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I am seeing a huge swell in the support and curiosity for Māori art within this country and around the world. There is a wealth of opportunity now available to Māori artists. This is a mark of our collective success.

Soon, we are told, there will be more opportunities and support for Māori artists. Toi Māori Aotearoa will be part of this period of growth, development and diversification. Our priority is to maintain the strength of our collective identity, inspire your creativity, and support the right opportunities for Toi Māori artists.

It is your responsibility to meet this demand. Accept the support of others to practice your creativity and demonstrate your talent. Take time to put your mahi first and be productive. Take care that your creativity is not driven, guided or distracted by one-off opportunities. Draw on the power that comes from being Māori, be bold and show yourself to the world.

Waana Davis Morrell QSM
Toi Māori Chairperson

It is customary to use this opportunity to acknowledge the work of Toi Māori Aotearoa and the support that we receive from partners such as Creative New Zealand. As many of you know, however, I am at a stage in my life when customs are no longer as important as they once were. For this reason this message is directed to the artists for whom we all work on behalf.

I have seen many changes during my twenty-three year term on the Board of Toi Māori Aotearoa. But the founding purpose of Toi Māori Aotearoa, as an independent organisation that supports Māori artists, remains the same. My kaupapa as a Trustee and Chair has never waivered; I stand for mana motuhake in everything we do as Māori people.

I want to pass that message to our artists. You are intelligent, creative and immensely talented people. I look to you for inspiration, new perspectives and nourishment for my soul as Māori. Without you our world would be impoverished.

A MESSAGE FROM THE TOI MĀORI CHAIRPERSON: WAANA DAVIS MORRELL QSM

Tēnā tātou katoa.

Ko tātau e kimi ana i te orangatonutanga mē te mana motuhake mō a tātau whānau, hapu, iwi hoki i tēnei a hurihuri. Ōtitā kī te tira mātaipo kua nurumi kī te pa e maumahara, kei te tangi tonu mō ōtātau kua hinga i roto i ngā marama tata nei. Ka hoki ora mai ki a ōtātau te hunga e kawe ana i ngā mahi o a ōtātau tipuna, kia ora rā ōtātau katoa.

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Toi Māori Chairperson
Ngā mihi ki nga whanaau pani o te wā.
Kia ratou nei ka wheturangitia, haere, haere, haere koutou.
Kia tatou te hunga ora, kia mau ki nga tikanga me nga kaupapa he anonga mo te iwi Māori.

Tēnā tātou katoa,
In 2018 Living Wage Aotearoa started a national movement to support workers and their families. The organisation campaigns for a Living Wage, a minimum standard of income to ‘enable workers to live with dignity and to participate as active citizens in society’ (www.living-wage.org.nz).

Through our work at Toi Māori Aotearoa, I know that very few Māori artists make a living exclusively from their art work. I also know that many Māori artists are in precarious employment circumstances—part-time/contract based—to reserve time and energy to practice their creativity and be able to take up opportunities to advance their art work. For these reasons Māori artists are doubly affected by issues that the Living Wage Aotearoa campaign has brought to national attention.

In the last year Toi Māori Aotearoa has thought deeply and conversed widely about the role we should play in alleviating these conditions. Artists told us they want help to develop their professional practice. This includes their ability to develop their art work to meet demand and increase their knowledge and experience of operating as a professional artist. The artists also told us that Toi Māori Aotearoa plays a vital role in bringing Māori artists together to work collaboratively. Artists rely on the Toi Māori community of artists to provide essential forms of artistic nourishment—knowledge, inspiration, friendship and support—that they cannot otherwise acquire.

The events and activities profiled in this Annual Report lists the various ways that Toi Māori Aotearoa nurtures Māori artists and brings them together. The challenge for Toi Māori Aotearoa is, however, to provide skills and assistance that enable Māori artists and their families to live with dignity and participate as active citizens in their community.

In 2018 we initiated Tuku Roa: Two Decades of Contemporary Māori Art (2020–2030). This is a long-ranging campaign to enrich the lives of Māori artists, meet the demand for Māori art at a local, national and international level and broadcast Contemporary Māori Art as a defining feature of this nation’s identity. From 2020 we are leading with a series of professional development workshops to upskill our artists. Toi Māori Aotearoa will also continue to actively campaign for Māori art and artists. While we will continue to operate across the government and private sector, we will be targeting support and appreciation for Māori artists from Māori. Our goal is to ensure that Māori are the primary beneficiaries and consumers of Māori art.

The last year was a period of review. We are now striking forward with confidence. With the anticipated launch of Tuku Roa, I conclude my annual message with a call to Māori artists to work with Toi Māori Aotearoa to realise our shared vision.

Noho ora mai koutou,
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Garry Nicholas
Toi Māori Aotearoa General Manager
TOI MĀORI, VISION, MISSION & OBJECTIVES

“Māori art is inseparable from Māori culture. It is like a living organism that exists in the spirit of our people and drives them toward wider horizons and greater achievements.”
ABOUT THE ORGANISATION

The Toi Māori Aotearoa Organisation
Toi Māori was established as a charitable trust in 1996 with the Board comprising Hirini Moko Mead (Chairman), Trevor Maxwell (Deputy Chair), Emily Schuster, Timoti Karetu, Derek Fox, Waana Davis and Dame Georgina Kirby. Its focus was on artists, their collectives and advocacy aimed at increased government resourcing for Māori arts. Artists were encouraged to promote the arts within their iwi networks to ensure Māori art retained affinity with the culture from which it was nourished.

In its beginnings there were 8 foundation national art form committees: Te Ātinga, He Awhi Tikanga, Te Hā, Te Hunga Taunaki Kaituhi Māori, Pūatatangi, Te Ope O Rehua, Nga Waka Federation, Te Raopu Rananga Whatu o Aotearoa. In 2000 Te Uhi A Mataaro and Runanga Whakairo were added.

In 2005 Toi Māori Limited was set up for projects that were exceptionally large or carried high risk. In 2007 Toi Māori Market Limited, a further subsidiary event company was set up to run Toi Māori Art Market, a biennial celebration of contemporary art. These three form the Toi Māori Aotearoa Group of entities.

Board of Trustees
The Toi Māori Board of Trustees is responsible for the overall vision, mission, strategies and objectives of the organisation. The Board provides leadership in Māori arts, advocacy for artists and oversight for programmes, projects and outcomes.

Each of the members has considerable standing within their own iwi and art form. They provide experience and governance skills, essential to the leadership role of the Board.

All Board members are volunteers. As a charitable organisation, this contribution is immeasurable.

Waana Davis (Chairperson)
Trevor Maxwell (Deputy Chair)
Derek Lardelli
Robert Gabel
James George
Tracey Morgan

OUR VISION
The vision of Toi Māori is for Māori art to be at the centre of New Zealand’s arts and cultural identity.

OUR MISSION
The mission of Toi Māori is to promote the uniqueness, quality, and cultural expression of Māori arts.

OBJECTIVES
Growing audiences
Marketing through multi-media platforms, events, exhibitions, performance, and publications.

Building networks
Connecting Māori artists through; online communities, local, regional, national, international, and artform communities.

Developing Māori artists
Providing advice, workshops, internship, residencies, and exchanges.

Strengthening international links
Growing capacity, partnerships and indigenous networks.
TOI MĀORI HIGHLIGHTS 2018

Toi Māori is committed to building and maintaining national and international connections
LOCAL
Toi Māori outreach via co-ordinators

Haehaea Exhibition
2 – 25 February
Percy Thompson Gallery, Stratford, Taranaki
Toi Whakataat/Ngā Kaihanga Uku noa noa (print and clay)
Percy Thompson Gallery in Stratford hosted a national exhibition of print and ceramics by 30 Māori artists. Curated by Gabrielle Belz of Patea, the event was firmly embraced by the community and local Whakaturangi Marae. Since moving to Patea, Gabrielle has generated South Taranaki art activity.

NATIONAL

2018 Pao Pao Pao
17 February
Pipitea Marae, Wellington
This biennial showcase of Contemporary Māori Music is an important step in the careers of emerging performers. Led by high profile artists and Piatamatai committee, the evening was closed by the international rising stars, reo Māori metal band ‘Alien Weaponry’.

INTERNATIONAL

USA: A carved whare called ‘Paimarire’
The Longhouse is an indigenous studies campus based within Evergreen State University in Olympia, Washington, USA. Evergreen is a highly regarded Liberal College. As its indigenous arts network grew across USA, Canada and the Pacific, the Longhouse governors agreed that their next studio, the fibre studio would be themed as Māori. Tohunga Whakairo Lyonel Grant and Tohunga Rananga Whatu Tina Wirihana were selected to contribute the Māori art elements. Tina is Māoridom’s longest serving relationship-keeper with the Longhouse and held the first Māori artists residency at the Longhouse in 2006. Her mother Mate Lawless is a key partner in that work.

In 2014 Lyonel Grant was the Creative New Zealand Toi Sqwigwialtxw Resident at The Longhouse and worked alongside Native American Architect John-Paul Jones to conceptualise and design the building. Over four years Lyonel returned to Evergreen to work alongside local Salish and other First Nation carvers.

In March 2018 Toi Māori sent Lyonel a final time to complete the project. Toi Māori also freighted the completed weaving panels made by the Waiariki weavers supporting Tina.
NW Coast USA/Canada Relationship
A Toi Māori leadership group attended the naming ceremony of Paimarire as part of a longer journey to warm relationships in the North-West Pacific. Te Ātinga Chairman Nigel Borell, Te Roopu Raranga Whatu Weavers Deputy Chair Paula Rigby, Toi Māori Board Deputy Chair Tracey Morgan, Tamahou Temara and Garry Nicholas made up the team.

On this journey the group were introduced to Hallie Ford Museum and Williamette University Humanities Professors, Siletz Nation Chairwoman and Deputy Chairman. These relationships are related to weaving and language renaissance. Near Portland the delegation met with the Confederated tribes of the Grand Ronde to review a waka exchange developed in 2009. At that meeting with the tribal board it was agreed that through the arts they could access Māori success models in language development and tourism.

Paimarire is a major achievement for Māori art on the international stage and provides a document of enduring friendship.

Oceania Exhibition
The opening of Māori art exhibitions involves important ceremonial protocols. Toi Māori played an important role in the opening of the 2018 Oceania exhibition at the Royal Academy in London, curated by Professor Nicholas Thomas of the University of Cambridge (UK) and Associate Professor, Peter Brunt of Victoria University of Wellington.

Oceania involved old and powerful ancestor art works from cultures across Te Moana-nui-a-Kiwa along with art works by living Māori and Pasifika artists. Toi Māori became involved in discussion about the opening protocols of Oceania in 2014. This process has involved multiple Government agencies with primary input from the major sponsor, the Ministry Foreign Affairs and Trade (MFAT). MFAT principal Māori advisor Martin Wikaira, led a delegation of cultural experts, Pouroto Ngaropo, Taiha Hawke, Kura Moeahu, Alisha Mansell, Haami Piripiri, Tania Kaai, Hera Taute and Hana O’Regan to London. In February 2019 the exhibition moved to the Musée du quai Branly in Paris and this opening also involved tikanga experts. Tamahou Temara and Garry Nicholas accompanied the group acting as liaison staff with Ngāti Rānana and the Royal Academy London.

Longhouse Artist in Residence
Ruth Woodbury was selected for the 2018 Longhouse Resident artist. Her Residency began when the naming ceremony took place for the Fibre Studio. Participation in the ceremony and joining up with the artists from Aotearoa was a special treat. Ruth is a multi-media artist based in West Auckland and actively involved in costume design and construction for dance company Atamira and her performance art collective. She incorporates weaving in her practice and during her time at the Longhouse was able to attend a number of gatherings in Washington State and Oregon. Meeting so many new artists and educators through the Longhouse has certainly inspired her practice.
OUR COMMITTEES

This section identifies committee members and highlights their activities throughout 2018

These artists’ collectives are committed to the retention of mātauranga Māori including tikanga and histories associated with the arts. Toi Māori Board and office staff provide a range of administrative services and project support to Māori artist-led initiatives such as workshops and presentations.

The committees are connected to broad networks of artists within Aotearoa and internationally, to iwi and indigenous art communities globally.

Te Roopu Raranga Whatu o Aotearoa have a formal membership and elect committee members on four year terms. Elections are held every two years and announced at the biennial Weavers National Hui.

Appointment to other committees or collectives is by invitation only. Prospective members are identified during various annual or biennial events produced by the committees.
HE AWHI TIKANGA
PROTOCOLS WITHIN THE ARTS
’Connecting with cultural experts operating within iwi networks and connecting for national and international events’

Chair: Joe Harawira

TE OPE Ō REHUA
CONTEMPORARY DANCE AND THEATRE

No activity as a national collective however Toi Māori assisted with the national theatre hui.

Chair: Joe Harawira

NGĀ WAKA FEDERATION
CEREMONIAL WAKA
’Ceremonial waka leaders working in regions and networking for national and international projects’

Chair: Robert Gabel
Joe Conrad
Hekenukumai Busby (Kaumatua)
Tai Mamaku

4 – 6 February
Waitangi waka pageant
Annual programme involving commemorations at Waitangi on 6 February.

The waka programme involves an ongoing relationship with waka crews based in the Netherlands and host tribal canoe crews in the USA and Canada. This year involved four Native Americans and six Dutch joining the 400 Northland-based kaihoe over a four-day period.

19 July – 1 August
Two waka representatives attended and participated in the Confederated Tribes of the Grand Rhonde for the annual tribal canoe journeys involving fifty tribes along the North-West Coast of USA/Canada.

TE ĀTINGA
CONTEMPORARY VISUAL ARTS
’Artists and teachers from a broad range of contemporary visual arts practice operating regionally but networked for national and international projects’

Chair: Nigel Borell
Paora Allen
Margaret Aull
Regan Balzer
Gabrielle Belz
Chris Bryant
Piri Cowie
BJ Ewing
Ngatai Taepa
Tawera Tāhuri
Dorothy Waetford

9 – 11 March
Au Tonga Uhi wananga, Rehua marae, Otautahi
Organised by: Te Ātinga ki te Waipounamu

7 – 10 April
International Indigenous Gathering at Turangawaewae Marae Ngaruawahia
Development and program planning meeting
Organised by: Te Ālinga National Committee

15 – 17 June
Matapouri Marae Project #1
A gathering of Northland-based artists looking at local resources. Produced by Te Ālinga ki te Taitokerau and Te Taitokerau Māori Artists Collective

17 – 24 August
Toonga Tohora, Toonga Iti
30 artists worked collaboratively in response to the stranding of 11 whales on the South Taranaki coast. An exhibition was presented at Toi Manaia, a private gallery initiated by Gabrielle Belz that supports local artists and hosts visiting artists and speakers. Produced by: Te Ālinga ki Taranaki i te Tonga

24 – 26 August
Matapouri Marae Project #2
Clay-making, painting, printmaking and developing poupo for local iwi. Produced by: Te Ālinga ki te Taitokerau and Te Taitokerau Māori Artists Collective
TE UHI Ā MATAORA
TA MOKO ARTS
‘The national collective of Ta Moko artists and teachers advocating for safe and ethical practices within the art form’

Chair: Derek Lardelli
Henare Brooking
Joni Brookwing
Tommy Clark
Anikaroa Harawira
Rangi Kipa
Daniel McGrath
Riki Manuel
Rose Gould-Lardelli
Kingi Pitiroi
Te Makarini Solomon

RŪNANGA WHAKAIRO
CARVING
‘Experts in carving disciplines sculpture and small adornment pieces working in regional settings but networked for national and international projects’

Chair: Rangi Kipa
Advisory Group:
Lyonel Grant
Sam Hawahau
Derek Lardelli
Riki Manuel
Ihaia Puketapu
Fayne Robinson
Takirangi Smith
Hemi Sundgren

Major focus was on the completion of carvings for the fibre house at Evergreen State College, Washington, USA.

TE ROOPU RARANGA WHATU
MĀORI WEAVERS NEW ZEALAND
‘National Management Committee for weavers, working for the betterment of weavers’ access to resources and advocates for the tikanga and values of weaving’

Chair: Te Hemoata Henare
Paula Rigby
Julia Nonoa
Ruth Port
Hinekura Smith
Edna Pahewa

Issue 67 and 68 of the Weavers Newsletter were published.

2 – 6 July
Mokopapa wananga, Maraenui Marae, Omaio
Promotion of Moko Kānohi
Community engagement including workshops in stone, bone, ceramic, painting and waka.

19 – 21 October
Te Kāhui Whiri Toi Biennial Hui, Rotorua

TE HĀ
CONTEMPORARY MĀORI WRITERS
‘A collective of senior writers in multiple genre working regionally but networked to facilitate projects of national and international focus’

Chair: James George
Robert Sullivan,
Dr Bridget Underhill,
Nadine Hura

No major projects produced during the year although preparation discussed for the biennial hui scheduled for Te Upoko-o-te-Ika region in 2019.

PŪATATANGI
MĀORI MUSIC
‘Music leaders operating in regions and networking for skill development of composers, performers and musicians for national and international events’

Co-chairs: Toni Huata & Tama Waipara
Ngatapa Black
Hone Ngata
Mere Tuiloma-Taylor
Horomona Horo
Mara TK

17 February
2018 Pao Pao Pao
Reported in National Highlights, p.18.

NGĀ POU KAITUHI MĀORI
LITERATURE IN TE REO
‘Working for regional clusters of writers with the biennial hui every two years’

Chair: Wena Tait
Paora Tibble

7 – 12 December
Kaitito Māori hui ‘Te Ara Puoro’
Northland Polytechnic, Whangarei
Six day mentorship hui in Māori composition, writing and performing in te reo Māori culminating in a performance event to support emerging artists to compose songs from the ancestral tradition.
In 2018 Toi Māori developed a dynamic online presence and social media profile. Toi Māori Online is a major initiative of 2018 and a significant area of development and growth.

In late October, a Toi Māori blog was established. The blog complemented the Toi Māori Gallery by profiling exhibiting artists and recording their work. Original digital content was created by Toi Māori Communications Administrator and 2018 MAI Intern, Tayi Tibble, who has a background in writing as a poet, essayist and editor.

Blog content was promoted through social media channels such as Facebook, Instagram and Twitter. The frequent stream of new blog content created a network of ‘shares’ and ‘likes’ on social media. By the end of the year, blog and social media activity had established a Toi Māori digital community.

The blog has since expanded to serve and promote artists who are based outside of Te Whanganui-a-Tara, or have practices that are showcased more effectively online—such as writers. The blog is targeted at rangatahi artists and readers yet has attracted the attention of a wider national and international audience.

Award winning novelist Pip Adam has applauded the blog on Twitter, Instagram and Radio New Zealand, calling the diversity of multiple voices and multidisciplinary artists, “incredible”. [1]

Curator, Writer and Editor Matariki Williams, has also praised the blog on social media, and recommended it in her Summer Must Reads for Litcrawl Verb Wellington, 2018. [2]

Since 2013 Toi Māori Aotearoa has partnered with Creative New Zealand to deliver the MAI Internship Programme. This programme attracts interest from a diverse range of cultural institutions and matches their needs with talented rangatahi considered to be future Māori arts managers. Over five years seventeen institutions have hosted a total of 18 interns who collectively reported a 100% satisfaction rate. In 2018 we held a hui of the 12 MAI alumni at the Toi Māori office to check in on their progress and share their experiences among the network.

The success of this programme saw the number of yearly interns rise from three to six in 2018.

Anna-Marie White
Toi Māori Aotearoa Intern

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TOI MĀORI GALLERY

The concept of an exhibition gallery alongside the Wellington office was agreed by Board in 2017 to provide exhibition opportunities to emerging Māori artists and curators. The Gallery has been co-ordinated by Toi Māori staff with the first programme of exhibitions curated by Miriama Grace-Smith and Edgardo Tabios. The Gallery was open to the public from 10am – 2pm weekdays.

The 2018 exhibition programme attracted youthful crowds and marketing relied entirely on social media including a Toi Māori Gallery facebook page: /toiMāoriaotearoagallery

Limited street signage did affected casual visitor numbers.

28 June – 27 July
He Timatanga Hou: A New Beginnings
The Toi Māori Gallery opened its first exhibition on 28 June with He Timatanga Hou: New Beginnings. Inspired by the Matariki, the exhibition celebrates and acknowledges the emergence of new Māori artistic talents. It consists of emerging artists Tim Steel, Kauri Hawkins, Paretapu Teira, Pikihuia Haenga and Jamie Berry.

23 August – 14 September
Kirihou: Plastic
Kirihou: Plastic – A Hohua Thompson Solo Exhibition opened on 23 August. Hohua Thompson is a young artist based on Auckland. Using corflute to create traditional Māori weaving patterns, the artist addresses the effects of colonisation and the cultural disconnection of many Māoris today.

15 October – 1 November
Ngā kupu ka mau tonu: Māori Poetry Reading and Exhibition
Words Remain – Nga Kupu ka mau tonu gathers and promotes 5 emerging and 2 senior Māori writers based in Te Whanganui A Tara. Readings were performed by Writers on the opening night. A selection of five poems from the emerging Māori writers have been printed and was on display inside the gallery accompanied by all the recording of the Writers’ reading on the opening night. Showcased writers are Hana Pera Aoake, Nicole Titihuia Hawkins, tokorima Taihuringa, Aziembry Aolani, Tayi Tibble and senior writers Briar Grace-Smith and Patricia Grace Smith.

7 – 20 December
Tūārangi: Hine Pae Kura Collective
Tūārangi explores the impact of time on Māori Women. The exhibition features the Hine Pae Kura Collective consisting of Sian Montgomery-Neutze, Koe Hall, Keri-Mei Zagrobelna, Rangimarie Jolley, Pikihuia Haenga and Miriama Grace-Smith.

FINANCIAL HIGHLIGHTS

2018*

*Please refer to the Performance Report for more details.
2018
TOI MĀORI AOTEAROA GROUP
FINANCIAL HIGHLIGHTS

Statement of Financial Performance
For the year ended 31 December 2018

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td>TMA</td>
<td>TML &amp; TMML</td>
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<tr>
<td>Donations, fundraising and other similar revenue</td>
<td>322</td>
<td>–</td>
</tr>
<tr>
<td>Fees, subscriptions and other revenue from members</td>
<td>8,148</td>
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</tr>
<tr>
<td>Revenue from providing goods or services</td>
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<td>2,136</td>
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<tr>
<td>Interest revenue</td>
<td>22,970</td>
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<td><strong>TOTAL REVENUE</strong></td>
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<td>8,982</td>
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<table>
<thead>
<tr>
<th></th>
<th>2018</th>
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<tbody>
<tr>
<td><strong>EXPENSES</strong></td>
<td>TMA</td>
<td>TML &amp; TMML</td>
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<tr>
<td>Volunteer and employee related costs</td>
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<tr>
<td>Costs related to providing goods or services</td>
<td>526,435</td>
<td>10,578</td>
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<tr>
<td>Other expenses</td>
<td>9,227</td>
<td>1,239</td>
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<td><strong>TOTAL EXPENSES</strong></td>
<td>1,002,897</td>
<td>11,817</td>
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<table>
<thead>
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<th></th>
<th>2018</th>
<th>2017</th>
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<tbody>
<tr>
<td><strong>SURPLUS/(DEFICIT)</strong> FOR THE YEAR</td>
<td>2,315</td>
<td>(2,835)</td>
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</table>

*Please refer to the Performance Report for more details.
ACKNOWLEDGEMENTS

Principal Funder

5creative
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Associate Funders:

Key Partners

Toihoukura
Toimairangi

Te Wananga o Aotearoa
Te Wananga o Raukawa

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Toi Māori Gallery
FB. /toimairangaotearoa
gallery

Opposite Page Image

Alien Weaponry at Pao Pao Pao 2018
Pao Pao Pao 2018, Pipitea Marae, Wellington. Photo credit: Stephen A’Court Photograher
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