

He Rautaki Toi ā Rohe o Kaipara

An Arts, Culture and Heritage
Strategy for the Kaipara District

2022-2032



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Photo: Dargaville Wearable Arts

OUR VISION

The Kaipara District is an attractive place to live and create - where our local heritage, culture and creativity is valued and reflected in our communities.

Foreword from Kaipara Mayor



Flourishing creativity is a hallmark of a great society. Kaipara District has in this document, for the first time, a strategy for celebrating and growing the arts, creative and heritage parts of what characterises Kaipara. This has been a long time coming and has been made possible through the work of Creative Northland funded by a grant from Creative New Zealand.

There is a definite Kaipara District flavour to this work, and that is entirely as it should be because the creative sector of a place is at the core of what characterises people and place. Our particular Kaipara flavour of creativity is represented here.

For myself, I reflect that my official involvement with Kaipara District Council is “book-ended” with the creative sector. In the late 1990s I was a member of the Kaipara Creative Communities Committee of the Council, distributing grants to local arts groups, and now 25 years later one of our Council’s final decisions with me as Mayor is to adopt this strategy. Neat! As a long-term champion for Kaipara creativity, I am delighted to celebrate how far the arts in Kaipara District have come in that time.

More importantly, this strategy ahead builds on the shoulders of the great artists who have gone before; many of whom are acknowledged here. Thank you to everyone who has contributed to this work, from the funders and researchers, to the generous Kaipara artists of all ages whose ideas for developing their own sector are captured here.

Here the creative sector in Kaipara District is in great shape for adding to the “Kaipara Te Oranganui” promise of abundant wellbeing of the District’s brand. New ways to dream are here - let them flourish.

Ngā mihi nui
Dr. Jason Smith

A message from Creative Northland



Arts, Culture and Heritage are not a ‘nice to have’ - they are an essential part of our community’s identity. Individuals and art organisations all use creativity and innovation to bring new ideas and thinking to the forefront, to build experiences, participation and cultural well-being.

The development of this strategy is a great example of forward thinking. I’m delighted Creative Northland has been able to partner with Kaipara District Council to create this strategy to build on the legacy of the past while responding to new ideas about art, storytelling, interpretation and cultural expression.

For any strategy to succeed, it needs buy-in and investment. It will require mana whenua, public/private partnerships, and a commitment by those in the creative sector to take the lead in turning our part of the world into one that stands out creatively and culturally. A good point to remember is creative expression has the power to improve well-being by helping us understand ourselves and shifting perspectives that reinforce positive behaviors.

I wish to congratulate the Creative Northland team for creating this inaugural arts, culture and heritage strategy for the Kaipara District. It is certainly a huge milestone for all parties involved and a wonderful example of community leadership.

Ngā mihi mahana kia koutou katoa
Philip Alexander Crawford (Chair)

Introduction | Kupu Whakataki

The arts are essential in Kaipara, whether expressed through painting, clay, writing, spoken word, film, song, dance, or photography, or any other artistic venture.

An appreciation of heritage and culture continues through the upkeep and installation of physical memorials; in ceremonies and re-enactments; museum collections; and through shared historical and personal accounts.

Creativity, culture, and heritage travels quickly in the contemporary age. Whether it is saving and restoring 'The Daring' schooner in Mangawhai, or writing one's fifth novel in a peaceful bungalow near Kaiwaka, what is nurtured and appreciated here can be shared with the world.

The Kaipara has a wealth of heritage that contributes to its economic, social and cultural well-being, and this needs to be recognised through the Long Term and District Plans.

Insufficient protection of heritage resources results in cultural, social, environmental and economic costs to our communities.

A number of our historic buildings, objects, trees, archaeological sites, cultural heritage and sites of cultural significance to Māori tell our story and have either not yet been identified or are not adequately protected. Consequently, they are either being damaged or lost.

Through this strategy in partnership with Council we want to achieve a vibrant creative ecology where collaborators, enablers and partnerships thrive, where connections are made between creators from diverse backgrounds, new ventures can start up, and collaborative clusters and hubs can form.

The Strategy sets a vision where the creative sector and its industries are part of our everyday lives, valued for the distinctively Kaipara story that can be told from our past and our present, and making a valuable contribution to Kaipara's future creative economy.



About this strategy | Mō tenei Rautaki



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Photo: Kumarani

This strategy sets out the vision, goals and objectives of what the partners; Kaipara District Council, Creative Northland and the creative sector want to achieve. It also sets out how to get there via the action plan, where another level of detail sets out the yearly business objectives.

This is the first time that Kaipara will have had such a strategy. The Council has worked with many artists in the past and supports events and heritage infrastructure.

Some people see arts and culture as the icing on the cake and think the Council should just focus on the basics. If we focus on delivering the basics and plan how we can include art and culture into our work right from the start, we can achieve both.

Kaipara has a mix of older established communities and very new communities but one thing that is a common thread is a belief that art, culture and heritage is at the heart of communities and that people who live in Kaipara have a sense of 'place' that comes through in their creativity by the way of writing, painting, weaving, music-making, theatre, film, dance, festivals, jewellery-making and every other kind of artistic and cultural endeavour.

A statement that was made during consultation and well supported at hui was 'let the local communities drive things but give them the support they need'.



Responsibility for the Strategy

The responsibility for this strategy is one of partnership. Councillors have oversight from a fiduciary perspective and Council's Executive Leadership team have oversight of the strategic delivery and action plan. The implementation of the goals as outlined in the high-level action plan sits with Creative Northland, along with various individual stakeholders, community groups, art organisations and Ngā Toi Māori sector.

Creative Northland's Creative Advisor will provide the link to connect, collaborate and partner with the community in this space. The importance of facilitation, enabling, empowering and partnership approach to the arts culture and heritage sector is crucial since so much of the activity is community-driven.

The presence of Toi Ngāpuhi where relevant and appropriate in relation to this Arts, Culture and Heritage may take a greater role in the development of Maori Creative practice for Te Tai Tokerau.

A strategy for arts, culture and heritage will contribute not only to Kaipara people sharing a journey through creativity but it will improve hauora in our communities, improve social cohesion, create employment and contribute to the economy of the region.




Photo: Dargaville Wearable Arts

Cultural Landscape | Te Kaipara te Orangānui a Rohe

In the Kaipara district, there are numerous groups, societies, organisations, and innovative individuals, that reveal an essential need to flourish in the arts, and to reflect on surroundings, historical events, and ancestral knowledge.

This overview is partly 'broad-brush', to use a painter's term, but many crisp details are included which manifests according to historical, cultural, social and environmental factors.

Today, restful harbours belie earlier busy scenes of water transport, punts pulled ashore, and the movements and noise of the timber and kauri gum industry and associated shipping.

In the richly-endowed museums in Dargaville, Matakōhe or Mangawhai, fascinating details are revealed of towns, shops, commerce, technologies, boat-construction, shops, schools, homes, clothes, furniture, and the decorative arts.

Sense of place

Sustained periods of economic activity encouraged the development of communities, churches, wharves, and amenity buildings. The hard-working residents of Kaipara enjoyed group entertainments, such as fairs, horse-racing, church events, concerts, dances, regattas, and beach picnics. Annual events such as the Pahi Regatta, would see people

travelling from various settlements such as Port Albert, Mahurangi, Kaiwaka, Wairoa, and Waipu, as a day of sports on the water would be followed by a programme of music, singing, solo instrumentals and dancing.

Many collective, community pursuits in Kaipara's history have had a creative dimension such as the Paparua A&P and The Northern Wairoa Agricultural and Pastoral Association. The A&P show often included exhibitions of art, woodwork, and applied art within a festival atmosphere.

The Paparua Athletic Sports Day, an annual event, was held under the auspices of the Paparua Brass Band. In 1882 it was quoted in the local rag, 'The day's amusement closed with a concert and dance in the Paparua Hall'. The Paparua Brass Band and other ensembles provided entertainment and tunes to many country events. One event in 1883 was described as the time 'North Kaipara puts her holiday clothes on.'

Music and Theatre

There is ample evidence that music and theatre has added vibrancy to this community, strengthening connection with others, and has boosted the physical and emotional health of older participants.

Dargaville Little Theatre (DLT) has roots back to the early 1900s when the society was first formed and rehearsals took place at members' homes.

Their first shows were held in the Northern Wairoa War Memorial Hall and other halls around the district.

In 1963 DLT was incorporated, in 1981 they bought the former Mititai Masonic Lodge for use as a theatre. The epic undertaking of barging the lodge up the Wairoa River to its new home on Victoria Street extension is still spoken about in the community today.

In the mid '50s Paparua Drama Club would become The Otamatea Repertory Theatre (ORT) and much later Maungaturoto Entertainment Group would merge with ORT. Performances took place in Maungaturoto, creating an artistic outlet for those young and old. Its rehearsal space used to be in a builder's shed prior to completing its own theater in 1983 - the Kennaway Auditorium. Over time, this space has produced light musicals, original pantomimes, variety shows, comedies and grown operatic and artistic talent.

One of the Kaipara's music talents was Dargaville-born and world-acclaimed accordionist Kevin Friedrich who in 2002 with the Auckland Symphony Orchestra gave a tribute concert to the memory of Jenny Cocurullo, lifetime accordion and arts supporter. Friedrich performed 'Gem of the Kaipara', written by Gary Daverne. Several years later he would donate to the Dargaville Museum a remarkable accordion collection for display.

Museums

On 29 January 1962 the Otamatea Kauri and Pioneer Museum (Kauri Museum) opened. The vision of Merv Sterling and others to commemorate the Albertlander settlers' arrival in Port Albert, along with education on the machinations of the kauri timber and gum industries. Sterling's drive had huge ramifications for heritage education in Auckland: he donated a number of machines he had collected to the future Museum of Transport and Technology in Western Springs. In 2019 The Kauri Museum welcomed home a collection of Māori taongā – part of the original (Andrew) Rintoul Collection. Donated in 1968, the items had been on loan since 1925 to the Auckland War Memorial Museum.

The Dargaville Museum is similar, preserving historical buildings, objects, and ship wreckage from the Kaipara Harbour. This Museum evolved from the huge efforts of shipwreck researcher Noel Hilliam and other volunteers. In 1986, the then-Northern Wairoa Museum received a grant to extend its displays 'beyond a quarter of its displays'. Hilliam also saved part of New Zealand's wider dramatic history, when he retrieved the masts (and other items) of the bombed Greenpeace vessel that were otherwise destined for scrap. A talking point, they now overlook Dargaville and Northern Wairoa River.

Dalmatian Culture

The Harding Park site is a significant landmark home to the Aratapu library built in 1874, the adjacent Kaipara Vintage Machinery Club, and an installation of a replica working gum-digger camp featuring three shanty huts, camp cookhouse and laundry. The project was initiated by George Sutich, the descendant of a gumdigger, who grew up at Redhill and a former museum volunteer.

After his death, his family and the Dalmatian Social Club arranged for their donation, and on 20 March 2011, the gum-digger camp was celebrated in a public festival with kolo dancers, a tamburica orchestra, and gum scraping demonstrations.



Photo: The Kauri Museum

One of the district's few pieces of public art was installed by The Dalmatian Club in 1996. A bronze sculpture of a Dalmatian gum-digger stands opposite Orrs Pharmacy in Dargaville. The first Dalmatian emigree, Paval (or Paul) Lupis, had arrived in 1858 from a desperately poor country to dig in this foreign land for 'gold': for kauri gum. In 2008, The Club celebrated the 150th anniversary of Dalmatian and Croatian Settlement in New Zealand, with the unveiling of a headstone dedicated to Lupis at St Michael and All Angels Church, Hakaru.

Literature

Creative writing, too, has shared the Dalmatian experience. Amelia Batistich, born in Dargaville to settlers John Barbarich and Milka Matutinovichin, wrote many short stories on the hardships, prejudices, customs, heartbreak and achievements experienced by Dalmatian immigrants.

Around a hundred years ago, Jane Mander's novel 'The Story of a New Zealand River' of 1920 was published in New York. The novel was inspired by the tiny logging and gum industry of Pukekaroro, Otamatea, where her family moved in the late 1880s. The story features lonely bush-life, a transported piano, and frustrated female passions. Jane later became editor of the Dargaville North Auckland Times in 1907. A Historic Places plaque recognises Jane Mander at Pukekaroro, and notes her novel.

Novelist, journalist, and non-fiction writer Kelly Ana Morey (Ngāti Kuri, Te Rarawa, Te Aupōuri, and Pākehā) enjoys rural quietude between Kaiwaka and Mangawhai. She notes: 'I don't want to be the voice of my generation. I don't want to be a Māori writer. I just want to be a writer who is read.'

Inspiring landscape...

The atmosphere, history, and environment in Kaipara has inspired a number of writers, photographers, and painters - many here for just a brief time.

- Photojournalist Robin Morrison captured the exterior and interior of the then-dilapidated Anglican Parirau Church, near Ruawai and Matakōhe. Built by a group of Te Rarawa gum-diggers in 1889, it was later converted into a Ratana church.
- Writer and journalist Paul Campbell has written on early photo-journalist Tudor Collins (1898-1970) who extensively documented the later years of kauri milling.
- Artist Adele Younghusband stayed in Dargaville from 1927 to 1929, setting up her own photographic studio.
- Watercolour studies produced in Dargaville inspired later oil compositions such as Chases Gorge, Dargaville (1931, Auckland Art Gallery Toi o Tāmaki).
- The year she arrived in Dargaville, Milan Mrkusich, who would become a pioneer abstractionist painter, moved to Auckland.
- Award-winning poet Riemke Ensing, schooled in Dargaville, arrived from The Netherlands in 1951 as a non-English speaking child.
- Painters Felix Kelly (1914-1994) and Shane Cotton (b.1964) both nodded to the town of Maungāturoto in entirely different ways.
- It was Tokatoka's mystique, historic past, and emphatic shape that fascinated visiting Auckland artist and Elam School of Art Head of Painting, Don Binney, in the late 1970s and early 1980s.

- Poet Sam Hunt sought out the peace and community of the Pāparoa environs in around 2002, where he remains.
- Barry Barclay's impassioned eco-documentary, 'The Kaipara Affair' was produced in 2005.

Today

Kaipara's musical scene includes gigs supported by the historic Mangawhai Tavern and the popular annual Tokafest at 'Abfab' Tavern beneath Tokatoka, the citadel of Kaipara. Northern Bass, a 3 day festival in Mangawhai brings together musicians, DJs, producers with new audiences.

The Dargaville Wearable Arts and Kaipara Art Awards both promote visual and performing arts in the community and identify new talent. Individual artists' creative practice is growing as local art organisations such as Mangawhai Arts Incorporated and Muddy Waters Gallery support creative practice and wellbeing.

Circus Kumarani, founded in Dargaville in 2004, operates across Kaipara providing circus and creative community events. They use a social arts model to build wellbeing, fitness and connections.

Council initiatives such as 'Wayfinding in Mangawhai' bring together creative expression in the form of sculptural elements and artworks inspired by significant events in the area's history, cultural context and or ecology.

Māori creativity in Kaipara | Ngā mahi auaha a te Māori



Photo: Northland Inc

Kaipara of a hundred years prior, was a lush environment where the kauri, Te Matua o te Wao, the Father of the Forest, continued to hold fast to the earth, and rivers and harbours were teeming with life.

Māori oral traditions described traditional practices of the past, Māori names for plants, animals, and natural resources that existed on land including folklore and descriptions of traditional practices and use were handed down. Written history would provide accounts of the first arrival of waka, settlement around the Kaipara Harbour, easy trading routes and rivalry between hapu.

Traditional Māori art 1500-1800 was characterised by an integration of form and function. Objects were made to serve a primarily practical or symbolic purpose. They gave visual form and shape to cultural belief systems and expressed spiritual ideas in natural materials such as wood, stone, bone and flax.

The intertribal Musket Wars between the 1810s and the 1830s affected many hapū and iwi relationships throughout the Kaipara. The Battle of Te Ikaa-ranga-nui was a significant battle which contributed to loss of identity, culture and language - the intrinsic nature of 'Toi' (knowledge, excellence, skill) of Ngati Whatua who are the ahi ka roa of the Kaipara.

During the late 19th and early 20th century a number of Māori leaders and experts collaborated with Pākehā scholars, collectors and curators to preserve their people's heritage. Māori were attempting to halt the widespread desecration of their burial sites. In 1932 leaders of Te Uri-o-Hau in Kaipara wrote to George Graham of the Auckland Museum protesting against such disturbance.

Also during this time after a visit to the Kaipara by T.W. Ratana, people of Otamatea Marae started to convert to the Ratana faith. Kakaraea Church, once a raupō chapel would be replaced and designed in the gothic revival style using kauri timber - it would become the Ratana movements place of worship. Today, it is registered by New Zealand Historic Places Trust in recognition of its historical, cultural and social significance.

Meanwhile, in Arapohue, not far from Naumai, a young Māori woman, Jane Tōpia, was, in fact, carving. Despite females being prohibited from carving, she had undertaken training under Master Carver (Tohungā) Pineamine Taiapa on the East Coast in order to carve her mother a whare. Later these skills were brought into her teaching programmes.

Hēni Hoana or Jane, who was from a well respected Dargaville family, was perhaps Kaipara's first Māori arts and culture advocate. Her mother Maria (or Mereana) Tōpia, originally from Opotiki, was a 'renowned community leader, weaver and midwife.' Maria had lived most of her life on Bradley's Landing, Aratapu, but dearly missed her ancestral land. Her new whare was named 'Rangikurukuru', after one of Maria's ancestors, and built from totara and kauri,

raupo and harakeke. It was officially opened on 13 April 1936, attended by MP Joseph Gordon Coates.

In 1933, the Dargaville Women's Institute encouraged the formation of a Māori Women's Institute in the nearby town of Naumai. They saw Ngā Toi Māori as key. A "Mrs N.O White" '... urged the benefit, to the younger Māori of introducing useful handicrafts, such as weaving and plaiting, as practiced by their ancestors', while 'Mrs L.F Willcocks... stressed how the Māori carving had been so excellent in olden days, but now was an almost forgotten art.'

This meeting reflected the rising national interest in restoring the practice of whakairo (carving), aided by Sir Apirana Ngāta.

During the 1950s, distinguished sculptor and carver Fred Graham taught art classes at Dargaville High School, having trained as an arts advisor through the Northern Māori Project set up by Gordon Tovey.

Decades after his departure from Kaipara, the Dargaville Riverside Gardens Trust, in association with Dargaville and Districts Community Arts Council commissioned an artwork from Graham. The result was 'Saw Sculpture' (2003): a remembrance sculpture consisting of a kauri stump and a partial imitation of a steel cross-saw - one of Dargaville's few public art commissions.

Due to safety concerns and a constrained budget, the kauri stump plinth was replaced with macrocarpa in 2016. This changed the central intention of the sculpture: to highlight the decimation of native forests where kauri and birds once thrived.

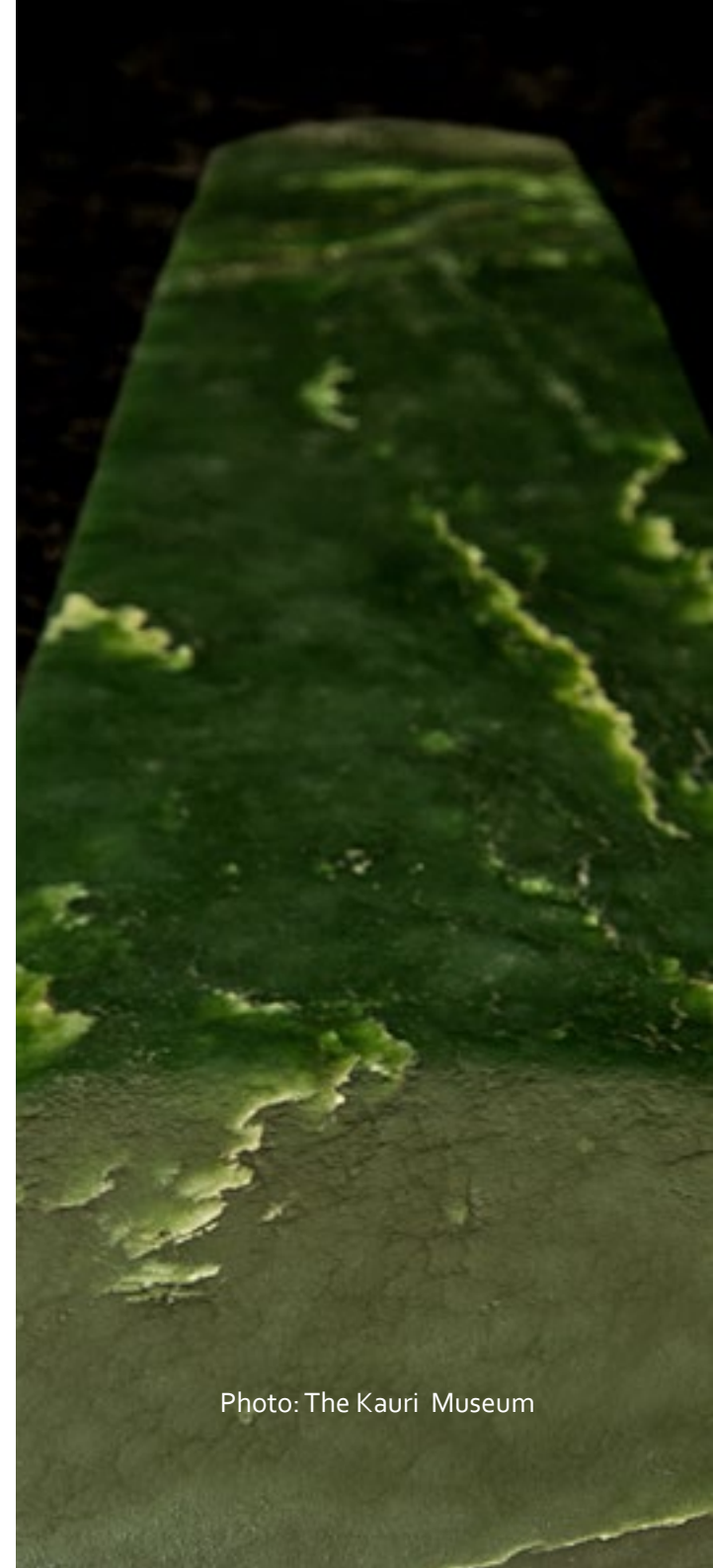


Photo: The Kauri Museum

The inter-connections in the history of Māori artists in Kaipara are prolific. The ceramicist Colleen Waata Urlich (1939-2015, Te Popoto o Ngāpuhi ki Kaipara and Te Rarawa) was born in Te Kopuru, and taught art by New Zealand Artist Fred Graham ONZM (Ngāti Korokī Kahukura descent).

In 1986, she was a co-founder of the Māori ceramic collective, Ngā Kaihangā Uku, along with Manos Nathan and Baye Riddell. Manos and Alex Nathan (Te Roroa/Ngāti Whātua/Ngāpuhi/Cretan), were born in Rawene, Hokianga. Manos (1948-2015), retired in Dargaville and was a pioneer in Ngā Kaihangā Uku, the national Māori clayworkers' organisation, while Alex trained as a silversmith jeweller. In 1982, Manos returned home from Europe to carve his tribe's whare rūnangā at Matatina Marae, Waipoua; a creative turning point.

In 2011, Nathan, Bernard Makoare from Kaihu Valley, and Lionel Grant (Bay of Plenty), collaborated to produce over a dozen large artworks for the Auckland Zoo's Te Wao Nui environment. Makoare (Te Uri o Hau; Ngāti Whātua Te Waiariki, Te Kai Tutae; Te Rarawa Ngāpuhi-nui-tonu) is a notable carver, design consultant, and cultural advisor.

Fred Renata was born in Papanui and is one of New Zealand's most distinguished cinematographers. His work as a director of photography has taken him to all corners of the world. He has since shot some of New Zealand's most important Māori-centric films: Poi E: The Story of our Song, Mt Zion, Kawa, Let My Whakapapa Speak, Tapu, Hikoi and Hotere. This story is yet to be exhausted.

Future Focus Ngā Toi Māori

The development of this strategy has been with practitioners in the Toi Space who whakapapa to the Kaipara. The Kaipara has a wealth of Māori artists and art forms, which have initiated many events through the years. This extends to Iwi and Hapu developing their narratives within the public landscape of Kaipara.

This leads to the socialisation of Mātauranga Māori providing insight into different perspectives and creating a space for Māori ways of being and knowing, valuing the richness of ideas as there is no 'one' way to 'know' something.

Kaipara District Council plans to acknowledge the need for better connection, recognition and protection of sites and areas of cultural and historical significance. Te Uri o Hau and Te Roroa are developing their protocols with government agencies such as the Ministry of Arts Heritage and Culture looking at repatriation and restoration of taonga to marae.

Te Uri o Hau, Te Roroa and Ngāti Whatua ki Kaipara are referred to as mana whenua. Iwi and hapu have or are in development of their own Toi Māori Strategies and are partners to the overall delivery of Toi Māori within the Arts, Culture and Heritage Strategy for the Kaipara District.

The opportunity for KDC and the business community is to work with local Māori designers and artists, and celebrate successful collaborations between mana whenua hapū, artists and architects.

“

I hope that the strategy will bring more structure and consistency to the Council's approach to this sector and make art and culture a more central part of the work we do.

”

*Louise Miller
Council Chief Executive*

Photo: Kaipara Arts Awards



Vision | Moemoeā

The Kaipara District is an attractive place to live and create; where our local heritage, culture and creativity is valued and reflected in our communities

Our Vision

What do we want to see in 10 years?



Our local heritage and culture is valued and reflected in the community



Vibrant Communities - Kaipara communities offer an attractive place to live and visit

This strategy supports Council's Long Term Plan 'Growing a better Kaipara' of which 2/6 community outcomes meets the aspiration and vision for the arts, culture and heritage community.

What's the path for the next 10 years?

Our Goals

The difference we want
our work to make

- Growing Ngā Toi Māori practice and delivery
- Creating Cultural infrastructure to bring community together to develop an arts, culture and heritage event strategy
- Provide more opportunities to share the rich heritage and creativity of the Kaipara
- Teach skills in the creative community in order to extend knowledge and build capability and sustainability in the sector
- Develop audiences and participatory events
- Engage youth and create pathways for them in the creative industries

Our Values

The actions that will
guide our work

- **Dreaming** - use it to flourish
- **Thriving** - Trust is fostered within/between communities/individuals and organisations
- **Open to Opportunities** - inform, inspire and support both artists and communities
- **Connected** - being digitally and socially connected so we can thrive
- **Vibrant** - an attractive place to live and create
- **Challenging** - arousing interest, thought and action



Our Mission

Realising Community Creativity

The outcome of community consultation within the first three years is to encourage growth opportunities for innovation and thereafter the next four to ten years is to achieve a highly developed creative ecology with infrastructure to attract talent and entrepreneurship.

The journey to realising community creativity requires Council to leverage their existing strengths, promote opportunities and create new possibilities to tackle emerging issues for the sector.

Currently arts, culture and heritage is not prioritised in the Long Term Plan, and yet it is identified in the Kaipara Long Term Plan as an outcome 'Celebrating Diversity - Our local heritage and culture is valued and reflected in the community'. To meet the needs of our community and to support the implementation of this strategy into the future, the Council has the responsibility to plan for cultural development and service provisions.

What Kaipara residents want is a commitment from Council to:

- Enable connections, networking and professional development opportunities to promote and publish Kaipara stories
- Provide funding and funding assistance
- Provide and advocate for the use of places and spaces where creative enterprises can flourish
- Support festivals, events, street art and public art throughout the district.

As a partner, Creative Northland provides advice, guidance and advocacy for our sector. Through research and consultation with the sector, we have identified seven themes in a network of relationships which could help lead to a movement of change-makers collaborating with their local communities. With this ecology means there are investment implications for Council in the delivery of this strategy.

However, each theme and relationship leads to generating jobs, innovation and productivity, as well as enhancing the quality of life across the region and stimulating new ideas and thinking within communities.

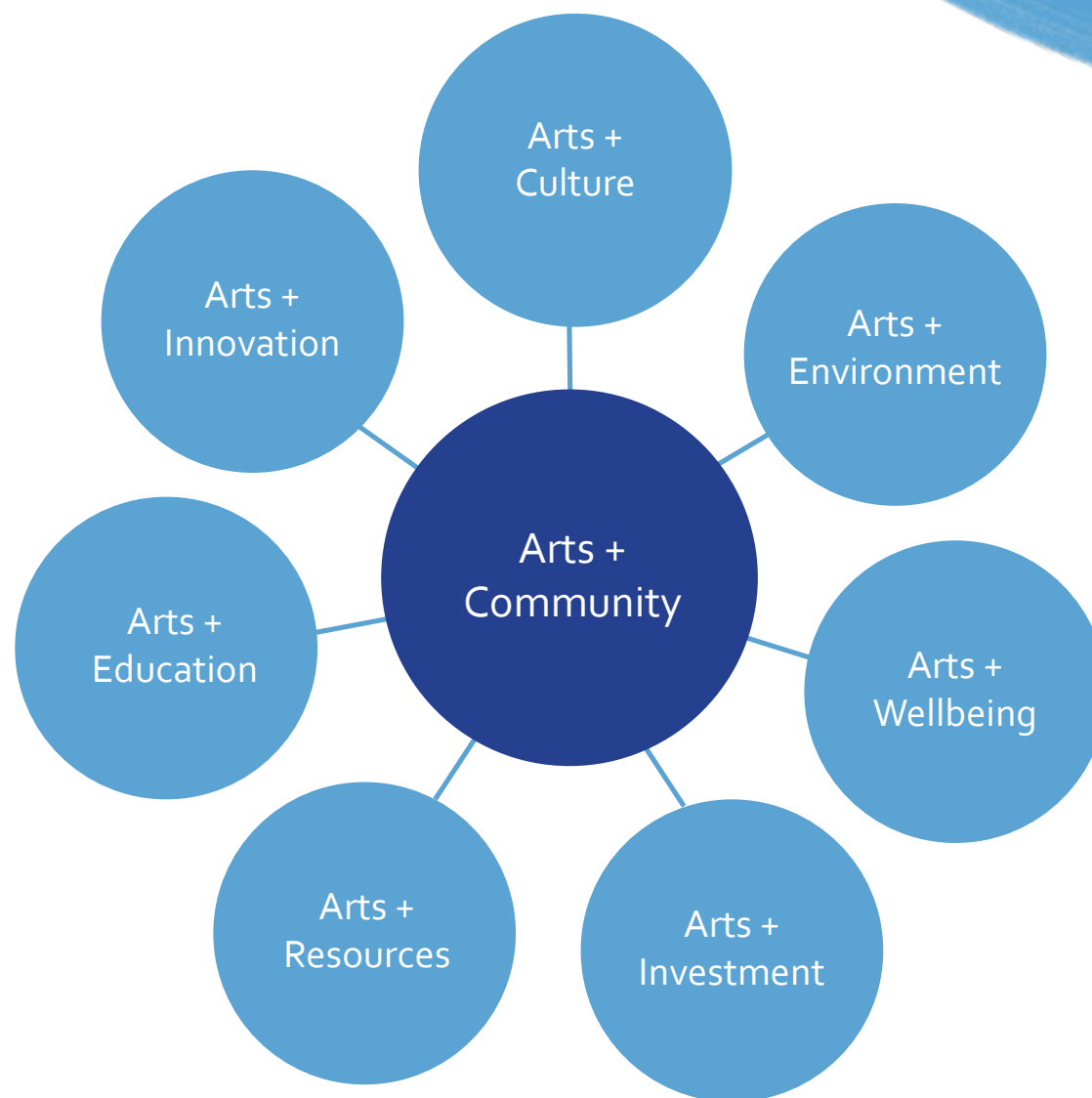


Diagram: Kaipara Creative Ecology

Strategic Fit | He Pai Rautaki

Council's long term plan identifies the district's vision as 'Growing a better Kaipara.' The vision embodies Council's expectations and hopes for the future and is based on the promise of Kaipara district's social, economic, cultural, and environmental wellbeing that will enable Kaipara district and communities to thrive.

The vision of growing a better Kaipara is supported by six community outcomes:

- Climate Smart
- Healthy Environment
- Celebrating Diversity
- A Trusted Council
- Prosperous Economy
- Vibrant Communities

Celebrating Diversity, Prosperous Economy and Vibrant communities are the most relevant priority areas for this strategy and Kaipara's creative industries are a key driver of the creative economy contributing to economic transformation.

The six community outcomes align to this strategy's vision:

- Local heritage and culture is valued and reflected in the community
- Development is encouraged, supported and sustainable
- Kaipara communities offer an attractive place to live and visit

In addition, it opens the door for Council to develop Cultural Policy that aims to build community capacity, promote the community's access to services and promote inclusion, social justice and better community relations.



The strategy also intersects with the following existing Council strategies and action plans:

- KDC Long Term Plan 2021-2031
- KDC Annual Plan 2021
- Mangawhai Community Plan - Open Spaces Projects / Wayfinding in Mangawhai
- Kaipara District Libraries Strategy
- Kaipara District Walking and Cycling Strategy
- Tai Tokerau Destination Management Plan
- Parks and Reserves Plans
 - Pou Tu o Te Rangi and Harding Park RMP
 - Northern Wairoa Memorial Park RMP
 - Kai Iwi Lakes (Taharoa Domain) RMP
 - Mangawhai Coastal and Harbour RMP
 - Mangawhai Community Park Master Plan
- Spatial Plans
 - Part 1 Key Urban Areas Overview
 - Part 2 Dargaville Spatial Plan
 - Part 3 Maungātūroto Spatial Plan
 - Part 4 Kaiwaka Spatial Plan
- Mangawhai Spatial Plan
- Environs Holdings Limited Cultural Monitoring Protocols and Policies 2015-2015
- Community Activities 2018



Photo: Kumarani

About our partnership | Mahi Tahī

This is a joint venture between the Kaipara District Council (KDC) and Creative Northland (CN) together with arts, culture and heritage practitioners across the wider community of the Kaipara.



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Photo: Kumarani

This is an important partnership for Creative Northland who are committed to strengthening the capability of the arts, culture and heritage sectors in Kaipara and together with Council and the wider sector, want to ensure that there is a strategy to guide the growth of the creative economy.

KDC has a role in the development and provision of libraries, museums, art galleries, theatres, festivals and events. This can be achieved through revitalising community and civic facilities and delivery of community events, but also a legislative responsibility to promote the cultural well-being of the community as part of the Local Government 4 well-beings: cultural, social, environmental and economic.

Creative Northland is the lead regional arts organisation for the region with the mandate to facilitate and empower the arts to thrive. Some of the ways it does this is through programming, advocacy, relationship-building, collaboration, promotion and management of arts events and mentoring and capability-building. CN has been contracted by the KDC to develop this strategy.

The Guiding Principle for this strategy is 'Working Together,' celebrating the different ways we are interconnected, and support the development of folk who are deeply invested in each other's well being and the sharing of the Kaipara Story.

Both parties have a commitment to building strong communities as they possess the local knowledge, passion and perspective to create community cohesion and resilience as well as real and lasting change.

Along with the wider creative sector, this strategy can be enacted as a roadmap for arts, culture and heritage in the years ahead.

Guiding Principle Kaupapa Toi

Working Together

How did we develop this strategy?

In 2021, the Kaipara District Council was awarded \$29,925 from Creative New Zealand to create a 10-year Arts, Culture and Heritage Strategy and Action Plan, to be developed through public consultation.

Since then, Creative Northland has worked with the Kaipara sector and those with an interest in this new strategy, to understand the community context and range of capabilities and assets that are already there. The strategy will help the Council understand the community's priorities and where to invest in the future.

Public consultation during this process was limited by COVID 19 but the work continued on and the strategy was developed using information gathered from the following methods:

- A stakeholder reference group was established made up of 10 people who represented the arts community in the Far North to peer review stages of data from consultation
- A series of on-line zoom hui were held between October-November 2021 and February-March 2022
- 1-1 meetings were held with artists, representatives from arts, culture and heritage organisations and funders and civic leaders
- Online surveys targeting people in the following age group, 14-18 / 18-24 / 24-45 years of age
- A review of Kaipara Policies and Plans
- A session with Kaipara Council Officers (yet to happen)
- Council Consultation occurred between (dates) feedback on Draft Strategy was reviewed and added (yet to happen)

Public consultation highlighted the value of arts, culture and heritage to the people of Kaipara.

Some key themes were:

- The creative industries play a pivotal role in the region's future. This 10-year Arts, Culture and Heritage Strategy for Kaipara is integral to its economic and cultural well-being and it is hoped that it will enhance community identity, allow artists and audiences to collaborate and connect, and be the impetus to build infrastructure
- There are lots of artists spread across a very large area in the Kaipara
- Unifying communities is vital especially when there are vast geographical differences/divides
- Museums are important in Kaipara - make better use of them
- Youth voices must be heard - there need to be spaces and activities for youth
- Heritage in its many forms must be remembered and celebrated
- Ensuring Māori arts and culture is visible and supported

What happens next? He aha to muri

This strategy and action plan integrates arts, culture and heritage into our everyday lives and creates a culturally rich and creative Kaipara District.

During the 10 years there will be regular reporting against the strategy and it will be revisited at regular intervals to check that it is still fit for purpose and is taking into account growth and changing demographics including investment. To realise the goals and objectives of this strategy, the following tentative time-frame outlines steps to review, refine and report on arts, culture and heritage activity.

- 2022 Strategy and Action Plan adopted
- 2023 Process begins to create cultural policy for council
- 2024 Regular reporting against Action Plan
- 2025 Update of Action Plan**
- 2026 Report Achievements from Yr 1 to Yr3
- 2027 Revisit Strategy (halfway point)
- 2028 Review Action Plan and Update
- 2031 Begin Process to Review Arts & Culture Policy
- 2032 Public Consultation to review impact of Arts, Culture, Heritage Strategy



Photo: Kaipara Arts Awards

Action Plan

What's the pathway
for the next 10 years?

About this Action Plan

How do we achieve our goals?

Each goal has several objectives which will form the basis of an action plan. These will provide the framework for the next ten years.

The Arts, Culture and Heritage Strategy includes challenging targets for achievement, with clear priorities. There are six goals and twelve objectives - each goal has objectives under which sit actions. These goals, objectives and actions provide the framework for the next ten years.

The immediate focus is on the next three years and what can be achieved between now and 2025. It is expected that prioritisation of objectives and actions will take place and that the actions will be updated as and when is needed.

It is acknowledged that there may not be sufficient resources to meet all these aspirations, but without ambition we cannot expect to achieve the best that is possible for the communities of Kaipara and the surrounding areas and the people that live, work and visit here.

This strategy sets a clear direction for the creative industries in Kaipara, and its ambition and focus is shared by the communities who have helped shape it. We seek input from people who have contributed to the strategy's development, and who have the potential to contribute to achieving these goals. Feedback is welcome.

* The Action Plan should be treated as a living document.

Key Aims:

- Tell the Kaipara Story
- Achieving sustainable outcomes
- Developing the cultural industries
- Measuring economic and social return-on-investment
- Sharing good practice and advocacy
- Supporting new and existing Cultural infrastructure
- Resourcing and celebrating Māori art, culture and heritage

Goal 1 focuses on the resourcing and celebration of Māori arts, culture and heritage with Te Tiriti at front and centre not only of this goal but of this whole strategy. It is important that Māori creativity is visible and accessible and that taNgāta whenua stories have the power to be transformative for all the people of Te Taitokerau.

Goal 1	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Growing Ngā Toi Māori practice and delivery	1	Encourage, support and promote all Toi Maori industries. Develop an action plan to help prioritise Toi Māori needs to include a list of activities and priorities for investment.	Build a stronger sector to advance Ngā Toi Māori.	Increase public engagement with Ngā Toi Māori aspirations.	Strengthen Ngā Toi Māori career and practice development opportunities for Rangatahi.	An Action Plan completed and consulted each year. <i>Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, local Marae, Creative New Zealand, Toi Aotearoa, Ministry of Culture and Heritage, Te Papa National Services, Ngā Taonga Sound & Vision, Northland Inc, Toi Ngāpuhi, Local arts culture and heritage organisations</i>	Creative Northland with KDC
	2	Working together with the Kaipara community to activate the action plan.	Identify and co-create an ecosystem that supports Ngā Toi Māori, which includes Maramataka and Matariki celebrations and expertise in Māori design principles for buildings, venues and public spaces.	Increase visibility of Ngā Toi Māori, within venues and public spaces, museums and galleries, public art installations, storytelling of the district to enhance the region as a cultural tourism destination.	Building a suite of Creative tourism itineraries of Ngā Toi Māori activity; Supporting marae as hubs for creativity for all creative practitioners.	The arts sector increases support for Ngā Toi Māori activations. <i>Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, local Marae, Creative New Zealand, Toi Aotearoa, Ministry of Culture and Heritage, Te Papa National Services, Ngā Taonga Sound & Vision, Northland Inc, Toi Ngāpuhi, Local arts culture and heritage organisations</i>	Creative Northland supported by KDC

Goal 2 focuses on both the infrastructure and an accompanying cultural event strategy that will allow the arts, culture and heritage sector to thrive in Kaipara. Infrastructure refers to both hard infrastructure (buildings and community spaces) and soft infrastructure (ensure that the right people are in place).

Goal 2	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Create cultural infrastructure and an arts, culture and heritage event strategy	3	Develop sustainable creative facilities, ensure the ongoing maintenance of existing ones, and ensure that informed and capable people are in place to facilitate arts, culture and heritage.	Carry out a stocktake of existing facilities including community halls, galleries, marae, community art centres, museums, libraries etc. Publish the findings so that there is a document for future reference.	Implement ways to sustain existing hard infrastructure so that communities continue to have access to places to create and participate in creativity. Work at increasing funding and include targeted pots of money for specific groups e.g., emerging artists without a track record and groups that use arts therapy as a means towards creative wellness.	Using the information from the stocktake in Year 1, investigate what else is needed in the way of hard infrastructure. Find ways of further developing skilled artists and practitioners through such initiatives as artist residencies. Utilising micro-grants to seed small projects.	A directory of key creatives and facilities/ organisations is created and used. <i>Creative New Zealand, Foundation North, KDC, local arts groups</i>	KDC
	4	The Kaipara District has a rich history of arts, culture and heritage events. Develop an events strategy to capture the many activities that are already happening and could happen in future.	Map current programmes/events and identify gaps.	Create a communications and promotions strategy.	Devise and promote new events such as street art projects, arts 'n' gardens, mural trails, Film on marae.	Awareness is raised for communities to tell their own stories through arts and cultural expression <i>Dargaville Arts, Mangawhai Arts, Dargaville Wearable Arts, Local museums</i>	KDC and Creative Northland

Goal 3 focuses on the importance of the Kaipara as a place of rich cultural and historic relevance, a place where many forms of creativity have been nurtured and developed over a long period of time. Kaipara is steeped in the history of firstly Māori, then Dalmatian and other settlers who have contributed to the stories of the area.

Goal 3	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Provide more opportunities to share the rich heritage and creativity of the Kaipara	5	The Kaipara is rich in stories and history, and has a strong sense of place. This objective will help place heritage at the forefront of this strategy and allow people to tell the backstories of the Kaipara.	Map major heritage/historic sites across the Kaipara, document them and ensure the information is available and promoted through I-sites, tourist shops etc.	Review information boards stories are relevant and QR codes are accessible along cycle ways and walks centered around small towns, villages, marae, historic sites areas of significance.	Work alongside local Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara to investigate ways of sharing the richness of Māori history in specific and achievable ways. Utilise marae as hubs. Carry out a similar piece of work to share the richness of Dalmatian history.	Provide evidence of how the creative economy contributes to the KDC well-beings: economic, cultural, social and environmental. <i>Local Art organisations, local marae, Northlands Destination Management Plan</i>	KDC and Creative Northland
	6	Celebrate our stories by acknowledging the unique creativity that exists in the Kaipara. This creativity is part of the lifeblood of the artists, practitioners and audiences who live in the Kaipara and it is also an important selling point in attracting tourists to the area.	Create a 'destination plan' for Kaipara that involves the creative community. This can involve an inventory of galleries, community arts centres, marae, museums.	Promote the arts by increased marketing of our stories through digital means (Tiktok, Facebook, Instagram) and other mainstream methods of communication including newsletters, newspapers, in-flight magazines.	Work with partners on ongoing strategies to ensure creativity flourishes.	Involve creative industries practitioners in planning for place making. <i>DOC, Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, museums, gallery, creative business community, Northlands Destination Management Plan</i>	KDC with support from Creative Northland

Goal 4 focuses on a strong, highly skilled, interconnected and vibrant arts, culture and heritage sector. This will lead to a strong sector that can build partnerships within the creative sector and this in turn will have both health and social equity benefits and also economic benefits.

Goal 4	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Teach skills in the creative community in order to extend knowledge and build capability and sustainability in the sector	7	Develop programmes of professional development for artists, practitioners and organisations.	Carry out a needs analysis with arts, culture and heritage creatives and stakeholders to assess priorities and gaps for capability building. Cast the net wide in the initial gathering of people to be involved and include.	Develop and deliver a district capability programme based on identified priorities. These could include teaching business skills, digital skills, marketing skills, financial skills, mentoring skills, communication strategies and others.	Refresh the information that was gathered in Year 1 and repeat the process.	A co-designed programme is developed with the community. <i>Community arts, practitioners; young, emerging to senior, professional arts, Ngā Toi Māori, people working in the health and disability sector</i>	Creative Northland, relevant Ministries such as Education, Social Development and Youth
	8	Encourage collaboration and partnerships between creatives in the arts, culture and heritage sector.	Establish mentoring schemes where emerging and established or senior artists are paired with each other.	Establish exchange schemes between all creative genres and artists to upskill and experience a large- scale event.	Encourage creative collaborations within smaller communities and across the Kaipara as a whole to help create a unified sector and to assist with creative wellness.	Upskilling of creatives is seen to have positive impacts on business and employment opportunities and well-being. <i>Arts groups, museums and other heritage organisations, community arts leaders</i>	Creative Northland

Goal 5 focuses on increasing access and audiences for all types of arts, culture and heritage activity and events and ensuring that there are diverse opportunities for people to participate.

Goal 5	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Develop audiences and participatory events	9	Enable access for all to arts, culture and heritage in the Kaipara and find ways to develop audiences.	Map creative activities, events and venues including marae and produce clear information in both digital and a hard-copy format so that people living in or visiting the Kaipara know what is available to see, buy, visit, attend or view online.	Provide clear communications around those events and venues including ensuring that isolated communities have access through digital connections which can help them celebrate stories from their own communities.	Carry out a survey to see if access has improved and use the feedback to continue to grow audiences.	Information gathered and produced will be transformative for accessibility. <i>Arts Access Aotearoa Arts, Heritage NZ, MCH, local culture and heritage groups</i>	KDC and Creative Northland
	10	Increase the participation rates in arts, culture and heritage in Kaipara.	Grow the range of participatory arts classes particularly in smaller centres.	Broaden the definition and variety of what can be included so that creative hobbies such as knitting, weaving and carving are recognised as integral activities.	Promote participatory events widely and connect communities through activity for example small festivals.	There is clear visibility of events and programmes related to arts, culture and heritage. <i>Community arts, culture and heritage groups from across the Kaipara, Northern Bass, Toka Toka Festival, Matariki, Wearable Arts, Kaipara Art Awards</i>	Creative Northland with support from KDC

Goal 6 focuses on arts, culture and heritage for youth so not only are they encouraged and nurtured in creativity from a young age but so they can also always access creativity either as practitioners or as audience members, viewers and participants.

Goal 6	What are we going to do?		When will it happen?			Triggers and Partners	Who's responsible?
	#	Objective	Action YR1	Action YR2	Action YR3		
Engage youth and create pathways for them in the arts	11	Identify, nurture and develop creativity within young people.	<p>Hold an initial hui to listen to what young people want and need and then empower them to start to create a strategy for the future in the Kaipara, to ensure young people know their links to their whakapapa.</p> <p>Creating youth-led social enterprises that generate opportunities for young creatives.</p>	Establish a youth facilitator role curating culturally safe environments for rangatahi to explore their sense of self and cultural identity.	<p>Set up a creative mentoring scheme for young people - pair them with established artists from across the Kaipara. Match like with like and ensure there is funding to enable the scheme to succeed.</p> <p>Building creative futures for young Kaiparitians, enabling our youth to shine and share their identities with the world.</p>	<p>Collection of data on existing programmes to feed into the strategy.</p> <p><i>Ministries; youth, education, CNZ, MCH, Toi Mai workforce development council, Arts Access Aotearoa, Toi Ngāpuhi, Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, local marae</i></p>	Creative Northland
	12	Identify programmes, providers and classes that cater for young people.	Work alongside kura, schools and wānangā to ensure that arts, culture and heritage education is a reality, that young people have access to it and make plans with a wide range of providers to develop ongoing programmes.	Engage with the new New Zealand history curriculum to work on heritage strategies that intersect with local Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, museums, historic sites etc.	Ensure that young people are able to learn volunteering skills from those working in the arts, culture and heritage sectors.	<p>Youth are seen as engaged with arts, culture and heritage.</p> <p><i>Ministries; youth, education, CNZ, MCH, Toi Mai workforce development council, Arts Access Aotearoa, Toi Ngāpuhi, Te Uri o Hau, Te Roroa, Ngati Whatua ki Kaipara, local marae</i></p>	Creative Northland with Industry, Education and other providers

Glossary of Terms

- **Arts includes** - engagement with community arts, craft/object, dance, digital technologies, film, inter-arts, literature, festivals, music, Ngā Toi Māori, Pacific arts, theatre and visual arts. It includes attending the arts live, creative participation in the arts, engaging on-line and such things as listening to music and reading books.
- **Creativity** - is a capacity to generate new ideas, new ways of thinking, new patterns of behaviour and new combinations of action. Creativity is not limited to the arts, culture and heritage sector - it encompasses all sectors.
- **Creative economy** - is based on people's use of their creative imagination to increase an idea's value.
- **Creative industries** - refers to product and services, experiences and can include film/video/screen production, digital technologies, screen, visual arts, music, architecture, design, fashion, culinary arts, publishing and textiles.
- **Culture** - refers to the ideas, customs, and social behaviour of a particular people or society.
- **Cultural facility** - is a space that is open to the public that provides cultural services and facilities including, but not limited to, museums, cultural centers, historical societies, and libraries operated by a public, private, or nonprofit organisation.
- **Cultural heritage** - is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.
- **Heritage** - is an integral component to - arts and culture, defined as 'for all communities to have easy access to cultural experiences', recognising the value of heritage and its importance to our national identity.
- **Intangible heritage** means the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated with communities, groups and, in some cases, individuals recognised as part of their cultural heritage.
- **Innovation** - doing something different with the aim of improving process and outcomes.
- **Manawhenua** - refers to Māori with ancestral relationships in certain areas within Kaipara where they exercise customary authority. For this strategy; Te Uri o Hau, Te Rora, Ngati Whatua ki Kaipara.
- **Ngā toi Māori** (Māori arts) include, but are not limited to, Māori heritage arts practice such as: taonga pūoro, tārai waka, kaupapa waka, whakairo, raranga, tāniko, kākahu, tukutuku, kōwhaiwhai, tā moko, kapa haka, mōteatea, waiata ā-ringa, waiata tawhito, poi, waiata haka, pao, mau rākau, whaikōrero, karanga, whakapapa recitation, te reo me onā tikanga, kōrero paki, kōrero tuku iho, pakiwaitara, karetao, whare tapere and whakaraka. It also includes the work of Māori artists across all forms of contemporary arts practice.
- **Tangible heritage** - includes buildings and historic places, monuments, artifacts, etc. which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture.
- **Wellbeing** - the maintained good health of communities, groups and individuals.

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