant challenges in providing creative spaces for our many communities. We need to innovate by incorporating areas for creativity in our existing facilities, by taking art and events into our public spaces, and by forming partnerships with iwi, businesses, education facilities and other stakeholders to ensure that all of our residents, even those who live remotely, are able to participate in creative activities.

Top left : Pottery classes at Cherry Park House, an arts hub based in a council-owned building in Kerikeri that is the creative home of more than 30 community groups.

Top right: Kylie Fifield, Maudena Wood and Alexander Moa at Ako Hokianga's Pūtātara workshop run by Nopera Pikari at the Hokianga Community Campus | Photo Kara Dodson

Middle 1: Kerikeri's Turner Centre is our district's largest performing arts venue. A hub for over 32 community groups, it has hosted 2000+ events | Photo Clare Gordon, Flash Gordon Photography

Middle 2: Arko Fenwick and William Burling get creative at Kaikohe Library's Crafternoon..

Bottom: Secrets in Your Streets - Java Dance Company and Upsurge Festival taking performance to the streets | Photo Claire Gordon, Flash Gordon photography.

Actions

- 4.1 Create an inventory of the district's existing creative spaces and venues (including size, facilities, charges) so that our communities and touring groups know what spaces are available.
- 4.2 Support the growth of our district's libraries as community spaces to discover and participate in cultural and creative activities.
- 4.3 Continue to upgrade Council-owned community halls and support their reinvigoration as creative hubs.
- 4.4 Explore options for including areas for creativity, arts and heritage in new and existing council libraries and council spaces (e.g., performance spaces or places to showcase taonga).
- 4.5 Partner with The Centre at Kerikeri Limited to improve the Turner Centre's long-term sustainability as a more affordable and inclusive community venue that connects people with creativity and culture.
- 4.6 Improve the communication and navigation of rules, regulations and permitting processes so that it is easier for the community to use public spaces for creative projects such as street festivals, craft markets, pop-up galleries and busking.
- 4.7 If a Council-owned building becomes vacant, explore partnerships that could enable the building to be used for creative activities.
- 4.8 Explore investing in mobile infrastructure (e.g., temporary stages, theatre tents, inflatable screens) to take events and programmes to remote areas of our district.
- 4.9 Support outreach programmes, touring acts and festivals that take creative and cultural activities to remote areas and programmes that provide subsidised transport options.

“A performing arts centre can play such an important role in a community; as well as providing programmes that inspire, engage, educate and entertain, it can build community spirit, cohesion, resilience and wellbeing. People want to live in a place that makes them happy - and arts and culture are a major contributor to that fulfilment.”

Gerry Paul -  
General Manager,  
The Turner Centre





# Priority 5

## Foster and grow youth participation

### Why?

Arts, culture, and creativity help to grow healthy tamariki and rangatahi. Participating in creative and cultural activities builds their confidence, resilience, sense of belonging and connection.

Research conducted by Creative New Zealand in 2020 revealed that nearly three quarters of young people feel good about life in general when taking part in arts activities and they see the arts as something that can contribute to their wellbeing.<sup>23</sup>

The arts also enable young people to engage with social issues, contribute to their communities and instigate social change.<sup>24</sup>

Participating in creative activities can help reduce antisocial and criminal behaviour in teenagers, including substance use.<sup>25</sup>

We want our young people to be able to participate in fun, exciting creative experiences that build a lifelong love of arts, culture and creativity. We want our tamariki and rangatahi i to have the freedom to express themselves creatively.

Creativity is key to our future economies. According to the World Economic Forum, creativity will be a key skill for the workforce of the future. We want to embed creativity in our district so that our young people are creative thinkers, innovators and problem solvers who can navigate challenges and lead our district to a positive, prosperous future.

Connecting our youth with their culture and history is vitally important. There is evidence that giving young people opportunities to learn about the successes and strengths of their tūpuna | ancestors can be used as a powerful tool to enhance their aspiration, optimism and cultural pride, presenting them as 'powerful agents of their own destiny.'<sup>27</sup>

### Actions

- 5.1** Provide more opportunities for youth to participate in the arts, culture and heritage activities by supporting youth programming through Community Board, Creative Communities and Events funding.
- 5.2** Ensure that the voices of our young creatives are heard on Youth Council.
- 5.3** Grow creative and cultural programming for youth in our libraries and museums. Build stronger relationships with schools to enable youth learning the new Te Takanga o Te Wā and Aotearoa New Zealand's histories curriculum to access and engage with local history.
- 5.4** Showcase the talents of our youth performers and creatives at Council-run events and activities.
- 5.5** Support opportunities for Far North creative professionals to engage and inspire the next generation e.g. motivational events, mentoring opportunities, internships, holiday programmes.
- 5.6** Explore ways for our youth to take a more active role in telling our district's stories and promoting our heritage e.g. guiding.
- 5.7** Use social media platforms to reach youth to promote arts, culture and heritage events, activities, volunteering and career development opportunities.

23 - New Zealanders and the Arts Young Persons Survey 2020, Creative New Zealand p6  
24- Dr. Molly Mullen, University of Auckland 'Arts funding central to improving youth wellbeing' March 2022 25-  
25 - Arts Culture & the Brain: A literature review and new epidemiological analyses, Arts Council (UK) 2022, P1  
26 - World Economic Forum, The Future of Jobs Report 2018 p12  
27 - A Fire in the Belly of Hineāmaru: Using Whakapapa as a Pedagogical Tool in Education, Melinda Webber and Kapua O'Connor, 2019 26 24 27 27 Actions



**Top left:** The R. Tucker Thompson delivers a diverse Youth Development Programme, which includes an introduction to maritime heritage and the history of the Bay of Islands while nurturing their nautical skills, confidence and connection | Photo R. Tucker Thompson

**Top right:** BMax streetwear is the label of Kaitiāia teen Max Beatson. F.O.S Clothing is mentoring Max to realise his dream of bringing his art to life in streetwear. His designs are popular with tourists at local markets.

**Above:** Tai Huri Films making the waiata Māori video music series The Barber Shop Sessions featuring rangatahi from Te Tai Tokerau | Photo Tai Huri Films

**Above right:** Jojo Edmonds and Te Awa Neumann learn taonga pūoro at Wānanga Tuatahi, Waiwhatawhata Marae, Hokianga. Toi Ngāpuhi, Tai o Hī Tai o Hā Wānanga Toi Series 2021 | Photo Bethany Edmonds

**Right:** Anika Moa entertaining young audiences in Tōtara North at Hullabaloo - Children's Arts Festival | Photo Claire Gordon, Flash Gordon Photography and Jacman Entertainment

**Left:** Tamariki from Mōtatau School at Te Pū o Te Wheke





Priority 6  
Remove barriers to access

Why?

We want to increase access to the arts and creativity for people who experience barriers to participation. People of all cultures, ages and abilities should have equal access to creative and cultural activities.

The cost of participating in creative and cultural activities can be prohibitive for many of our people. Half of the Far North’s population lives in the highest areas of deprivation.<sup>28</sup>

Northland has one of the highest rates of disability in the country, which is likely to increase as our population ages. By 2043, it is estimated that 31% of our population will be aged 65+.<sup>29</sup>

Participating in creative activities can support health outcomes, bringing benefits for mental health, physical rehabilitation, and treating chronic and age-related conditions. ‘Creative Ageing’ harnesses the physical, mental and social wellbeing benefits of engaging with the arts and tackles social issues such as isolation and loneliness.

Technology is transforming the ways we participate in and engage with arts and cultural activities. Eliminating the ‘digital divide’ in our district is also necessary to remove the barrier to digital participation.

Actions

- 6.1 Support free and low-cost events and programming through Community Board, Creative Communities, and Events funding.
- 6.2 Build the capability of our libraries to offer free creative and cultural programming - aim to increase the number of attendees at library events and programmes by 5% annually.
- 6.3 Continue to upgrade Council facilities, including community halls, libraries, parks and reserves, to ensure that people with access needs can participate in creative and cultural activities.
- 6.4 Advocate for more arts therapy programmes that support community wellbeing in the Far North.
- 6.5 Continue advocating for 100% digital connectivity in our district to enable isolated communities to participate and engage in creative and cultural activities digitally.
- 6.6 Ensure that all of our district’s diverse cultures feel supported to showcase their creativity and share their cultural traditions e.g., celebrate Diwali and the Chinese New Year at our libraries and community facilities.
- 6.7 Ensure that our rainbow communities have opportunities and safe spaces to connect creatively.

“Working with your hands and being creative changes the way your mind is wired to the positive. While your hands are busy, conversation and openness can come. Art can heal quietly.”

Gladys Caolo - mental health worker, potter

28- Understanding the Landscape of Auckland & Northland: An Evidence Review Written by the Centre for Social Impact 2018 p6  
29 - Far North 2100 p14





## Priority 7

### Build our promotion of arts, culture and heritage

#### Why?

The Far North is alive with creativity, but a lack of clear and coordinated communication means that people often find out about events, creative programmes and activities after they have happened. Young people, in particular, say they are unaware of what arts and cultural activities are happening.

Many arts organisations and individual creatives lack the resources to pay for advertising to promote their work and events.

A more cohesive approach to communicating the creativity in our district will enable greater participation.

Council will actively champion the value of arts, culture and creativity in our district and take every opportunity to showcase, celebrate and promote local talent and success.

#### Actions

##### 7.1

Explore ways to build our district's promotion of arts, cultural and creative events, programmes and practitioners (ensuring that existing resources are utilised, leveraged and not duplicated or competing).

##### 7.2

Investigate the feasibility of creating a 'go-to' online hub for arts, culture and heritage in the Far North that includes:

- an inventory of our arts, culture and heritage practitioners, resources and places
- links to event calendars, learning opportunities, and resources for creative practitioners
- 'Far North stories', with links to community websites that tell local stories and apps that offer GPS-triggered audio tours telling the stories of taonga and historic sites.

## Whakahaumanutanga Revitalisation

### Arts, culture and heritage revitalise our public spaces and infrastructure

Arts, culture and creativity are powerful tools for community renewal and revitalisation, which can be used to change the energy of our communities, turning neglected and run-down places into welcoming, vibrant spaces filled with life, music, theatre, emotion and wairua.

The arts improve the built environment, enhance social cohesion and decrease levels of violent crime, leading to safer places.<sup>30</sup>

Public art, festivals and events transform public spaces, inject vibrancy and connect disparate community groups.<sup>31</sup>

Creative placemaking harnesses the existing strengths of our communities. It highlights community culture and identity and refines the narrative of a place. Community-centred creative placemaking can offer healing, hope and inspiration - it stimulates neighbourhood pride.<sup>32</sup>

30- What is the evidence on the role of the arts in improving health and well-being? A scoping review. World Health Organisation 2019 p 11

31 - Valuing the Arts, Ministry for Culture & Heritage Manatū Taonga (NZ)2022 p32

32 - Center for Community Progress, Creative Placemaking Progress Points 2022

Kaitiāia, Awanui and Ahipara have been transformed by more than 80 infrastructure, art and placemaking plans completed by the community-led, multi award-winning Te Hiku o Te Ika Open Spaces Revitalisation Project. Awanui was named Most Beautiful Tiny Town in the 2023 Keep NZ Beautiful Awards.



Oromāhoe School Light Festival, Matariki  
Photo Mark Russell (Renegade Peach) and Jacman Entertainment





## Priority 8

### Support our communities to revitalise their public spaces

#### Why?

We want to support our people to develop a creative vision for their communities that reflects their identity and stories.

It's about bringing fun, magic and wairua into communal spaces so that people want to spend time there, connecting with others.

We want our people to be proud of their towns and public spaces, so they feel more connected to them and want to protect and look after them. There is evidence, for example, that public art can deter tagging and graffiti.

33- Place : 29 secrets to creating extraordinary public place Edition 2, David Engwicht & Jodi Stojanov, 2015 p15 33 Revitalising our communal spaces Bringing colour to the streets of Kawakawa

#### Actions

- 8.1** Support our communities, including mana whenua, youth, artists, local organisations and businesses to collectively develop a creative vision for their neighbourhood.
- 8.2** Engage local artists to transform uninspiring spaces in colourful, creative ways that reflect the unique identity and stories of the neighbourhood.
- 8.3** Encourage and enable communities to use public spaces for music, busking, art-making, street theatre and craft markets.
- 8.4** Engage youth-led community art projects to target graffiti hot-spots.

**“Placemaking is the art of creating memorable experiences that are potentially transformative.”**

David Engwicht, placemaker <sup>33</sup>



### Revitalising our communal spaces

**“Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.”**

‘Creative Placemaking’, Markusen Economic Research Services and Metris Arts Consulting, 2010<sup>3</sup>

**Top left:** Paihia has completed over 20 placemaking projects, earning them a ‘community of the year’ award.

**Top right:** Paihia’s community working with master placemaker David Engwicht to revitalise their public spaces

**Above:** Taitamariki were actively involved in a project to revitalise the Kerikeri Domain and skate park. Youth were encouraged through art, design and storytelling to explore concepts that would uplift the face, mana and mauri of their public spaces.

**Left:** Kohokohu has created its own community plan with the vision: “Kohukohu, a community that supports, empowers and celebrates our people – hapū/iwi and tauīwi – our diverse cultures, skills, arts and heritage; and our strong desire for freedom and selfdetermination.”

**Below left:** Kāretu School’s conservation-inspired mural project won a Keep New Zealand Beautiful award and is a much-photographed local landmark.

**Below right:** An art project designed to discourage tagging at Forest Pools picnic area.



Music and dance in Kerikeri Domain for Upsurge Festival  
Photo Claire Gordon, Flash Gordon Photography



Priority 9

Integrate culture and creativity into our infrastructure and facilities

Why?

Integrating creativity and culture into the design of our streets, parks, bridges, service facilities, housing and other new assets has the potential to uplift and revitalise our public spaces and utilities.

There is evidence that public art initiatives can increase the use of public spaces and encourage a sense of ownership and community pride.<sup>34</sup>

We want to ensure that arts, culture and creativity are a central component, not an afterthought, when developing infrastructure. Artistic and cultural values should be considered alongside function, cost, sustainability and environmental impact, and artists should be involved in the planning from the start.

Bottom left: Kawakawa's toilets, designed by internationally-acclaimed artist Friedensreich Hundertwasser have been listed as a Category 1 historic place. The toilets are an example of how public facilities can be transformed into works of art. They are a major tourist attraction, drawing a reported million visitors annually | Photo Northland NZ

Bottom right: A waharoa | gateway represents the many rangatira | chiefs of Kororāreka | Russell, where Ngare Raumati held mana whenua 600 years before Cook arrived

Actions

- 9.1 Explore options for including art and design elements in council infrastructure projects.
- 9.2 Consider Māori design based on te ao Māori principles when building new Council facilities and work with mana whenua to include mātauranga Māori and stories in council infrastructure projects, where appropriate.
- 9.3 Investigate establishing a new fund to support public art that celebrates our communities' distinct identities and enhances residents' sense of place.
- 9.4 Ensure there are funds available to maintain and conserve Council-commissioned public artworks (e.g., art commissioned as part of the Kerikeri Domain and Te Hiku Revitalisation projects) and work with communities to create conservation plans for community-led public art projects in the public spaces Council owns and manages.

34 - Kakano: A review of the Henderson Youth Art Project to determine its effectiveness in engaging disenfranchised young people in further education, Kakano Youth Arts Collective (NZ)2016 p23

Whakamaru Protection

We value and protect our heritage and have opportunities to learn about it

The Far North's heritage is central to our identity. It connects us to the whenua, each other, and our ancestors. It enriches our lives by teaching and inspiring us. It can also sustain us through tourism.

'Te ira tangata – our rich heritage and diversity is respected and celebrated.'

Far North District Council's Long Term Plan 2021-2023

Protecting and conserving our district's heritage resources for current and future generations is an investment in our district's social, cultural, environmental and economic wellbeing. The Resource Management Act (RMA) requires the Far North District Council to ensure that historic heritage is managed sustainably.

Council recognises that Māori are the kaitiaki | carers of their natural, cultural and historic heritage, as recognised in Article 2 of the Treaty of Waitangi. Council is committed to supporting the kaitiakitanga | guardianship of iwi, hapū and whānau.

Council will work in partnership with tangata whenua and organisations tasked with protecting heritage, such as Heritage New Zealand and the Department of Conservation, to research, identify and give formal recognition to more of our district's heritage resources to ensure their long-term protection. This includes building our knowledge and protection of cultural landscapes and sites of customary value.

Top: Ruapekapeka Pā, New Zealand's best preserved land war battlefield | Photo Northland NZ  
Middle: Christ Church, Kororāreka | Russell - New Zealand's oldest surviving church | Photo David Kirkland, Northland NZ  
Bottom right: Kororipo Heritage Park is culturally and historically one of the most important sites in Aotearoa New Zealand | Photo Northland NZ





# Priority 10

## Identify and protect more of our district's heritage resources

### Why?

Northland's Conservation Management Plan identifies the biggest threats to heritage values as natural forces, ignorance of their values or their protection by law, a lack of knowledge about their precise location, land developments and loss of knowledge.<sup>35</sup>

The Far North District Plan is used to identify and protect heritage resources. It includes schedules of historic sites, buildings and objects, sites of cultural significance to Māori (including wāhi tapu, urupā, pā sites, sacred awa, historic and Māori reserves, marae, maunga tapu and taonga islands), registered archaeological sites, notable trees and heritage overlay areas where there are significant clusters of historic heritage (Kerikeri, Kohukohu, Kororāreka Russell, Mangōnui and Rangitoto Peninsula, Paihia, Rangihoua, Rāwene and Te Waimate).

Council acknowledges the need to build deeper trust and make it clearer to communities the importance of and process for scheduling heritage resources in the District Plan. Council is committed to working with our communities, iwi and hapū to identify more of our heritage resources in order to protect them.

35 - Conservation Management Strategy 107B Northland 2014-2024, Volume I, p24

**The Ōruru Valley** is a site of considerable significance due to its exceptionally intact archaeological landscape. There are hundreds of archaeological sites in the valley and more pa sites than the whole of the South Island. Currently, less than 1% of the total recorded archaeological sites in the valley are scheduled within the Operative District Plan. Te Paatu ki Kauhanga Trust Board, Far North District Council and Heritage New Zealand are seeking funding to collaborate to record the information, in order to better protect the Ōruru Valley as a cultural landscape. The pilot project will play an important role to inform and guide the approach to the future District-wide assessment of sites and areas of significance to Māori in collaboration with tangata whenua.

### Actions

- 10.1** Aim to strengthen relationships between mana whenua, heritage groups, the wider council family and community to enable stronger heritage and cultural landscape outcomes.
- 10.2** Investigate the appointment of a Heritage Officer to support heritage processes and outcomes.
- 10.3** Encourage research, support and funding to widen our knowledge of the district's heritage resources to enable their identification and better protection through regulatory and non regulatory processes.
- 10.4** Work towards increasing our recognition of tangata whenua values and cultural heritage, including cultural landscapes, as part of the development of the Open Spaces Strategy and within the District Plan framework (subject to RMA and Local Government Reform).
- 10.5** Work with mana whenua to grow our understanding of the cultural heritage values of reserves and parks that are currently managed by the Council, and explore the possibility of telling the stories of those places.
- 10.6** Explore ways to assist private owners of built heritage resources to preserve their heritage values (e.g., re-instate the heritage fund, relief/waiving of consent fees, provision of free expert advice).
- 10.7** Partner with tangata whenua, the Department of Conservation, Heritage New Zealand, communities and the tourism and recreation sectors to develop joint long-term regional destination management plans for visitor experiences, facilities, infrastructure and transport to heritage sites.



### Discovering our heritage

**Top right and left:** Kaikohe's Pioneer Village has a collection of 30,000 items gifted by the community and 22 heritage buildings, including the oldest court house in the country, built to be part of the rūnanga system of local government. The village regularly hosts community events and education outreach programmes to engage people with their past.

**Above:** Stuart Park, Heritage New Zealand's former Northland Manager shares the stories of interesting characters from different backgrounds and time periods who 'Came to Kerikeri' in one of Procter Library's Monthly Heritage Talks.

**Below right:** Discovering the art of tintype photography at Te Ahu Museum during Far North Heritage Week.

**Below left:** Rediscovery is the Far North District Libraries' Recollect website. It is a database providing digital access to heritage photos, documents, maps and related ephemera capturing the Far North District's past.

**Bottom photos:** The Bay of Islands Pastoral & Industrial Show, held in the historic Waimate North Showgrounds, is the oldest agricultural Show in New Zealand.





# Priority 11

## Support opportunities for our people to learn about our heritage

### Why?

Enriching experiences of connecting with our heritage make us more likely to become advocates for the protection of natural, cultural and historic heritage.<sup>36</sup>

Much Māori land-based, built heritage, and archaeology has been damaged or destroyed over the past 150 years due to a lack of understanding of their cultural significance.

We want to improve our communities' understanding of our district's heritage resources when they visit physical sites and by offering learning experiences through our libraries, museums, digital archives, events and experiences.

Council recognises that some information about places, spaces and sites is highly sensitive and we will be guided by mana whenua as to what information can be made public.

36 - Department of Conservation Heritage and Visitor Strategy He Rautaki Taonga Tuku Iho, Manuhiri Tūārangī hoki p20



### Actions

- 11.1** Support projects that tell the human stories and explain the cultural significance of the heritage sites, buildings, objects and areas in our district, including those scheduled in the District Plan.
- 11.2** Support iwi, hapū and whānau as kaitiakitanga | guardians of their mātauranga | knowledge and tukuihotanga | cultural property, heritage - support events and programmes that share this knowledge and grow understanding.
- 11.3** Work to grow the community's understanding of the importance of preserving heritage e.g., education opportunities for landowners and developers, more community engagement with residents living in heritage precincts and heritage properties.
- 11.4** Expand and promote Rediscovery: the Far North District Libraries Recollect website which offers digital access to heritage material to preserve it for future generations.
- 11.5** Support the growth of the digital collections of our district's museums to enable wider access to their taonga.
- 11.6** Continue to support and advocate for the district's many community-led local heritage preservation and museum initiatives (e.g., Kaikohe Pioneer Village, The Bay of Islands Vintage Railway Trust and others).
- 11.7** Continue to support and promote events that allow people to engage with and celebrate our history and heritage e.g. Far North Heritage Week, run by Te Ahu Museum.
- 11.8** Explore ways to connect art, culture and heritage and bring heritage spaces to life e.g. creative residencies, galleries and events in heritage spaces.

**Right:** Te Ahurea in Kerikeri is an interactive pā site and experiential living and learning centre for Māori culture and heritage that shares cultural and historic mātauranga | Photo Claire Gordon, Flash Gordon Photography

**Left:** Te Ahu Museum collects, cares for and keeps alive the precious histories and stories of Te Hiku o Te Ika. The museum has more than 10,000 items, but not enough space to show them all, so the museum is embarking on a massive digitisation project to make its collection items available online.





Priority 12  
Advocate for the repatriation  
of cultural artefacts | taonga to the Far North

Why?

Taonga are important and enduring symbols of Māori identity and repatriating cultural taonga can be a powerful tool for reconnecting and revitalising communities.<sup>37</sup>

Many of our district's taonga are currently held in collections in other parts of New Zealand or internationally.

Council is committed to supporting projects that aim to repatriate cultural taonga to the Far North district and investigating new ways to store these treasures safely.

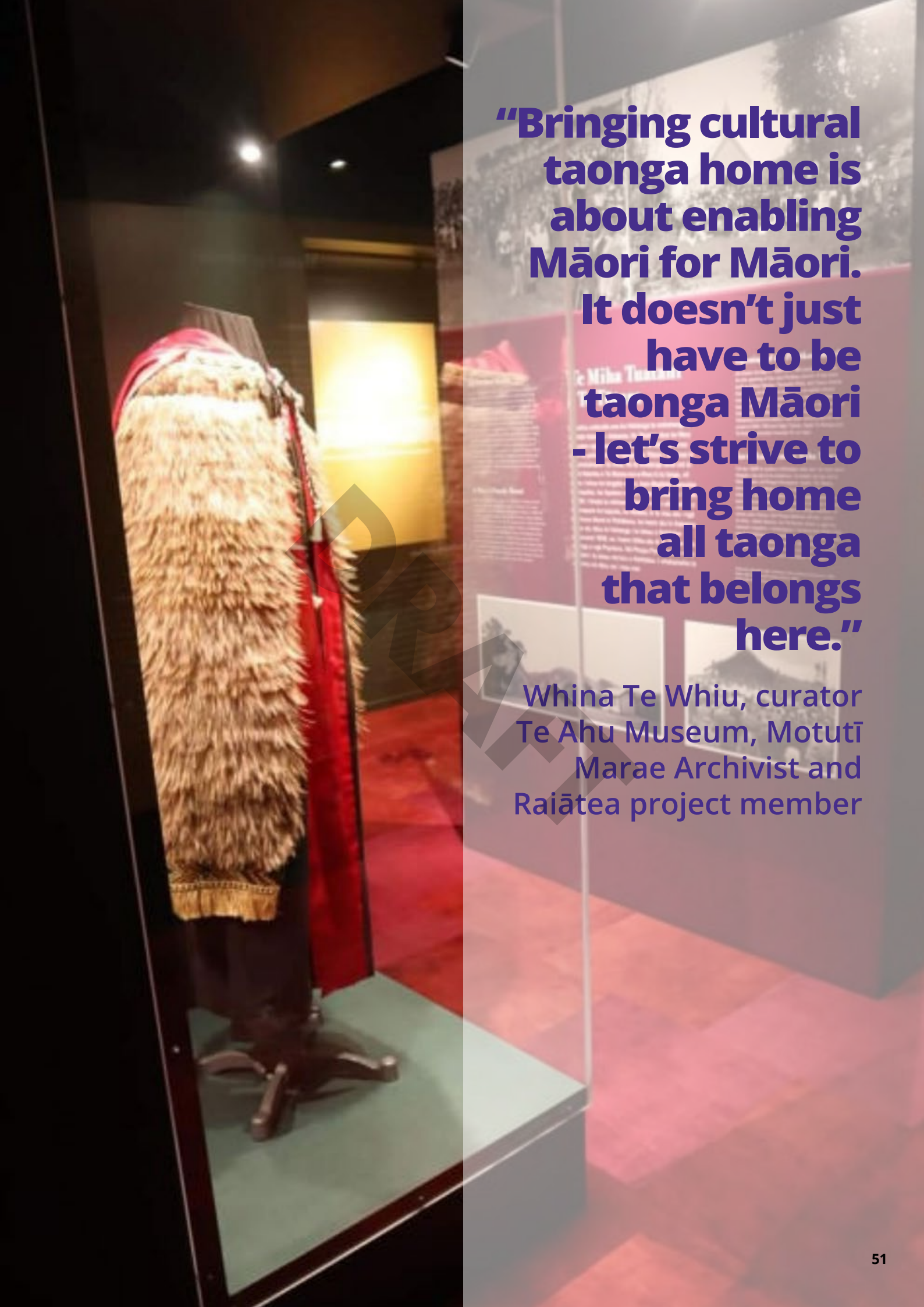
37 - He Mana Taonga, He Mana Tangata: Māori Taonga And The Politics Of Māori Tribal Identity And Development by Arapata Tamati Hakiwai p 19 & 24

**Below and right:** Raiātea Resource Centre is Aotearoa's first tribally controlled purpose-built whare taonga. Based at Motutū (Tamatea) Marae in the Hokianga, Raiātea is solely managed by a collective of hapū under the banner of Ngāti Tamatea. Raiātea holds over 10,000 items including Māori artefacts gifted to the late Pā Henare Tate such as carvings, tukutuku panels, cloaks and taonga pūoro (traditional musical instruments). Raiātea will allow Ngāti Tamatea to manage their collections to express, discover, articulate and fulfill kaitiakitanga of the physical, intellectual and spiritual care of taonga. Raiātea is a hapū space with cultural practices taking precedence over museum practices.



Actions

- 12.1** Advocate on behalf of projects led by our museums (including iwi managed whare taonga) that aim to repatriate cultural artefacts | tāonga to the district.
- 12.2** Support mana whenua to create marae-based or iwi/hapū-led museums that are managed by the descendants of the taonga on their own ancestral lands.
- 12.3** Where iwi and hapū do not have the space or resources to care for their taonga, investigate new ways to safely store and display taonga - e.g., at Te Ahu Museum, retro-fitting library buildings with spaces for taonga, or explore the possibility of creating a regional museum/gallery.
- 12.4** Support projects that engage young people to document and research cultural taonga from the Far North that is located elsewhere.



“Bringing cultural taonga home is about enabling Māori for Māori. It doesn’t just have to be taonga Māori - let’s strive to bring home all taonga that belongs here.”

Whina Te Whiu, curator Te Ahu Museum, Motutū Marae Archivist and Raiātea project member



## Priority 13

### Build the capacity and sustainability of our creative sector

#### Why?

A growing number of our people work in the arts. The Far North is one of the largest movers in the Infometrics Creativity Index, which measures the number of people employed in the arts and creative sector. In the last decade, we have jumped from 23rd place to 14th.<sup>38</sup> More people work in the arts and creative sector in Northland than in Nelson, Hawkes Bay or Taranaki.<sup>39</sup>

We want to support the artists and creatives who already live in the Far North, and attract more creative practitioners and artists to our area.

Our creative professionals are immensely talented and capable, but face many challenges in attaining sustainable careers. Those who work in the arts and creative industries are more likely to be selfemployed than workers in New Zealand as a whole.<sup>40</sup>

Many work in silos and lack the time, resources, or skills to apply for funding, market their work, or run creative businesses. The 'funding treadmill' is seen as relentless, unpredictable and unsustainable. Event organisers creating, developing, and investing time and money into events want support to maximise their creativity and promote their events.

Ensuring that our district's infrastructure, roading, internet and power are fit for purpose is also important for artists who run home studios. More systemic support, advocacy, networking, collaboration and capability-building opportunities will help our creative sector become stronger and more sustainable.

Cross-agency collaboration with other sectors such as housing, health, education, conservation and the environment could open up cross-agency funding opportunities to increase the sustainability of our creative sector.

#### Actions

##### 13.1

Investigate assigning a council staff member to support, connect and advocate for creativity and culture within the Council and the community.

##### 13.2

Work alongside organisations such as Creative Northland and Toi Ngāpuhi to support and facilitate collaboration, networking and professional development opportunities to build the capability of the sector, e.g.,

- support workshops in funding, marketing, digital and creative business skills
- explore ways to offer internships, residencies, mentoring/succession planning
- grow connections with other sectors such as business, health, education, justice and the environment

##### 13.3

Review existing pūtea | funding for arts, culture and heritage in the Far North:

- align our existing funds to the priorities outlined in Toi Mana
- ensure funding information and processes are inclusive, accessible and equitable
- continue to support arts and creative groups applying for Council and other non-Council funding
- explore the creation of potential new funds e.g., for marae as creative spaces, a public art fund, a heritage fund
- consider multi-year funding options to give more security in planning annual events/festivals
- continue to actively apply for central government and other funding to support the Far North's arts, culture and heritage
- advocate for greater investment in regional and local arts, culture and heritage by central government.

##### 13.4

Explore cross-agency collaboration, facilitate connections between the creative sector and other sectors, and explore ways to collectively fund projects through partnerships

##### 13.5

Build the capacity of our events sector by supporting initiatives that train locals to work in event crewing and production roles e.g., security, construction, sound, audio visual, traffic management, videography and promotion.

## Pitomata auaha, Ahurea Hoki

### Creative & cultural potential

#### *The Far North is reaching its creative and cultural potential*

Arts, culture and creativity are central to a thriving Far North District. There is enormous untapped potential to grow these sectors, particularly creative, cultural and heritage tourism, to boost our district's economy.

We want our district to be renowned as a place where the cultural and creative landscape is vibrant and filled with passionate makers and creators, practitioners and participants.

We want to be a district that values and supports its creative communities by nurturing local, emerging and indigenous talent and fostering excellence. We want to be known as a leading cultural, creative and heritage tourism destination.

We want to activate and unleash our creative potential to create new opportunities so that we all flourish.

By supporting our arts, culture and heritage we can harness the significant economic development role that these sectors can play in the Far North.

**Middle:** Creative Northland provides advocacy, funding, capability-building and leadership to develop the Far North's arts, heritage and cultural sector. The organisation offers free services advice, a financial umbrella service, professional development, and programming with and for the community. Creative Northland's professional business development support helped Te Pū o Te Wheke Community Gallery and Arts Trust to secure funding support from the Manatū Taonga Ministry of Heritage and Culture

**Below:** Matariki Pewhairangi is a collaborative, multi-disciplinary festival to celebrate Puanga Matariki. Photo Mark Russell (Renegade Peach) and Jacman Entertainment

"It would be great to have a local, creative hub to learn about marketing and business skills to help me promote my art."

Artist Anne Hui at her studio in the old Kaikohe Dairy Factory.



38 - <https://www.infometrics.co.nz/article/2022-05-new-zealands-most-creativity-> in-2021 39 - 2023 Sector profile Arts and Creative Sector, Infometrics, P3 40 - 2023 Sector profile Arts and Creative Sector, Infometrics, P 8



Priority 14

Explore ways to grow the Far North District's creative economy Why?

Why?

The arts and creative sector generated \$16.3 billion in GDP in 2023, with 117,517 jobs. <sup>42</sup> Between 2000 and 2021, the economic contribution of the arts and creative sector more than doubled (+121%), outstripping the economy as a whole. <sup>42</sup>

In 2023, GDP growth was 6.5% for the Māori arts and creative sector (compared to 2.9% growth for the total economy <sup>43</sup>) and the Māori arts and creative sector contributed over \$1.05 billion to New Zealand's GDP between March 2020 and March 2021. <sup>44</sup>

We are committed to exploring sustainable ways to grow the Far North's creative economy to help our district flourish. The Ministry of Business, Innovation and Employment says the New Zealand screen industry brings direct and indirect economic benefits to the sector and New Zealand's wider economy. The Ministry for Culture and Heritage suggests councils work with the film and broadcasting sectors to encourage filming in, and promotion of, their areas. "Through film and broadcasting we experience and showcase ourselves and others." <sup>45</sup>

The Far North's proximity to Auckland means we are in a prime position to attract large-scale television and film productions. Harnessing our spectacular scenery and legendary manaakitanga offers a unique point of difference.

The increase in remote working and the lure of our lifestyle means we are well-placed to attract boutique creative tech companies (e.g., those creating visual effects or sound design). Improving connectivity will be essential to attract creative tech businesses and grow our creative economy.

Music concerts and festivals can also generate significant income for the regions. The 2021 Six60 concert at Waitangi attracted 14,000 people and involved a crew of 650 people behind the scenes. Local workers, accommodation, restaurants, and attractions all benefitted.

41 - 2023 Sector profile Arts and Creative Sector, Infometrics, p2-3  
42 - Manatū Taonga Long-Term Insights Briefing 2022 p6  
43 - Arts and Creative Sector Profile 2023 Infometrics report summary , Ministry for Culture & Heritage 44 - Manatū Taonga Long-Term Insights Briefing 2022 p21  
45 - Ministry of Culture and Heritage - Cultural Wellbeing, What is it? p30 41 42 Actions  
45 The story of Far North mother and son 'James & Isey' by Florian Habicht is one of ew Zealand's most successful documentaries of all time | Photo Florian Habicht

Actions

- 14.1
- Explore ways to grow the Far North's music concerts and festivals - support local promoters who use local crew and suppliers and who are working towards zero waste goals.
- 14.2
- Investigate the feasibility of attracting large-scale international film productions to our district to promote our area and benefit our wider economy.
- 14.3
- Explore ways to grow our local film industry, e.g., investigate building a sound stage on Council-owned land, which could incorporate a community training facility for young film-makers, actors and technicians to enable them to stay in the district.
- 14.4
- Explore ways to encourage creative tech companies to set up in the Far North.
- 14.5
- Support our district's community market culture, especially those that feature arts, crafts and performers (such as The Old Packhouse Market in Kerikeri, the Towai Makers Market and the Kohukohu Craft and Produce Market).
- 14.6
- Explore launching a 'Buy Far North Art' campaign to promote the work of our artists and creative practitioners. Priority 14 - Explore ways to grow the Far North District's creative economy



The story of Far North mother and son 'James & Isey' by Florian Habicht is one of New Zealand's most successful documentaries of all time | Photo Florian Habicht'



Priority 15  
Include creativity, culture and heritage as a key part  
of our destination development

Why?

Tourism is a key contributor to Taitokerau Northland's economy, contributing \$491.7m towards Northland's GDP in 2023 and employing 7,192 people in the Northland region.<sup>46</sup>

International research shows that arts can have a significant impact on tourism by attracting visitors, boosting the economy, offering yearround tourism and helping visitors understand different cultures.<sup>47</sup>

Harnessing our creativity, culture and heritage in tourism initiatives that are sustainable, respectful, and authentic has the potential to benefit our district.

The Taitokerau Northland Destination Management Plan 2021 recognises that Taitokerau Northland remains relatively undiscovered by domestic and international visitors and has room for intentional growth in the tourism sector.

The Far North has recently benefited from significant central government support to boost our cultural heritage offerings, including the new Manea Footprints of Kupe Cultural Centre in the Hokianga, Te Rau Aroha Museum within the Waitangi Treaty Grounds, Kupe Waka Centre in Aurere, Te Pakanga o Ōhaeawai Memorialisation to the Battle of Ōhaeawai and Te Ahurea interactive pā site in Kerikeri. These new sites will encourage visitors to explore more of our district.

It is vitally important that the economic benefits of cultural heritage tourism are reaped by the communities who have the right to tell the stories of their places. By supporting our communities to tell their own stories, showcase their creativity and talent, we can enrich our tourism for the benefit of our people.

Actions

- 15.1

Aligning with current regional marketing pillars (Subtropical Pathway, Contrasting Coastlines, Māori Living Today and Ancient Living Forests), build the Far North's profile as a creative, cultural and heritage destination.
- 15.2

Promote our district as the place to commemorate Waitangi Day and explore ways to grow our Matariki events and programming.
- 15.3

Building-up to the 200-year anniversary of the signing of Te Tiriti in 2040, explore a programme of events to mark significant interactions between Māori and Pākehā leading up to the signing of the Treaty that offer insights into their unique relationship and the origins of their partnership.
- 15.4

Put our artists and creatives on the map - create 'off-the-beaten track' art, culture and heritage trails that encourage locals and visitors to explore more of our district.
- 15.5

Work with iwi and organisations such as Te Puni Kōkiri to build the capability of our communities so that they can earn a sustainable income from their places and stories through cultural and heritage tourism.
- 15.6

Work with mana whenua, Northland Inc, Northland regional tourism organisations and trail trusts to enhance the heritage experiences and storytelling (physical and digital) on the district's walkways and cycleways (e.g., the Pou Herenga Tai-Twin Coast Cycle Trail, the Te Araroa Trail, Northland Journeys).
- 15.7

Ensure sustainability and environmental stewardship are central to our decision-making.

Right: Arahia Mahanga from Puhi Designs at Paihia200 Festival, bicentenary celebrations marking the arrival of the first Church missionaries, the establishment of the Paihia Mission Station and the beginnings of the relationship between Māori and Pākehā

“Visitors are increasingly seeking out experiences that have authentic connections to Māori culture and heritage, providing ever more opportunities for tangata whenua to share their stories and benefit from visitors.”

Department of Conservation Heritage and Visitor Strategy



Arahia Mahanga from Puhi Designs at Paihia200 Festival, bicentenary celebrations marking the arrival of the first Church missionaries, the establishment of the Paihia Mission Station and the beginnings of the relationship between Māori and Pākehā

46 - <https://www.northlandnz.com/business/key-industry-sectors/tourism/>  
47- Arts vital for the future of tourism , Creative New Zealand Jan 2019



# He aha te angitūtanga

## What is success?

- Art, culture and heritage are enriching our lives and improving our social, cultural, economic and environmental wellbeing
- Te reo Māori is flourishing in our district
- We know our history; we are telling our stories and we have a strong sense of identity and pride
- Ngā Toi Māori is supported and celebrated
- All of our people have opportunities to participate in creative and cultural activities
- Arts, culture and heritage revitalise our public spaces and infrastructure
- Our heritage is identified, protected and we have opportunities to learn about it
- Our arts, culture and heritage sectors are connected and supported
- Our creative communities are supported to realise their full potential
- Our creative economy is diversifying and growing
- Creative, cultural and heritage tourism is thriving and benefiting our people and our district Te Hiku Revitalisation Project,

# Te Anga Whakamua

## What Next?

Toi Mana Arts, Culture and Heritage Strategy is the start of a journey towards deeper partnerships, greater communication and collaboration.

Achieving the goals, priorities and actions outlined in Toi Mana will involve strong partnerships with iwi, hapū, our arts, culture and heritage sectors and our creative communities.

Following the adoption of this strategy, Council will set up an Arts, Culture and Heritage working group. The first priority of this working group will be to create a Toi Mana Implementation Plan. This process will further develop the proposed actions outlined in Toi Mana. The intention is that Toi Mana will be resourced through the Far North District Council's Annual and Long Term Plans.

Toi Mana is a living document that will be reviewed and updated every three years in response to the community and sectors' evolving needs and ambitions.

*Council would like to thank the many voices who have contributed to the development of Toi Mana. We want everyone to continue the kōrero | conversations and help us strengthen and grow the mana of arts, culture and heritage in the Far North.*



