

Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora





He Mahere Whakarauora Industry Development Plan 2024

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Photo by Makea Pokere taken at Te Rau Karamu Marae
– Massey University Wellington



SYSTEM ART CROSS MANUAL

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WHAKAARO KI HUAHUA

Te huahua ki te whakairo Executive summary

Te huahua ki te whakairo
Executive summary

Aotearoa benefits significantly from our cultural character. Our ringatoi Māori (Māori artists) create taonga and provide the foundation for a unique national identity. Taonga such as ‘kia ora’, our national greeting, Te Matatini, our national festival of Māori performing arts, and the ‘mangōpare’, the symbol of our national carrier, are embedded in our national character – how we perceive and promote ourselves in the world. These taonga bring substantial commercial benefits to businesses and ‘NZ Inc.’ (referring to the outward portrayal of a collective New Zealand identity, for the purposes of this plan), embedding additional cultural and financial value to everyone – everyone, that is, apart from those involved in their creation.

Ngā Toi Māori is not formally recognised as a sector, which means there is no data or other information to understand how many are working in the sector or its impact on the economy. Any estimates tend to include Māori working in areas such as graphic design, architects and media professionals – which Infometrics’ most recent assessment suggests contributes \$1.358 billion dollars to GDP in New Zealand in 2022. While these estimates are genuine attempts at quantifying a sector, they aren’t useful indicators of an invisible sector.

Without a collective establishment or an industry, Ngā Toi Māori taonga is difficult to quantify, value and protect. The lack of classification in government data setting the profession apart from more defined sectors means ringatoi are often simplified as hobbyists or conflated with those working in other industries such as carpentry, performing arts or graphic design. This means taonga are often seen as services or additions to a product – such as flourishes or decoration – rather than intrinsic to its creation.

There is no set industry benchmark for price standards for the taonga that are created, the time taken to create those taonga and the mātauranga that informs their creation. As a result, any financial recognition ringatoi receive for their works is typically significantly less than the value of their works.

All of this means Ngā Toi Māori is generally misunderstood or completely missed out in procurement processes where creative input is being sought from ringatoi.

In other words, ringatoi are already a key driver of our economy, but their potential is stifled by a lack of recognition of its actual contribution to our culture and economy. Realising this potential would boost productivity and accelerate their economic contribution while creating structures and pathways for ringatoi to develop their skills and their profession.

We see three broad challenges to enable ringatoi to thrive and unleash the cultural and economic potential of Ngā Toi Māori:

1.

Retain, develop and disseminate Ngā Toi Māori knowledge and practices to ensure Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora has the skills to thrive.
2.

Ensure the tikanga, cultural and financial value of Ngā Toi Māori is understood and recompensed appropriately.
3.

Kaitiakitanga (Māori stewardship) and Mana Whakahaere (Māori ownership) is in place to prevent exploitation.

Establishing key infrastructure around ringatoi, such as benchmark pricing and protection of mātauranga (intellectual property), classification codes and development pathways, is crucial if we are to begin to realise the potential of a mature and self-sustaining industry. With no direct economic income attributed to Ngā Toi Māori today, it is difficult to argue its case for government training funding and investment. Subsequently, there is a lack of protection for Ngā Toi Māori education and pathways into this invisible industry.



Photo by Makea Pokere at Toi Mai Noho Marae at Te Rau Karamu Marae 2023

WHENUA HAUMAKO, huhua tāngata

Whenua haumako,
huhua tāngata
Vision

**Ko te pae tawhiti
whāia kia tata,
ko te pae tata
whakamaua kia
tina!**

Seek to bring
distant horizons
closer; sustain and
maintain those
that have arrived.

Photo by Makea Pokere

Toi Ora, Tāngata Ora!

Healthy Māori Creativity, Healthy People!

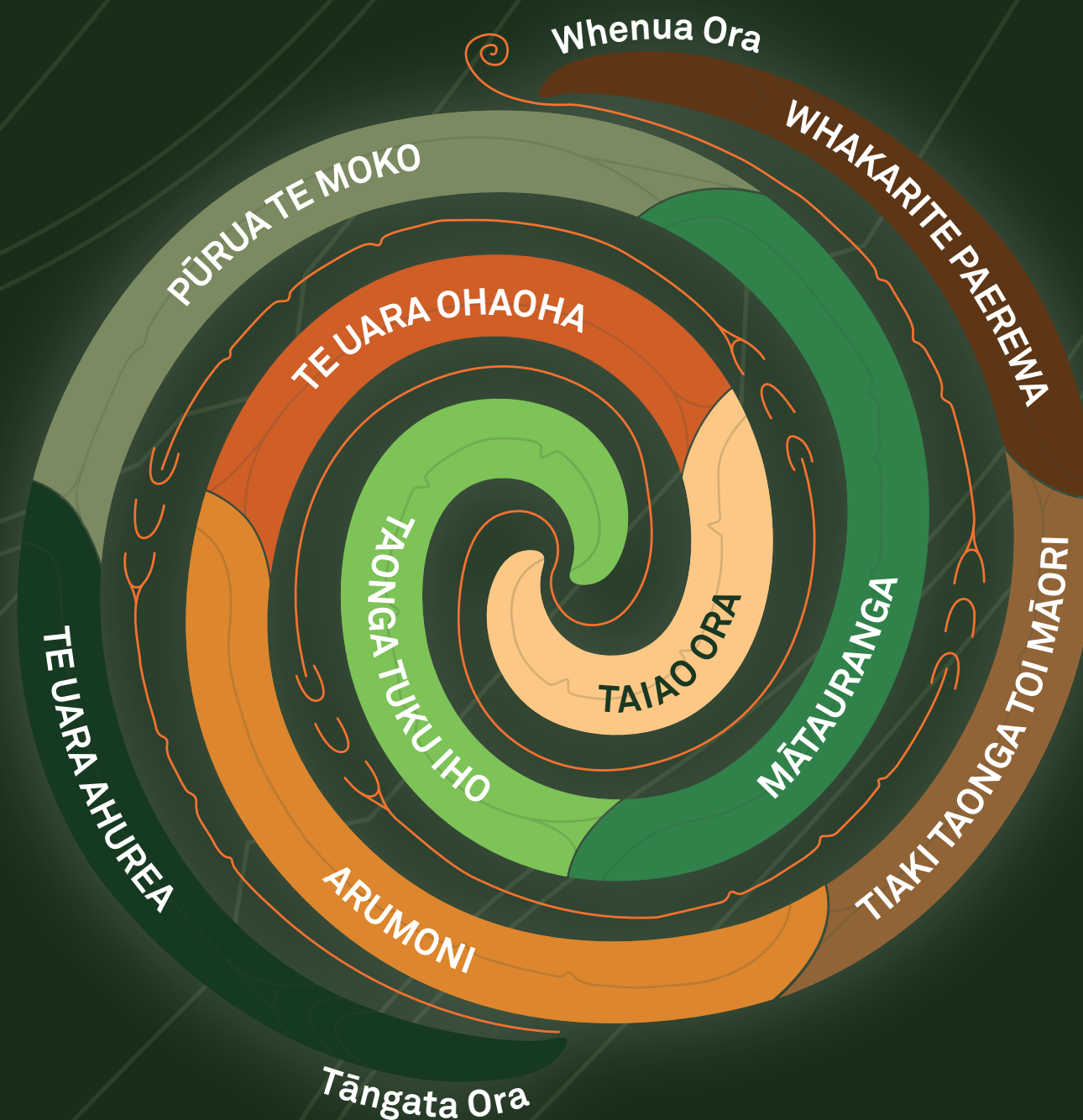
Toi Ora, Whenua Ora!

Healthy Māori Creativity, Healthy Environment!

It is 2035 and Ngā Toi Māori ringatoi are part of a thriving powerhouse industry that has grown out of a flexible and adaptive training model. Training meets ākonga in their time and place, with 'safe spaces' to learn in. New pathways are being forged into a flourishing and expanding industry that offers a sustainable and well-paid career. For those in need, Ngā Toi Māori is available as a positive means of restoration and healing.

Benchmark price models, 'playbooks' and healthy procurement processes are established inside Aotearoa industry, underpinning sustainable business models for Ngā Toi Māori ringatoi. Interactions with Ngā Toi Māori practitioners are respectful and acknowledge the true value of taonga and mātauranga within an entire project's scope and budget. Genuine models of co-design and collaboration are in effect, redefining the potential of NZ Inc. creative works. Regular wānanga foster connection and sharing of whakairo and whakaaro among ringatoi and ākonga.

Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora



Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora

Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora translates as Healthy Māori Creativity, Healthy People; Healthy Māori Creativity, Healthy Environment. Te ao Māori often speaks to the duality of concepts, where each is inextricably linked with the other in a symbiotic relationship⁴. This holistic approach determines that each element, while it can be defined in and of itself, is connected to the other. They cannot exist without each other and as such the health of one will inevitably affect the other. Toi Ora speaks to having a vibrant, healthy and creative Ngā Toi Māori environment that continues to be nurtured, nourished, taught and practiced.

Tāngata Ora

Tāngata Ora is the outcome that is created for all people; where Toi Ora is healthy, vibrant, abundant and flourishing, then so are the people. It is where ringatoi are living healthy, vibrant, abundant and flourishing lives. They can earn a good living, take care of their whānau and not have to work another full-time job to supplement their ‘creative cultural pastimes’. For Tāngata Ora to be realised there are some important kaupapa that must now be established.

Whenua Ora

Whenua Ora is an environment that, just like Tāngata Ora, is healthy, vibrant, abundant and flourishing. This environment does not currently exist for Ngā Toi Māori. When Toi Ora is present then our Whenua is in a state of Ora – it is healthy and thriving.

“What I would argue is there needs to be a more honest discussion. If we’re talking about the toi, if we’re talking about where toi comes from, we’re talking about te ao Māori and we’re talking about its people and we’re talking about an interrelationship to the environment. And one of the easiest ways in which our relationship has been broken down is simply to dismantle the firsthand relationship between us and the whenua. Because where all our practices have come from, but it’s also the point in which they’ve been dismantled at.”

– Interviewee – Mātanga whakairo



“The upholding of te reo Māori and tikanga Māori in the creative arts plays a vital role in informing our futures. Te reo, tikanga, whakapapa, kōrero tuku iho and mātauranga Māori are all inextricably linked and are the life force that binds Ngā Toi Māori. Without these elements of our Māoritanga, we risk losing the very essence and uniqueness of who we are. In the face of many adversities felt throughout the world today, especially in this political climate we currently live in, our communities are at risk of being thrown right out of balance, as is Papatūānuku with all the changes affecting our taiao. I believe Toi Māori is the key to bringing our people together, it is a vehicle for healing and a pathway to enlightenment and ‘oranga tonutanga’, sustainable health and wellbeing.

”

– Interviewee – Mātanga reo

Ngā huahuatanga:
mahere whakarauora
Introduction: industry
development plan

NGĀ HUAHUATANGA: MAHERE WHAKARAUORA

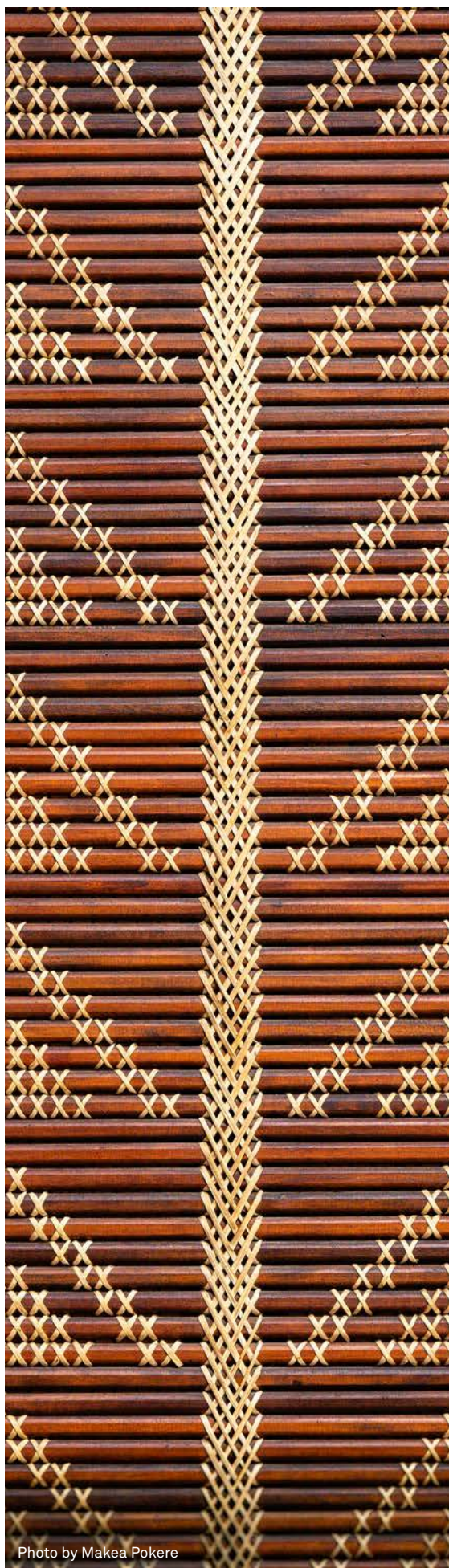


Photo by Makea Pokere

Ngā huahuatanga: mahere whakarauora

Introduction: industry development plan

In 2021 six workforce development councils (WDCs), ngā Ohu Ahumahi, were established as part of the then government’s reform of vocational education to bridge the gap between industry and training and give a stronger voice to Māori business and iwi development. WDCs are expected to develop and maintain a strategic view of the skills our industries require now and in the future. We translate these needs into national qualifications and industry standards for the vocational education system to deliver.

Schedule 2 of the Toi Mai Order in Council provides for coverage of employers, vocational education providers, employees and people seeking to be employed in work related to the following industries:

Toi Auaha
Creative and Culture

Ngā Toi Māori
Māori creativity

Toi Tāngata
Recreation

Toi Hangarau
Technology

and a range of level 4 industries specified in the Australia and New Zealand Standard Industrial Classification 2006 (ANZSIC), published by Statistics New Zealand.

To enable our legislative functions, WDCs develop workforce development plans (WDPs). WDPs draw on engagements, insights and data about industry needs so we can understand their workforce challenges and implications that flow from them, with a particular focus on the role of vocational education and training to realise those needs.

We are calling this plan an Industry Development Plan rather than a WDP. This is because the industry scaffolding that is assumed to underpin other WDPs does not yet exist for Ngā Toi Māori. Before we can understand the workforce and vocational education implications that flow from the needs of the Ngā Toi Māori industry, there has to be an industry in the first place!

Somewhat problematically, while ANZSIC codes specify many (but still not all) industries under the Toi Auaha, Tāngata and Hangarau umbrellas, they are silent on Toi Māori industries. The ANZSCO occupation classification system is just as silent. This is not to say there are no businesses, workers or employers in the Ngā Toi Māori sector, but that they are not counted by our current occupation measures. As a default, they are counted by numbers of Māori employed in, or running, Western-defined jobs and businesses.

Infometrics, in their Arts and Creative – Māori Sector Profile 2022, estimates that

10,754
Māori are working in the arts and creatives

sectors in 2022, but this includes workers in the broader media, design, business, trades and education sectors. Within this dataset, the actual Ngā Toi Māori workforce – ringatoi that create the taonga works that articulate the mātauranga and kōrero underpinning the very essence of a Māori world view – is invisible.

The absence of codes to recognise and classify discretely Ngā Toi Māori occupations and industries is symptomatic of the dominance of policy settings, classification and measurement systems that primarily view the world of training, occupation and industry through a Western lens. This is a lens that has not considered that Māori might have their own Māori occupations and skills needs that are distinct from Western interpretations.

In our data-dependent world, it is often the case that what is invisible is not counted, what is not counted is not important enough to be classified, and what is not classified does not get investment or policy attention. Without measurements for Ngā Toi Māori occupations or industries, their education and training needs are rendered invisible to policy makers, and they miss out on investment and support for growth that other parts of the measured, productive economy have received for decades.

This industry development plan, *Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora*, identifies opportunities to create a more clearly defined industry that enables Ngā Toi Māori to thrive and realise its true economic potential. It recognises the longstanding contributions of Ngā Toi Māori and suggests a series of actions designed to contribute to the continued preservation and protection of mātauranga within a period of dynamic economic and business change.

Toi Mai is setting a target for our industries to 'Thrive by '35'. For Ngā Toi Māori this requires engaging with practitioners, providers and government agencies to establish the infrastructure ringatoi can use to continue to preserve then protect mātauranga and relevant skills, and produce work that is recognised, valued and equitably paid.

Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora has been developed through a human-centred research process where 12 empathy interviews and one wānanga were conducted with ringatoi from across various disciplines and whose kōrero informed the themes, challenges and opportunities in the form of actions and recommendations.

It should be acknowledged that some contributors used the term toi whakairo instead of Toi Māori in their kōrero with Toi Mai. However, in this plan we have gone with the legislative descriptor Ngā Toi Māori, which is also the most commonly used term.

OHANGA

Toi Ora, Tāngata Ora; Toi Ora,
Whenua Ora: ngā wero
Summary of recommendations
and actions

Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora: ngā wero

Summary of recommendations and actions

Toi Ora is having a vibrant, healthy and creative Ngā Toi Māori industry that continues to be nurtured, nourished, taught and practiced. It denotes a space where Māori have mana motuhake to define and determine how, where and why Māori creativity can be utilised while ensuring its sanctity. It is a space where wānanga plays a crucial role to enable Toi Ora to continue to flourish and grow.

A series of recommendations and actions have been co-designed with ringatoi to build a foundation for a thriving Ngā Toi Māori industry by 2035. Not one of these recommendations is more important than another. They are interconnected parts of a whole system designed to create a step-change in prosperity for ringatoi and redefine the creative visual identity of Aotearoa. These are covered in more detail in charts on pages 80–85.



© Rafael Ben Ari on Dreamstime.com

Specific recommendations are:

Wero 1:

Increase participation in Ngā Toi Māori education and improve access pathways post-secondary education for Māori.

Wero 2:

Ensure an increasing education offering of Ngā Toi Māori in Aotearoa.

Wero 3:

Ensure and improve connectivity and investment in Ngā Toi Māori across our societal ecosystem, including health, corrections, taiao, education and commerce.

Wero 4:

Remunerate Ngā Toi Māori ringatoi appropriately.

Wero 5:

Understand tikanga of Ngā Toi Māori.

Wero 6:

Create a wānanga for mātanga Toi Māori.

Underpinning all of these wero is the concept of kaitiakitanga. Maintaining this will enable the ongoing protection of taonga tuku iho left by previous generations for the next to follow. There are tikanga, whakapapa and karakia that must be learnt and maintained to ensure the sanctity of those taonga are upheld regardless of the fast-paced changing te ao hurihuri that we find ourselves in today. Kaitiakitanga is the constant that ensures that whatever happens, Ngā Toi Māori will be safe and its course will be set on Māori terms, by Māori, for Māori and Aotearoa.

Ngā Toi and mātauranga Māori

Mātauranga Māori has been around for at least 1000 years and it will endure for many more millennia. It is a kaupapa Māori whānau, a community of practice.

“We always say Māori mātauranga is something we feel pressured about but it is safe “up there” and has been for 800 years. It’s subconscious of who we are intrinsically. Even through colonialism, it has survived.”

– Interviewee – Mātanga toi

Over the past 20 years, government education agencies and education providers have encouraged the increased status and promotion of mātauranga Māori within the formal vocational education and training system. While this interest is well intended, our research with mātanga toi (experts) revealed that these agencies and providers do not always fully understand the true value and process of taonga development within mātauranga Māori.

“Ngā Toi Māori is an integral aspect of te ao Māori. It serves as a language that expresses mātauranga and forms the foundational framework of the Māori worldview. It provides te iwi Māori with understanding, creativity and a way of knowing to interpret their world.”

– Interviewee – Mātanga toi

Ngā Toi Māori is often described in the context of ‘arts’ with all its connotations as ‘surface decoration’ and ‘performance’. This is a parochial notion that ignores the role of Ngā Toi Māori as an integral part of the fabric of te ao Māori. A better way to think of it is as a language articulating the mātauranga and kōrero that underpins the very essence of a Māori world view. It is a rich source of understanding, of creativity, of a way of knowing that enables te iwi Māori to make sense of the world around them. It involves aspects of science and reflects a deep interconnection between tāngata (people) and te taiao (the natural world).



Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, August 2021



Photo by Makea Pokere at Te Poho-o-Rawiri Marae - Gisborne

Taonga developed by ringatoi cannot be separated from the knowledge systems, kaupapa and values that underpin them. These occur in many forms, including but not limited to:

- Haka
- Karanga
- Kōwhaiwhai
- Mau rākau
- Mōteatea
- Raranga
- Tā moko
- Tākaro
- Taonga pūoro
- Tārai waka
- Toi ataata
- Tukutuku
- Uku
- Waiata ā-ringa
- Waiata tawhito
- Waituhi
- Whaikōrero
- Whakairo
- Whatu

What data is available on Ngā Toi Māori in the education system highlights inequitable training engagement and outcomes for Māori when compared to other demographics.

The data below relates to Māori studying in qualifications classified by the following New Zealand Standard Classification of Education (NZSCED) codes across all vocational and tertiary education.

Table 1 NZSCED codes and subjects	
109999 – Creative Arts not elsewhere classified	100501 – Graphic Arts and Design Studies
100306 – Mana Whakairo (Māori Carving)	100301 – Fine Arts
100505 – Fashion Design	100106 – Ngā Mahi a Rehia (Māori Performing Arts)
100399 – Visual Arts and Crafts not elsewhere classified	100199 – Performing Arts not elsewhere classified
100307 – Jewellery Making	90314 – Tikanga Māori Custom

The data does not paint a rosy picture.

Chart 1 shows Māori completion of Toi Māori-related qualifications by provider, Table 2 shows the completions by provider over the past three recorded years, and Chart 2 shows completion rates for Toi Māori-related qualifications by level.

Historically, most of the Ngā Toi Māori qualifications over the past 12 years have been taught through wānanga. However, in 2014, provision of Ngā Toi Māori-related qualifications delivered by Te Wānanga o Aotearoa and other tertiary providers was disestablished. The marked drop off in Māori ākongā is indicated by the charts below.

Mahere 1: Te whakaoti o Ngāi Māori i ngā tohu Toi Māori ā whare wānanga
Chart 1: Māori completion of Toi Māori-related quals by provider

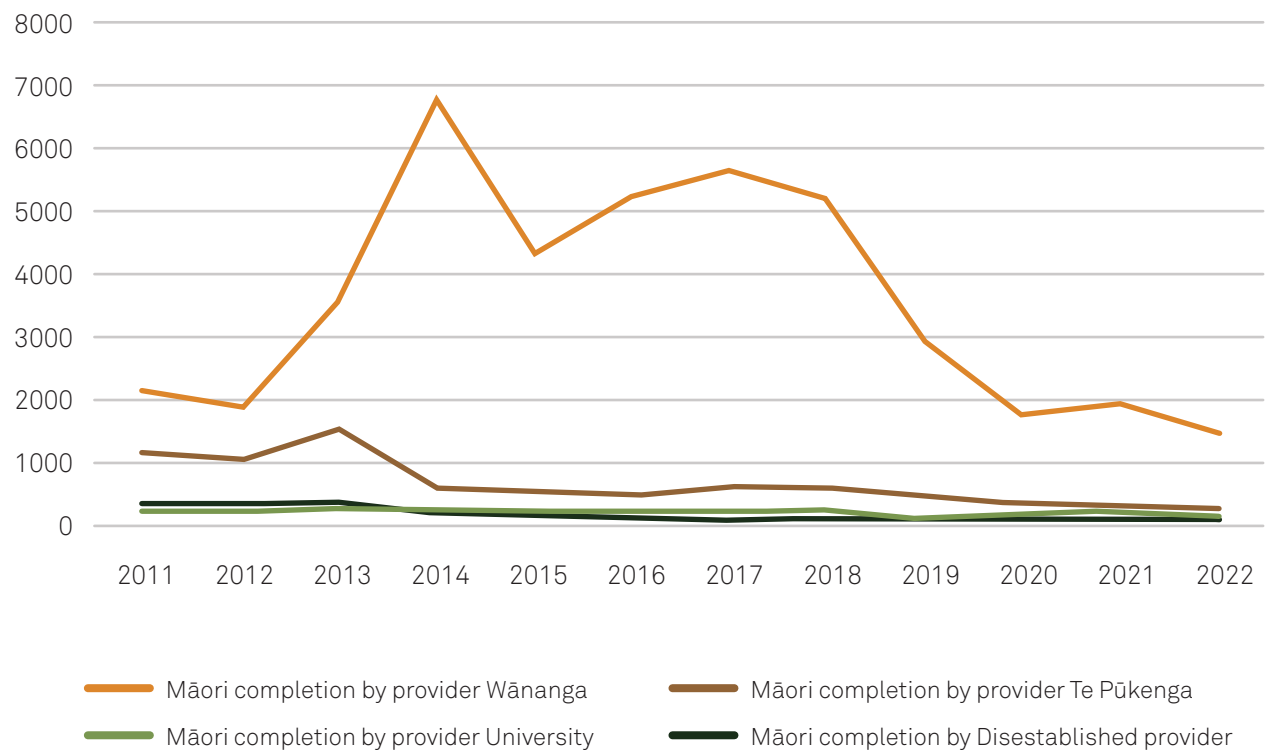


Table 2 shows the decline in Māori completions in Toi Māori qualifications over the last three measurable years 2020–2022. Only the Private Training Establishment space has seen numbers hold steady, with other providers losing ground.

Table 2 Māori completion by provider						
Year	Private Training Establishment (PTE)	Te Pūkenga	University	Wānanga	Disestablished Provider	Grand Total
2020	180	339	189	1779	12	2499
2021	156	291	219	1932	9	2607
2022	186	270	111	1464	0	2031

Providers, like Te Pūkenga and universities, that are driven by the need to make healthy economic margins from their student enrolments are often detracted from offering Ngā Toi Māori subjects as they tend to be low-enrolment programmes with high staff-to-student ratios. The education funding system needs to factor in ways of shielding programme offerings from traditional measures of economic value and returns to ensure Ngā Toi Māori development pathways are both retained and continually developed.

“I observed almost a merger of ideas around vocational learning and what they called higher learning. There’s a need to think about value in these spaces in a different way: cultural value that the arts provide. And I think those statistics become really important, because I’ve watched mainstream courses be closed down because of a financial value model that doesn’t consider cultural value and the importance of it, but also the financial implications of cultural value on any economic sort of environment.”

– Interviewee – Mātanga toi whakairo

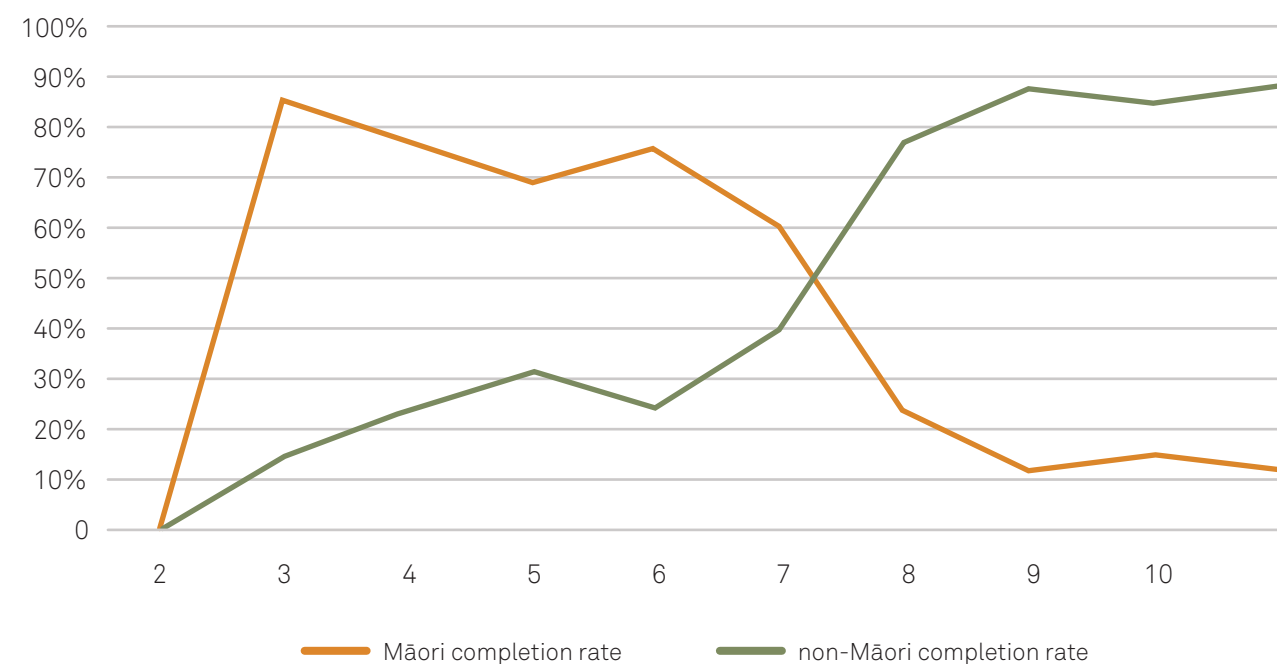
Chart 2 shows the completion rate for Toi Māori-related qualifications by level. This highlights a high completion rate for Māori in the early stages of Ngā Toi Māori qualifications in secondary- and bachelor-level education. Beyond this (Level 7 and above), there is a marked decline of Māori pursuing higher levels of Toi Māori-aligned qualifications, but a marked increase in non-Māori pursuing these qualifications. Ringatoi suggest this is in part due to the scarcity of resources, support structures and education offerings at these levels today that are not conducive to good outcomes for Māori learners.

“We currently do not have enough bums on seats and we are constantly undervalued. We need to pay parity for wānanga for the health of our educators. Each year I am thinking, have I got a class? I’m sprinting as an individual and a capitalist structure.”

– Wānanga participant

Mahere 2: Te whakaoti o ngā tohu Toi Māori ā taumata

Chart 2: Completion rate for Toi Māori-related quals by level



As the next section shows, however, the solution to the declining enrolments and completions is not as simple as offering more qualifications and attracting more ākongā to study in the formal higher education system. Reflections from interviews with ringatoi show that qualifications are often viewed through a Western lens as an opportunity to provide sustainable careers for Māori. However, any formal qualification needs to be balanced with mātauranga wisdom for the ringatoi to thrive.

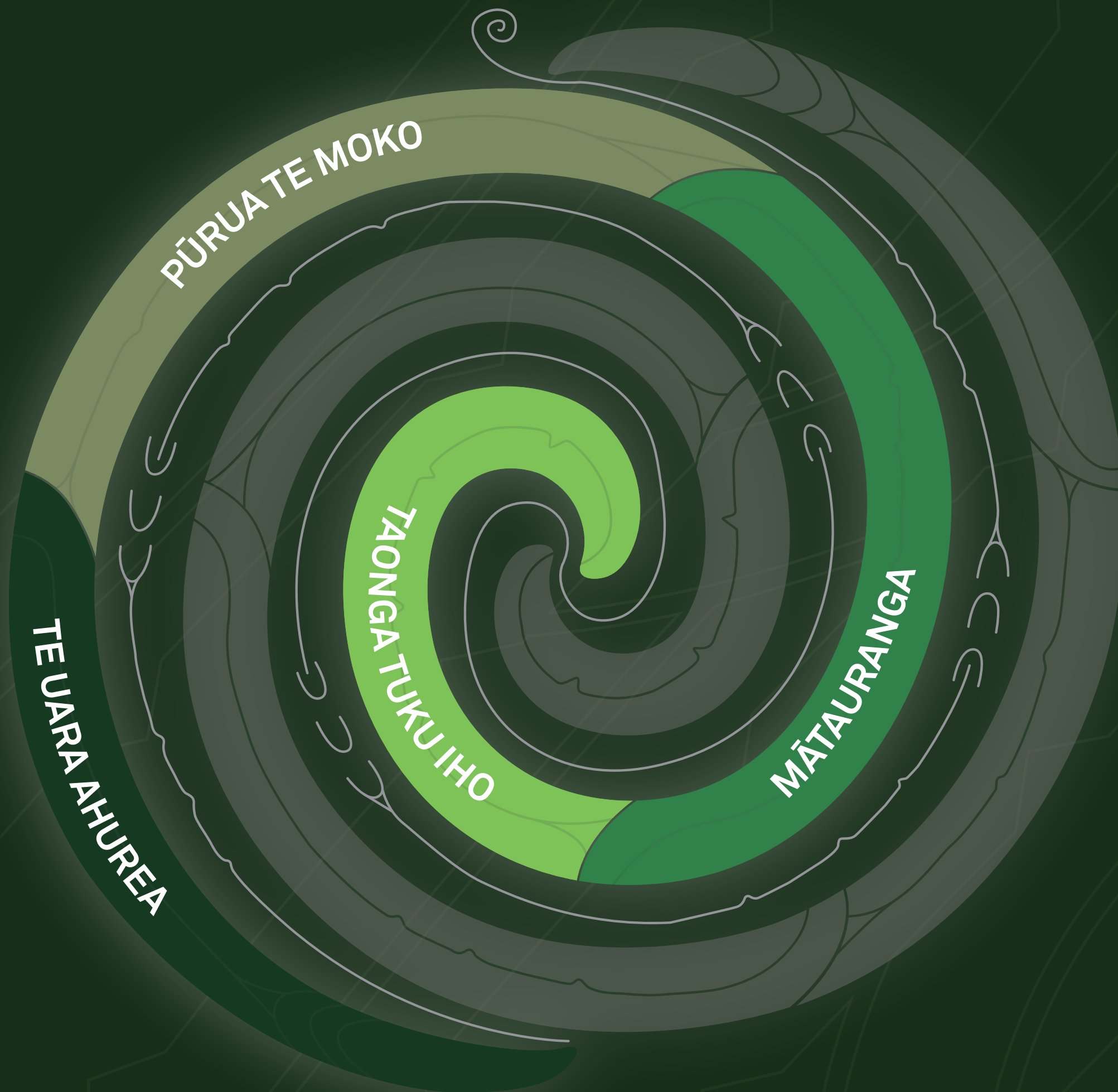
TĀNGATA ORA

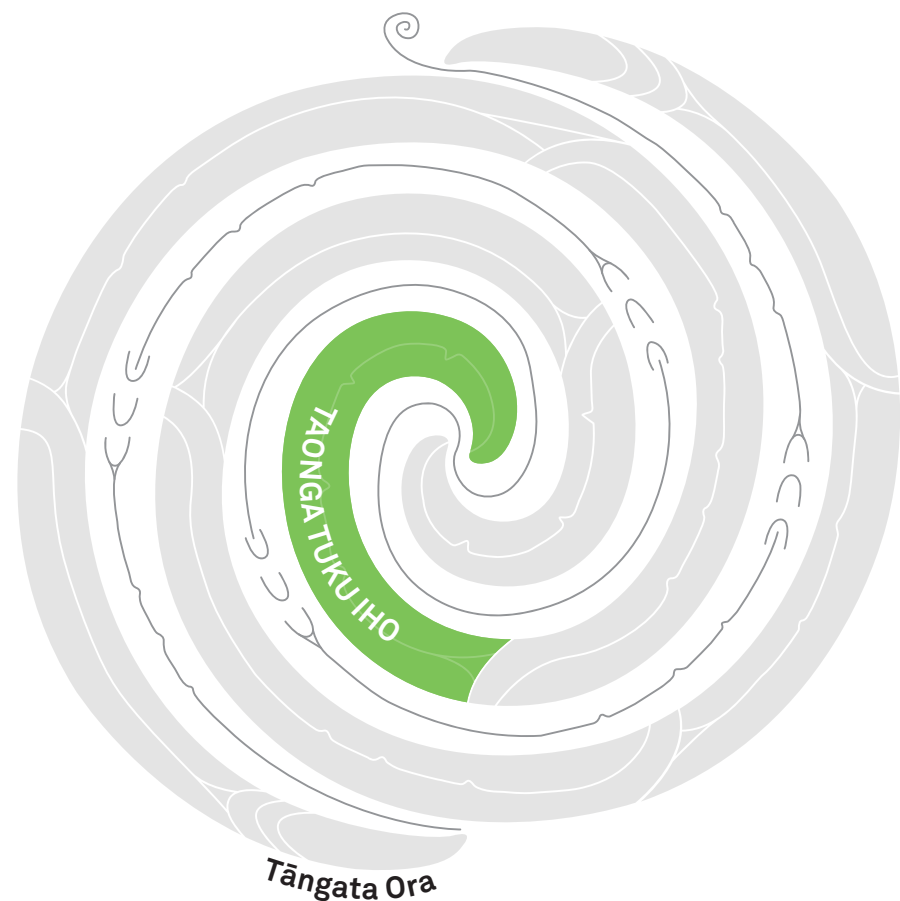
Tāngata Ora is a broad, outcome-driven theme identified for Ngā Toi Māori. The sub themes in these section are:

- Taonga Tuku Iho
- Mātauranga
- Pūrua Te Moko/
Training and restoration
- Te Uara Ahurea/
The cultural and financial value

This section focuses on Tāngata Ora challenges, opportunities (recommendations and actions) and their reciprocal relationship with the other broad theme, Whenua Ora. Key challenges in this section are:

- restricted qualification access and pathways hindering Ngā Toi Māori
- ringatoi missing out on the financial value available to Ngā Toi Māori.





Taonga Tuku Iho

The first and probably most important of these kaupapa is Taonga Tuku Iho. This can be broadly defined as caring for and nurturing the taonga that have been left to us by our tūpuna or those who have gone before us. The taonga in this instance can be more commonly defined as the cultural property or heritage and mātauranga of te iwi Māori. It is innate knowledge that is born through whakapapa as well as skills learned. They are imbued with their own wairua, their own mana, their own whakapapa, their own tikanga. They are connected through whakapapa to many atua Māori, and this gives them their own tapu. It is these origins in a metaphysical base that is distinctly Māori.

This well-known whakataukī in te ao Māori sums this up:

**Ka titiro
whakamuri,
ki te anga
whakamua**

... this tells us to look to what our tūpuna have done, to learn from that example to guide what we do now and what we will do in the future.

Whakamanahia te whakapapa
Whakapapa must be recognised across the industry

**Poipoia te kākano
kia puāwai.**

Nurture the seed
(mokopuna,
whakapapa and
reo) so that it may
blossom and grow!

One's whakapapa should be recognised and acknowledged within a qualification journey. When your career is defined by your whakapapa, and mātauranga is in your blood, we need to consider what role formal qualifications might play.

“I was built for this. I have found something in this practice that wraps up my identity, my connection to all my tūpuna, storytelling, history, healing, nature, sustainability – it’s all one big package and it does really contribute to the wellbeing of my health, my state of mind.

I see myself as a researcher and that rediscovery for me is huge, it’s a massive passion, the idea of retracing steps and recreating the same actions that my grandparents had. It puts me in the same place as them for a little bit.

Whakapapa, that’s part of what keeps me working in that space, because it’s that connection to my tūpuna, to my identity as a wahine Māori, my role within my whānau, my hapū, my iwi. It’s in my whakapapa as an uri of kaiwhatu, kairaranga. All of those things keep me holistically well.”

– Interviewee – Mātanga whatu

He mahere mokopuna Envisioning a 100-year plan

Throughout interviews, there was cognisance towards AI and the impact of technology upon tikanga. Disruption and innovation are not new phenomena to Māori who have routinely adapted tikanga towards the zeitgeist of the day. This is done to ensure the preservation of mātauranga and its relevance through the changing mediums and contexts of society. There was an expressed desire to ‘get ahead’ of today’s emergent technologies and anticipate their impact upon mātauranga.

“We need a 100-year plan looking into the future, but knowing what went before”

– Interviewee – Mātanga toi

A long-term vision is being called for to inspire future Māori to continue to create taonga and continue to revitalise and grow Ngā Toi Māori.

“We have to step up and offer and narrate an alternative vision, and it’s got to be a vision that’s more compelling than theirs. I relish that opportunity, because it means you have to win the future. You have to win it! You can’t just sit there and expect a document that was coined a hundred or something years ago, even though it was never observed appropriately or adequately. You can’t rest on your laurels and think that that’s going to do the hard work for you. You have to keep winning the future! For me, that’s where toi offers an opportunity to win the hearts and minds of our people. It’s toi that gives us the freedom to do that because very few things otherwise in society offer you that place where you can propose an alternative to something that people have held on so dearly that they actually don’t have anything else left.”

– Interviewee – Mātanga toi



Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, May 2024

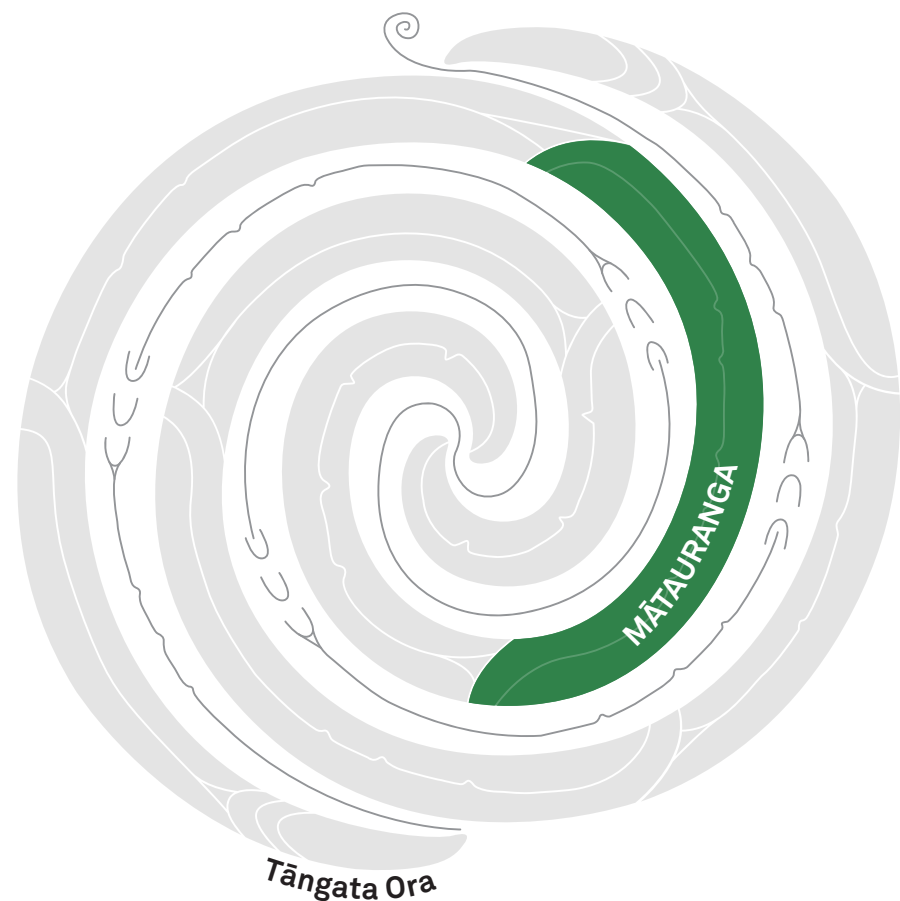
Ko tā Ngā Toi Māori he whakahaumanu i te ira Māori Ngā Toi Māori is like reviving our DNA

Ngā Toi Māori ringatoi think it is time to ask how we might shift perspectives so that Ngā Toi Māori is used as a medium for the restoration of whakapapa all the while positively informing the unique identity of Aotearoa New Zealand.

Ringatoi spoke of personal transformation through their journeys into Ngā Toi Māori. It was described as encoding, cellular awakenings and reviving their DNA through re-enacting whakapapa and its expression through Toi Māori. The restorative power of this process through the act of creation and obtaining creative confidence was highlighted as a remedy for the divisiveness underpinning society today.

“It’s like an activation. Toi Māori is like an activation of your DNA through different mediums. Language is a huge medium for this. It activates our memory. This is going down a scientific sort of perspective that I don’t have any concrete science to prove. But the concept of blood memory, the concept that I was talking about, of our whakapapa – that we are a continuation of that DNA. And therefore, we are the continuation of a lot of those memories; a lot of that mātauranga, I guess travel through whakapapa and through Toi Māori, we are activating that within ourselves.”

– Interviewee – Mātanga reo



Mātauranga

He tiaki anō te māramatanga

Understanding and safeguarding Toi Māori practice

The special nature of Ngā Toi Māori educational practice and the value it brings to ākonga and te iwi Māori cannot be underestimated. The current system does not enable traditional methodologies to nurture the next generation of ringatoi to the same level that was once the norm in pre-colonial times. This is a reflection of the impact of many factors, most of which are a reality of the modern times we live in and the default Western model of education that exists. Understanding of self, of identity, of tikanga and place is paramount to the creative practice of ringatoi Māori.

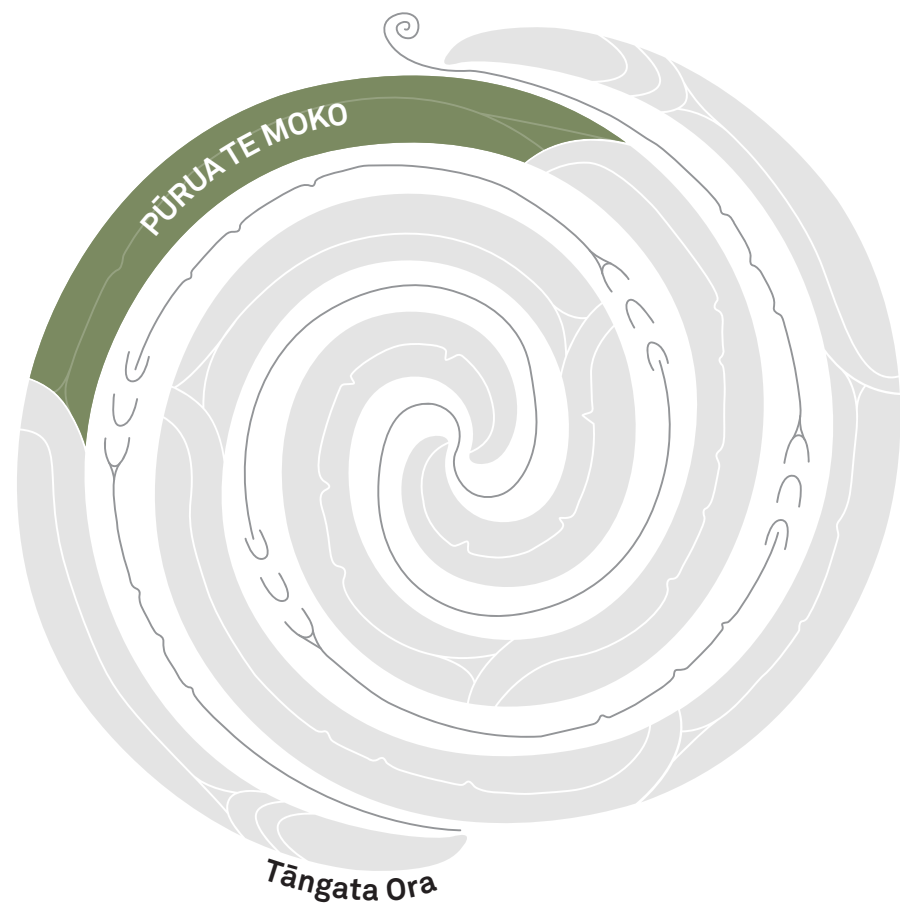
Creating safe places to explore personal identity and understand tikanga was described as more important than the final outcome itself – ‘the journey is more important’. This places an interesting view on the need for formal training and qualifications within Ngā Toi Māori. Some ringatoi raised a concern that a fixation on credentialising through formal qualifications might exacerbate this issue further, accelerating technical competency at the cost of understanding mātauranga and its depth of complexities.

When considering growth in Ngā Toi Māori, concern was raised about how mātauranga can be safeguarded and protected from misappropriation. Content-sharing platforms and social media have popularised techniques and introduced a do-it-yourself culture of practitioners.

“Our capacity to do it ourselves is greater than we think. Our job is to make sure there’s another set of hands to catch it. It is amazing that there is growth; however, this growth makes it difficult to protect mātauranga also. Anyone has the ability to buy a cheap tattoo kit and then go and do it for themselves. We have a huge responsibility to use people who have the whakapapa. The reo is it, it is the key to te ao Māori.”

“I think we have to reserve the right for those artists and those ringatoi and those creative thinkers to hold on to a few things. As kaitiaki. When people are ready to dive deeper to ko hui like this? Actually, here’s their design. Here’s what we know they were thinking if you want to know go deeper, go to them, have a wānanga with them about it. Because there wouldn’t be a central place where everyone can go, ‘I’m looking at the one-stop shop’. I want to know about this . . . I mean, Wikipedia, Google, yes. But again, that will all be surface level.”

– Interviewee – Mātanga toi



Pūrua Te Moko

Training and restoration

Practicing Ngā Toi Māori was described as a healing process that can rehabilitate people and restore a sense of self confidence. For Māori, Ngā Toi Māori can be a bridge of reconnection to whakapapa, sparking a remembrance of who they truly are. In these moments Ngā Toi Māori is described as being able to heal the individual and provide a platform to heal collective wounds from the past.

Ngā Toi Māori was also described as a positive medium to reconcile conflicting points of view within complex and difficult moments.

“
When conversations become difficult,
it’s time to create.
”

“I guess the potential that toi whakairo or our arts have to play in the restoration of confidence and the restoring of relationships with who we are. I believe that the process of practically doing something and having a visual outcome – the power of that to restore or to create confidence in oneself – is immeasurable. And I’ve seen it time and time again where people who

wouldn’t think they could create anything. And then they go through that transformation process where there’s something tangible in front of them that they’ve created through the hands, and the power that that has to just instil a little spark or a flame with confidence, within our people.”

– Interviewee – Mātanga toi



Tē aro i ngā tohu te mana
Qualifications do not acknowledge mana

Today’s qualifications system doesn’t acknowledge mana and isn’t a sufficiently flexible model to be applied outside of traditional education provision. Interviewees described the need for hapū-level programmes of study that can connect the learner to the teacher and build on the natural curiosity of rangatahi with study.

“I want acknowledgement from my people, not a qualification from a body organisation.”

– Interviewee – Mātanga tā moko

From a te ao Māori perspective, the traditional qualification model is a Western system that is inflexible and siloed in philosophy and discipline. It doesn’t mirror or integrate with the interconnected experience of te ao Māori, making the creation of formalised education pathways into Ngā Toi Māori challenging.

“I signed up to the university because of the kaiako, not because of the tohu. I have to get a tohu to get my job and pay off my debt. Every skill has a tea-towel job. Finding the teacher should be more important than the qualification. Te kura te Tāngata.”

– Interviewee – Mātanga toi

There was also discussion around qualifications making Ngā Toi Māori accessible to non-Māori who have no whakapapa and linkage to the works they might produce. There was

a desire to be inclusive of all people while maintaining kaitiakitanga. Some were concerned that Ngā Toi Māori qualifications might create a proliferation of toi, which in turn could lead to devaluing works further, creating greater downstream hardship for ringatoi.

“I really think it’s the responsibility of whoever’s in front of them teaching. To actually try and instil that appreciation somehow. It doesn’t always work because I’ve had students that don’t get it, but not many, because ignorance begets arrogance, that we’re obligated to actually make them realise and appreciate that they’re in a different sort of culturally sensitive area and they need to be aware of that. I think you need to be a little bit more humble. There’s a lot of non-Māori doing Māori art, who have no humility at all.”

– Interviewee – Mātanga raranga

“I’m all about using the tools at hand in order to carve sustainable pathways forward for our people. Getting an education and attaining qualifications is important in terms of being able to secure mahi, etc. These days there is like an expectation that you have some form of formal education, so I mean, why wouldn’t we be encouraging our people to get qualified? On that note, I also think it is important that we critically reflect on our learning journeys, to



Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, June 2024

ensure that we are drawing on an array of puna mātauranga to inform our knowledge bases and not relying heavily on universities as the ‘be all and end all’. But yes, definitely get qualified, this will also lead to being able to put our artists on salaries where they can live comfortably and get ahead.”

– Interviewee – Mātanga reo

“Does this reside solely within a whakapapa Māori space? I think there can be validated tā moko artists who ain’t Māori, but they have to be validated by the Māori community. It depends on who is validating that designer, who’s supporting their mahi and for a Pākehā designer I would say, bringing Māori narratives to life. You’re going to have to be able to stand behind that mahi. The odd Māori design agency have all their patterns thrown on there.

These Māori designs are Māori patterns and to me that feels really vacuous, feels really empty like there’s nothing there.”

– Interviewee – Kaihoahoa toi

“It’s a massive debate, because we have fought so hard to bring these traditional practices into modern practice, they bring with it a whole lot of foundational tikanga and skill, and then there are those who will do a one-day course and think they’ve got it. It’s a lifelong journey, you’ll never know everything, but you’ll see people do a one- or two-year course, not even that long and not pay attention to any of that history.”

– Interviewee – Mātanga whatu

Tē aro i te ao whai mātauranga ngā herengā Toi Māori

Ngā Toi Māori training requirements are not understood by the education system

Māori need multiple places to learn Ngā Toi Māori, including hapū/iwi marae-based programmes. People need places to learn and gain experience with clear outcomes and expectations in place. Rangatahi in particular do not know where to go in order to gain that experience and to find the teacher most appropriate for their growth.

Toi Māori practitioners shared the need to create new goals and ideas to look after their hapū.

Kei ngā hapū ngā rongōā ako

There is a need for hapū-centric training focus

Māori need places to learn and gain experience with clear outcomes and expectations in place. Interviewees suggested models of applied learning that occur outside of the classroom. Learning experiences designed to help you find out where learners sit early were discussed that “allow us to connect with them early in an apprenticeship-type scenario.”

The most effective area to make a positive impact through training and qualifications is at a hapū level. There was a desire for focused plans and learning experiences. However, it was also acknowledged that these programmes also require facilitation and training skills that might simply be unavailable to hapū to implement. There’s a need to divert Ngā Toi Māori training investment into initiatives that are marae focused.

This allows the marae to put their people on the right career pathway and make better use of any investment.

“I favour iwi-centric learning because I know kids like me that didn’t buy into the carrot of getting a degree. I’m a huge advocate of having these iwi-centric hubs. Each would have their own style. It’s more geared up for Māori qualifications, and better for Māori kids, Māori people, that there’s people that they know, doing the teaching and people that they trust using the language that they understand, in a not-so-big, scary institutional setting. We’re in a safe space now, we’re in a strong place now. The overall goal is to work ourselves out of a job, because it’s normal and everyone’s doing it.”

– Interviewee – Mātanga whatu

“Hapū are driving the wānanga and are leading the kaupapa. The answer moving forward could lie with the hapū directly accessing centres of excellence. We need to create new goals and ideas to look after our hapū. The iwi are taking too long. Mokopuna will learn on their marae.”

“I think that’s a really important thing to think about, meeting people where they are. Because I know at university, we design something and they have to come to us and meet us where we are. And there’s all these prerequisites that are meant to be in place to get them there. But that doesn’t necessarily service our people in the way that I believe it should.”

– Interviewee – Mātanga toi

Kua horapa te iwi, me horapa te ako

Training needs to be where the people are

Others spoke of the need for even more distributed models of teaching and qualification that can be ‘where the people are globally’.

“I’d share a story when there was just a cultural collision really. And without going into it, I rung a respected colleague and explained the situation and he said, ‘Come up, come up and see me.’ And so I went up to him, and I said, ‘Look, I think I need to leave this place, this University.’ You know at that time there was no kaumātua, a lot of the tikanga was foreign. And he instructed me, he didn’t suggest, he instructed me that I was to stay there, and I said, ‘Why?’ And he said, ‘Because our people are there.’ And it was a powerful moment for me and understanding that we need to be where people are.

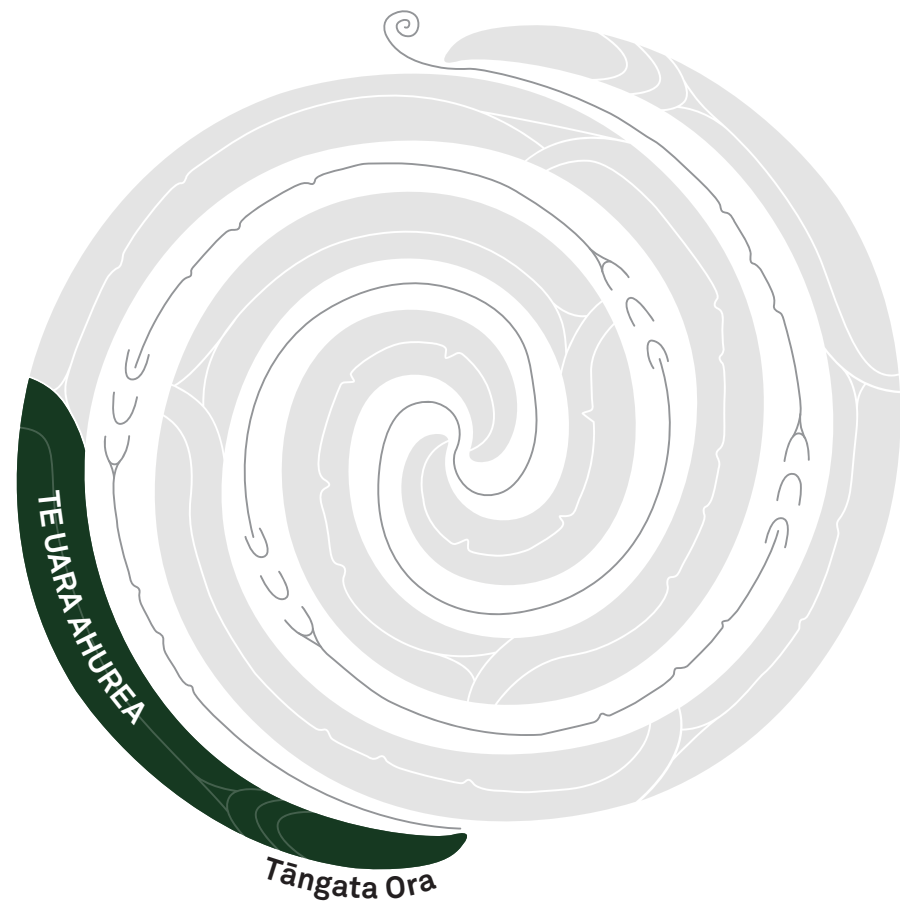
And that means we need to be in every corner of the world. And we need to think about every corner of the world. Because it’s where our people are. And so for me, any strategy that’s to address toi whaikaro needs to be as diverse as our people are, which is very difficult when you’re trying to, I guess, develop a wānanga. So, there’s probably people – carriers of the day, kaitiaki of the day – who decide what the priorities of the wānanga will be. And that comes from their experiences and what they’ve learned, and there should be more than one wānanga, there should be multiple offerings.”

– Interviewee – Mātanga toi

Kāorekau he ara Toi Māori hei takahī There are no defined career pathways for Ngā Toi Māori

Ngā Toi Māori needs to be safeguarded while growing our tamariki mokopuna to have thriving careers as ringatoi. Te ao Māori needs to be woven into new training pathways.

Since this will be a new industry, we need to think about what pathways might become possible through Ngā Toi Māori and qualifications. In this new paradigm, training and qualifications need to evolve so they are accessible 'where the people are' when they are most needed. Ongoing investment is necessary to ensure these become embedded and continually developed over time.



Te Uara Ahurea

The cultural and financial value

Ngā Toi Māori ringatoi spoke of feeling undervalued and of having to make a personal shift to feel valued by charging (for payment) appropriately for their ability. When funding is available, it carries its own administrative burden that is difficult to navigate and deliver.

Within academia, Ngā Toi Māori programmes are described as being esoteric in nature and being routinely under threat for not delivering against utilisation or “bums on seats” operating targets. There is a desire to shift the value proposition for these programmes to protect their role in preserving Ngā Toi Māori practices.

“
We need to shift the value proposition to Toi Māori to create a healthier world and people.
 ”

Unlocking the cultural value potential of Ngā Toi Māori drastically alters the perception of this unquantified industry. The te reo revitalisation movement is a perfect example of this. In 1981, a petition signed by 2,500 people called for te reo Māori to be

made an official language of New Zealand. This fight to keep te reo alive was the tip of a kōpeo (spear) that today represents an integral component of a

\$60billion

annual industry.

New valuation models must be similarly developed to quantify the intangible benefits and value created through Ngā Toi Māori. Other considerations for industry-level valuation might include the scarcity of taonga and its production, social good and the elimination of negative education externalities.

“Because their journey is not my journey. The best thing you can do in a space is to keep lifting the price respectfully and reasonably so that everybody gains from it. The more you can expand something, the more people involved; I think that’s a healthier space when you have variety and growth. A really good place to start is in schools. It creates a whole generation that has an understanding, and that understanding creates an appreciation.”

– Interviewee – Pākehā ringatoi, mātanga puoro



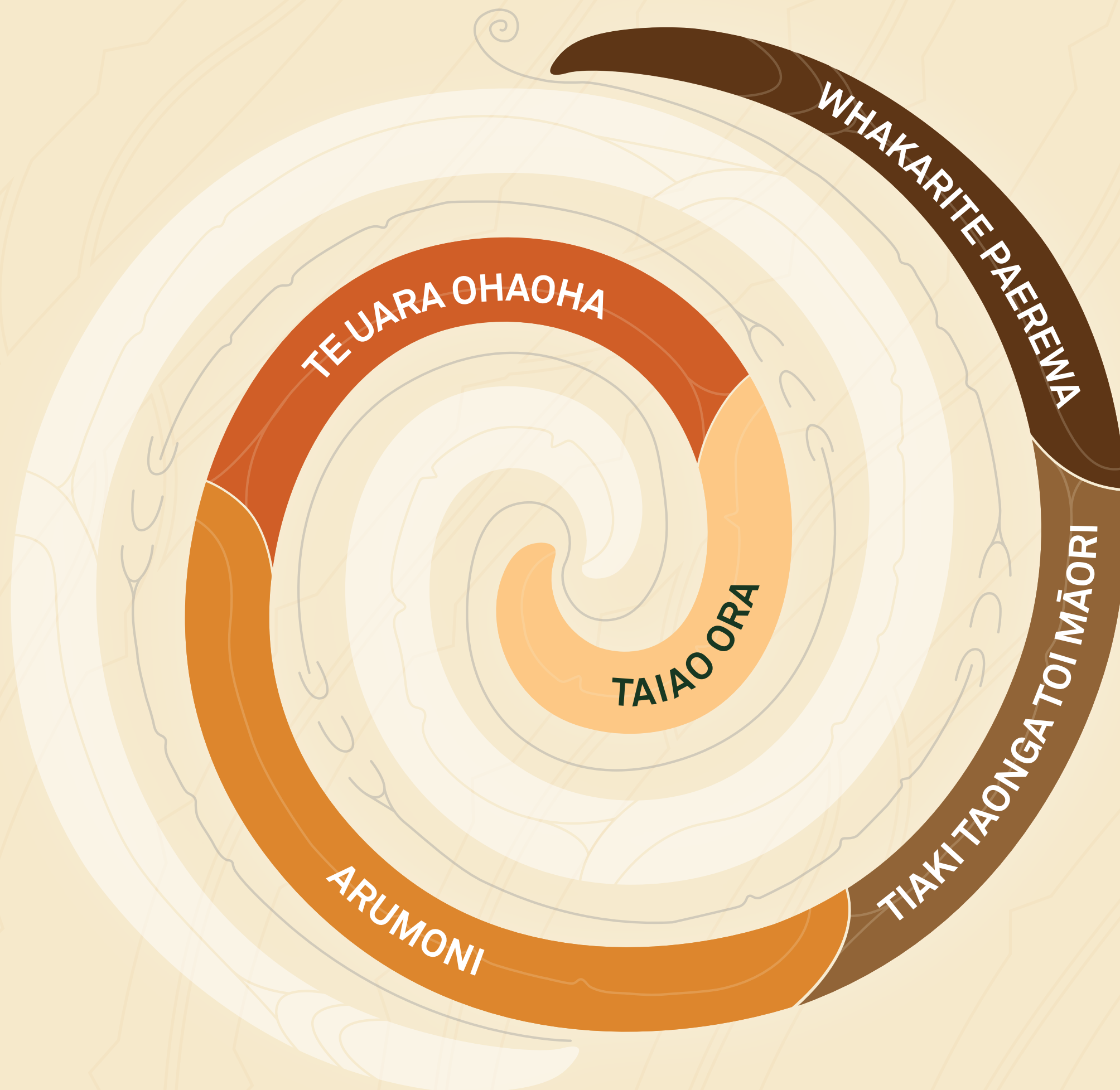
WHENUA ORA

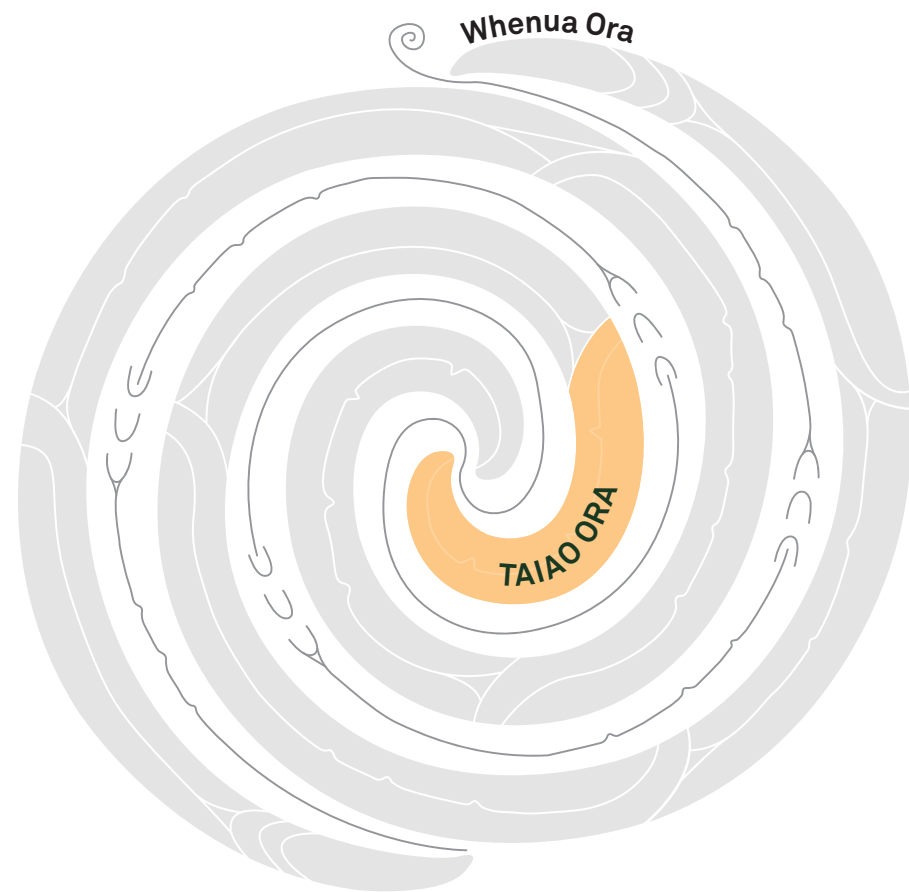
Whenua Ora is the second theme identified for Ngā Toi Māori. The sub themes in these section are:

- Taiao Ora/Healthy environments
- Te Uara Ohaoaha/The economic value
- Arumoni/Commercial knowledge
- Tiaki Taonga Toi Māori/Toi Māori taonga needs protection
- Whakarite Paerewa/Benchmarking

This section focuses on Whenua Ora challenges, opportunities (recommendations and actions) and their reciprocal relationship with the earlier broad theme, Tāngata Ora. Key challenges in this section are as follows:

- Ngā Toi Māori is not understood as a cultural practice, making it insufficiently remunerated or protected.
- A lack of visibility makes Ngā Toi Māori an afterthought.
- The economy of Ngā Toi Māori is inconsistent and not defined, making it difficult to set prices.





Taiao Ora Healthy environments

Huri te ao, huri ngā tikanga Adaptation and innovation

Mātauranga and kaitiakitanga have shown an ability to innovate their practices and adapt with society. Tikanga was described as constantly evolving and changing as knowledge and connection to the land changes.

Historically, Māori have been fast to adopt technologies that are more efficient, sustainable and able to improve upon what has come before. In adopting change, ringatoi are bound by whakapapa and kaitiakitanga. A degree of strength and resilience was described as being necessary to deviate from tradition. Māori have always been adaptive, often through

the necessity of life and death itself, to prosper and flourish within te taiao.

In adopting innovation, ringatoi are seeking to protect the tikanga of practices and whakamana the Toi Māori sector. There has been an inaccurate perception that tikanga is like kōhatu (set in stone) and has been this way since the conception of time; some things will be unchanging, but some things must practically evolve in parallel with te taiao. Ringatoi spoke about exploring tikanga to guide their own practices and te ao Māori into the future.

“

That’s the beauty of being a practitioner in this space, in the arts. I made my career on it! I started doing moko when I started doing a whole lot of my things I’m well known for, people started going ‘you can’t do that!’ So . . . f**k you! Watch me. And it was only because I was really good at it, that actually I changed their view. And so now things that were tapu and sacrosanct and actually really stifling for us, now are the platforms to introduce the proposed change to allow us to keep up with the changing challenges and realities of today’s world.

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– Interviewee – Mātanga whakairo

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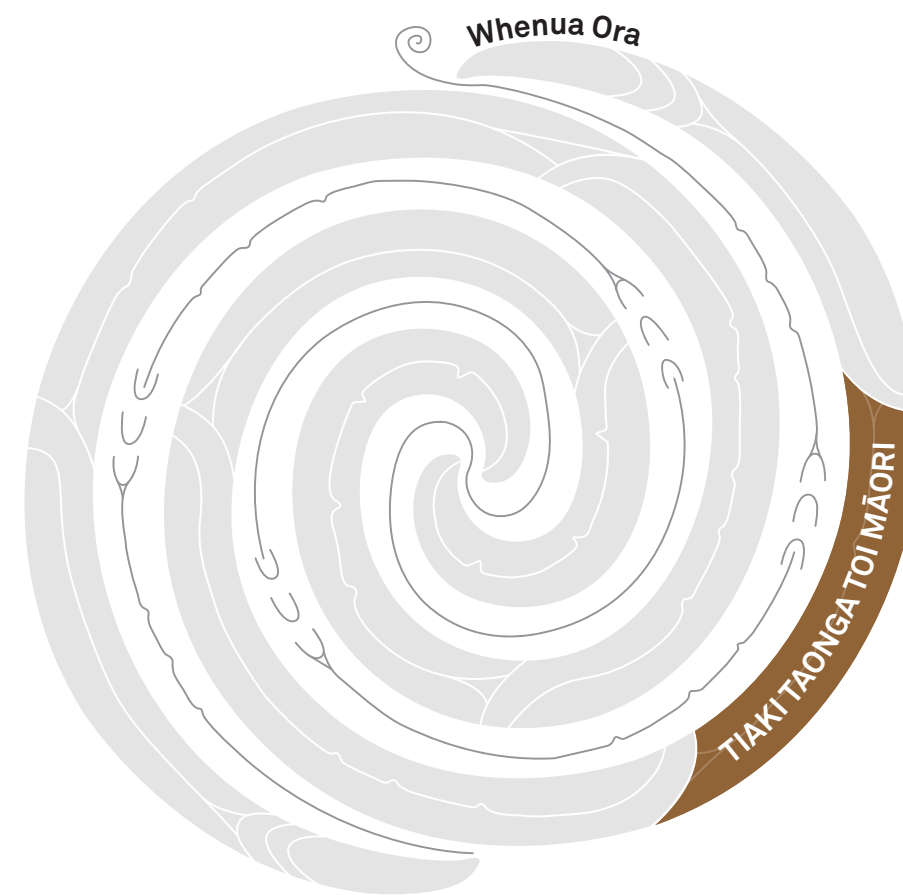
Well, the future is exciting in my view. I think if we look at that age-old saying, ‘titiro whakamuri e pai ai tō anga whakamua’ – (drawing on the past in order to inform what our future looks like), we look at the example of our tūpuna – i haere mai Hawaiki nui, Hawaiki roa (that came from the great homeland, the long homeland) kaha ki te whakatere waka, te mātai arorangi, ērā momo pūkenga katoa i a rātau (who were expert navigators, had intimate knowledge of the sun and stars and all of that knowledge that they had) – that was just through te noho Māori i tō rātau ake taiao (the normal way of being within their own natural world) and just being so connected.

”

– Interviewee – Mātanga reo



Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, August 2021



Tiaki Taonga Toi Māori

Toi Māori taonga need protection

The digital age has exposed mātauranga to the world. On a global stage Ngā Toi Māori ringatoi are often able to gain considerably more value for their works than they might in Aotearoa. This open platform for opportunity also carries peril where misappropriation might occur with little to no protection mechanisms in place to stop replication of taonga.

“One of the questions was, ‘how do we protect it?’ Because as soon as the imagery of our work went up online, people started copying it. Because there’s no provision for the protection of collective property. So, after a while, we got to the point

where we realised that the easiest way to protect our taonga was to continue to be the source of it and keep changing and evolving. When it’s just a commodifiable and singularly identifiable product, it’s easy for anyone just to come along and rip it. But if we continue to keep evolving moko, as an extension of our physical identity on our bodies. As we continue to change, then we will always be the source. If anyone bothers to copy, it’s always an interloper; it’s different, they’re not the source.”

– Interviewee – Mātanga whakairo

“
I don’t have a problem with any ethnicity learning it, but I do worry about an intention for commercialisation. I don’t like that for any country or indigenous people, especially commercialising something that doesn’t belong to you. It’s ourselves as well, that will commercialise a practice but with very little knowledge behind that practice. Talking about kākahu, like buying blankets in place of that and having these things mass produced, and sold as this, when they’re not. It doesn’t take a lot of tikanga and traditional history and knowledge to sew something and call it a kākahu. Then you have an actual practitioner that will spend years and years learning and then preparing what they need. Knowledge meaning any depth, any tikanga, sitting with their medium, actually knowing what it is, the history of it.”

”
– Interviewee – Mātanga whatu



Photo supplied by Simi Paris

Copied works of taonga show no mātauranga and lack any connection to whakapapa. This is easy to see for ringatoi and less so for those unaware of Māori culture. Without any central collective system to safeguard mātauranga, the impetus for this falls upon individual ringatoi or iwi. This is a complex issue to navigate.

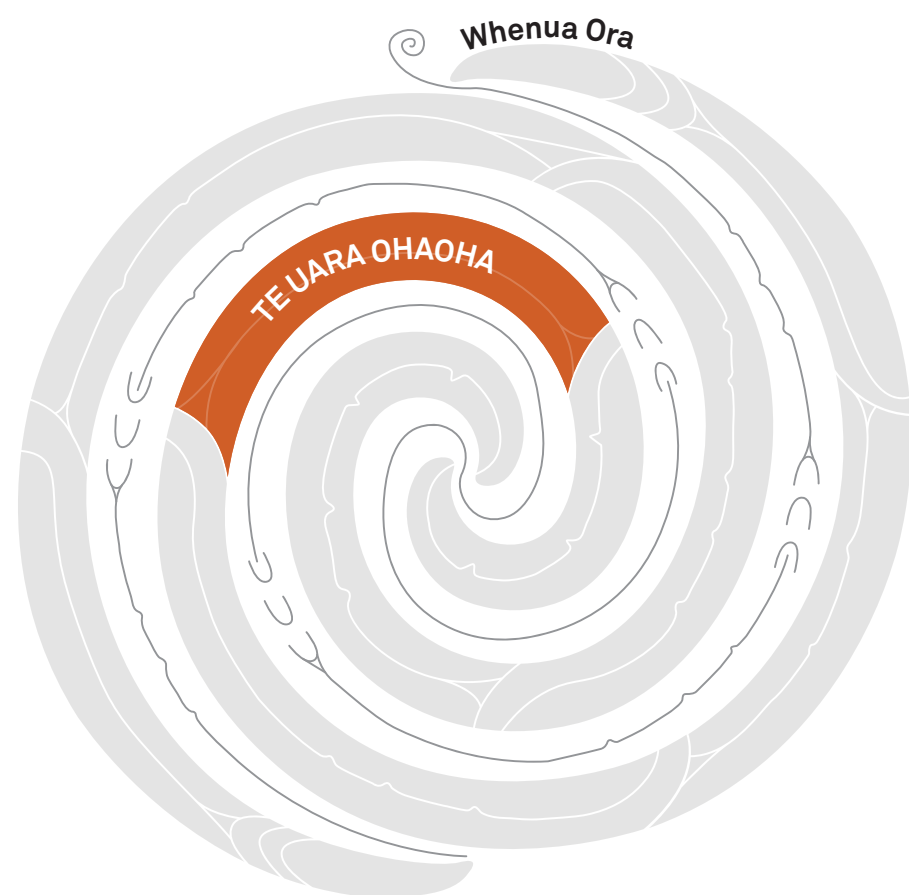
“With non-Māori, they don’t have whakapapa, but they do have a moon and a sun and stars. They belong to this earth just as much as we do. The Government should have a responsibility to protect and stand up

for our culture. We need something to help us protect our taonga overseas. I think our views are needed now ... We have a lot to share with the world. I think it (the world) needs indigenous peoples to actually make a stand.”

– Interviewee – Mātanga tā moko

“When it’s mass produced, it loses a lot of the essence of our mātauranga, our value system. We placed the most value on things that were difficult to make, took a long time, are rare in material; and that kind of value system goes against mass producing something.”

– Interviewee – Mātanga whatu



Te Uara Ohaoha

The economic value

Te wāriu o Ngā Toi Māori ki tā tauīwi

Valuation – Western models

The predominant Western world view that informs the interaction with Ngā Toi Māori has continually undervalued it through the misappropriation and undermining of the cultural integrity of the mātauranga Māori underpinning all Ngā Toi Māori practices. For example, when designing plans for a building, an architect sets standards that allow them to charge a certain fee for their services that is universally used and widely accepted.

These standards do not exist for ringatoi. This is also common when designers, advertising agencies, commercial businesses and government departments engage ringatoi in designing their brand, a logo, an 'art piece' or the like: the taonga is purchased as a transactional object without acknowledging its sanctity, ongoing kaitiakitanga or understanding its true financial value.

“There needs to be a major change in the valuing of Māori arts. Our contemporary and moko artists are thriving, where our art forms struggle is in our theatre and performing arts and musicians. The market here for Māori art is too small ... that's why we venture offshore. People overseas recognise our art more than people here in Aotearoa. As much as we do stuff with iwi overseas, we always try to remember to look after our haukāinga first.”

– Interviewee – Mātanga reo, mātanga toi



Photo supplied by Israel Birch

Ngā Toi Māori practices are still largely considered a pastime and something that people do as a hobby or interest, and so they are treated as such. There is no consideration given to the fact that the mātauranga and expertise that they are seeking for their project or piece of work is in fact like what a homeowner doing renovations in their house is seeking from an architect, an engineer, a builder, a plumber or an electrician. All these occupations have their own industry rates that enable the ability to charge the appropriate fees according to the value that the society has placed on those services.

Ringatoi have been supplementing the revenue of designers, architects, advertising agencies and commercial businesses in Aotearoa for many years. The knock-on effect of this has been a severely limiting, if not at times, crippling impact on the ringatoi themselves. Their ability to earn a good living pursuing their chosen Ngā Toi Māori discipline ends up seeing them having to work full time in another job in order to pursue their creative mahi.

For almost 200 years, Ngā Toi Māori and Māori artistic practice has been intrinsic to Aotearoa New Zealand's national identity and brand.

In **2022**, New Zealand's
'brand' value was
assessed as US\$248bn
NZ\$440bn
according to world index¹

¹ <https://www.stuff.co.nz/business/industries/130054566/new-zealands-brand-worth-440-billion-but-what-exactly-is-brand-nz>

The Government and big business have benefitted from this year after year, and yet a mere trickle of that money has found itself in the hands of the ringatoi and ngā iwi Māori. Take one of the most famous New Zealand exports, our national carrier Air New Zealand, for example. The icon on the tale of Air New Zealand planes that makes them immediately identifiable all over the world is the mangōpare. Mistakenly called the Koru, the mangōpare tohu represents far more than simply a commercial airline logo. The mātauranga that is encapsulated in that tohu is not realised in the way that it is used and valued beyond the commercial value it has as part of the airline's highly valued brand profile.

He aha tōna wāriu Where's the value?

Ngā Toi Māori ringatoi need to understand and command their true value. As a general rule, most ringatoi describe themselves as introverts who use their creative mahi to express themselves. Some argue this introversion has contributed to a lack of standardised and understood market value for their expertise. Value negotiations have stalled due to the reticence of the ringatoi themselves to engage in those types of kōrero.

All ringatoi interviewed spoke around the difficulty of placing a fair value upon their works. A lack of understanding as to how to run your own business was described, with a distinct lack of basic business skills such as invoicing and tax compliance. All of these factors have inhibited a clearly defined and measured career choice from developing. Most ringatoi are still having to work to cover living expenses so that they can engage in their creative practices. This affects their decision making around choosing ringatoi as a full-time career,

particularly when whānau are reliant on a steady income in these harsh economic times.



Photo supplied by Simi Paris



Photo by Andy Bridge on Unsplash

“

Working in Europe, that was the first time I felt appreciated. I think what’s amazing about England is there’s so many people that are really appreciative and understanding or wanting to understand Māori. It’s got to be really raw, and I think we will get an amazing reaction from the rest of the world. The ability that we can go overseas and work with other indigenous cultures and the healing processes that they’re going through and using.”

”

– Interviewee – Mātanga whatu

“Te Māori [exhibition] was a really good example of that. Up until Te Māori, all of our stuff that was written or talked about around our mahi toi was really, you know, the bass playing. They called it a craft and it didn’t attract any return for the amount of time that you put into it. And it was only when Te Māori went overseas and we took all of our really old stuff and put it in front of people that we didn’t have a compromised relationship with, such as our settler community. So, it’s the settler community that shaped the language to describe us, and they’re the same ones of course that ripped us off that, so you know, it’s an unfortunate relationship. It was nearly all stone-carved pieces that went across with Te Māori. It wasn’t until it was in the New York Metropolitan Museum, next to Hellenistic art, you know: all these great cultures and all of their amazing cultural, you know, the high pinnacle of civilisation of their times. It wasn’t until it was lauded by art critics who didn’t have a settler relationship with us, didn’t have an exploitive relationship with us, that that changed. Then all of a sudden, and I mean all of a sudden, because its only in the last 20 years that those conversations around what’s customary and contemporary and the value chain that went with that language, and ‘craft’ versus ‘high-culture art’, all that stuff’s flipped in 20 years. So now there’s a whole value chain built around that though that’s got its own problems.”

– Interviewee – Mātanga whakairo

Realising true value and protection of the intellectual property of taonga is needed under kaitiakitanga. There is a higher perception of value overseas for these works where a healthier price benchmark has been established.

There is an intangible value of priceless culture that must be harnessed to drive opportunity and prosperity for Māori. This is required to create sustainable organisations and businesses.

“We need equity to bring us out of poverty. There is a misunderstanding of the value that they want from us and what they give to us. We have unhealthy relationships now there’s a lack of education available. We need to be assertive with our values. The post trauma of colonisation has created an aversion to talking about the dollars, but iwi and hapū will need to be commercial. Financial and time constraints and the value of the outcome needs to be reflected. We need more support and better compensation. As an artist you have to have more than one job and you get paid half the price. Who is still an artist in 20 years? Those are the ones that know the responsibility. Making toi should be joyous.”

– Wānanga participant

“The perception of Toi Māori that still exists nationwide is a part time – haututū; something you do in your weekends. There’s a really low value put on that even if there’s a deep mātauranga that comes from that artist. I’ve been able to grow through my design practice. I look to understand how value is treated in design, now I use this concept of value-based pricing, a concept that I came across 10 years ago. That’s like you don’t charge for the hours you charge for the value of the work to the kaupapa of the organisation, i.e. Kōhanga vs Coca-Cola.”

– Wānanga participant

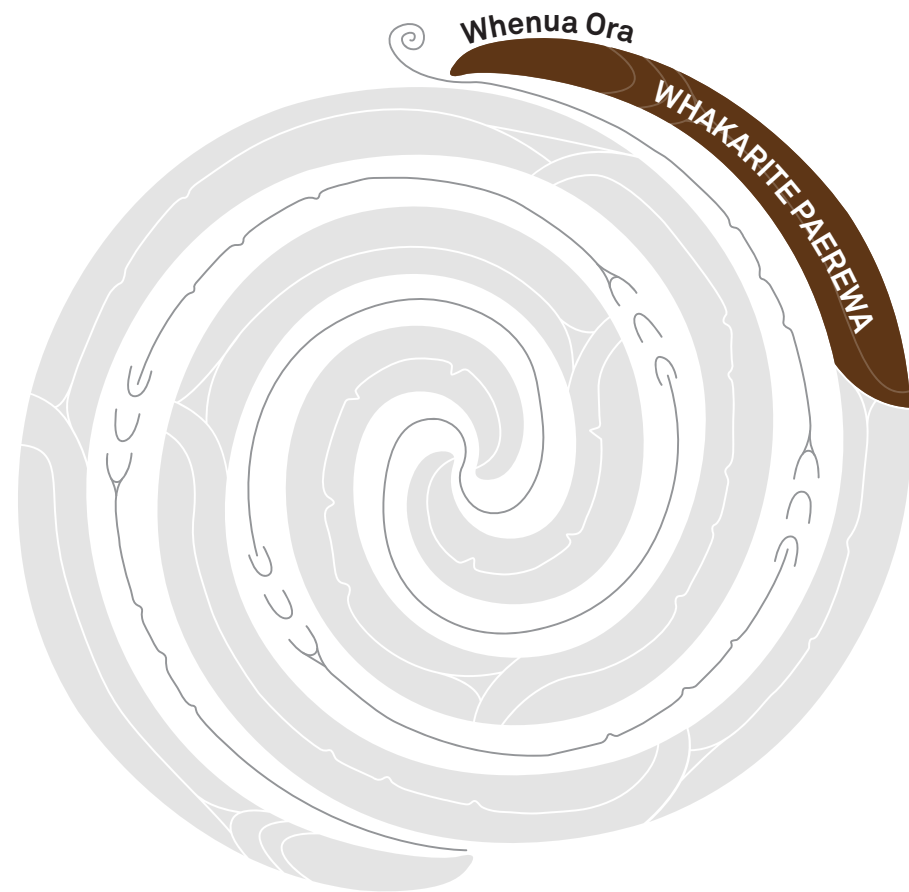
He hōhonu tōna wāriu Revaluing Toi Māori

A traditional accounting perspective fails to capture the intangible value of Ngā Toi Māori and the taonga it can produce. For those works that are referenceable against modern art and able to be sold in galleries, a direct value is created that is able to be measured. Māori operate with different conceptualisations of value in addition to this, being whakapapa, taonga, the economy of mana and manahau. There is wider value being traded when selling Ngā Toi Māori than an economic model based upon utility caters for. This creates conflict in the mind of ringatoi, where this value is difficult to articulate and command when selling works.

“Discovery of funding opportunities is required. Art is valued one way, but toi whakairo is different and needs to be revalued to stop our own people devaluing it. Toi whakairo is who we are. From the combs in our hair, to the houses that house us. Toi whakairo is not an art form and needs to be valued this way by the Government and our own people. A lot of us will make sense if we get the value right. We positioned toi whakairo the same way our ancestors did; we need to place it where it belongs.”

– Wānanga participant

Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, August 2023



Whakarite Paerewa Benchmarking

There is a need to explore new approaches towards unlocking the financial value in a standardised approach that can be used for the benefit of ringatoi.

Today, ringatoi Māori sell their works and services or co-design with industry on an ad hoc, independent basis. The perception among ringatoi is unanimous in that Ngā Toi Māori work is undersold and undervalued. Engagement often comes late, when there is little opportunity for mātauranga to be applied to the project, limiting the ultimate value and benefit that might emerge through real collaboration in a better partnership model. Kaitiaki, who have punctured this reality in finding commercial success, lament being

unable to share this knowledge to benefit others.

The lessons learned from their interaction with commercial industry and local councils are unable to be consolidated into standardised industry knowledge. Just as no Business Industry Classification Codes exist to identify Ngā Toi Māori businesses, no engagement and financial standards have been established either. What ensues is a vicious cycle where artists survive in difficult financial situations, fuelled through inadvertently selling their works below true cost. Many artists spoke of a low-value perception of their own works and described a general difficulty with commercial negotiations.

“And so, the thinking was, was the part that I really love digging into and having wānanga, because then we were breaking down things like ‘stop coming to us 50, 60, 70% through a project and saying, ‘Oh, we would like some Māori art.’ So, we did have to tell them no, Māori design and engineering are the same thing. There’s a reason that a te whare tupuna has a poutokomanawa – a pole in the middle to hold up the ceiling. You know, it’s for a practical reason. And then . . . it just happened to be intricately designed from there.”

– Interviewee – Mātanga toi

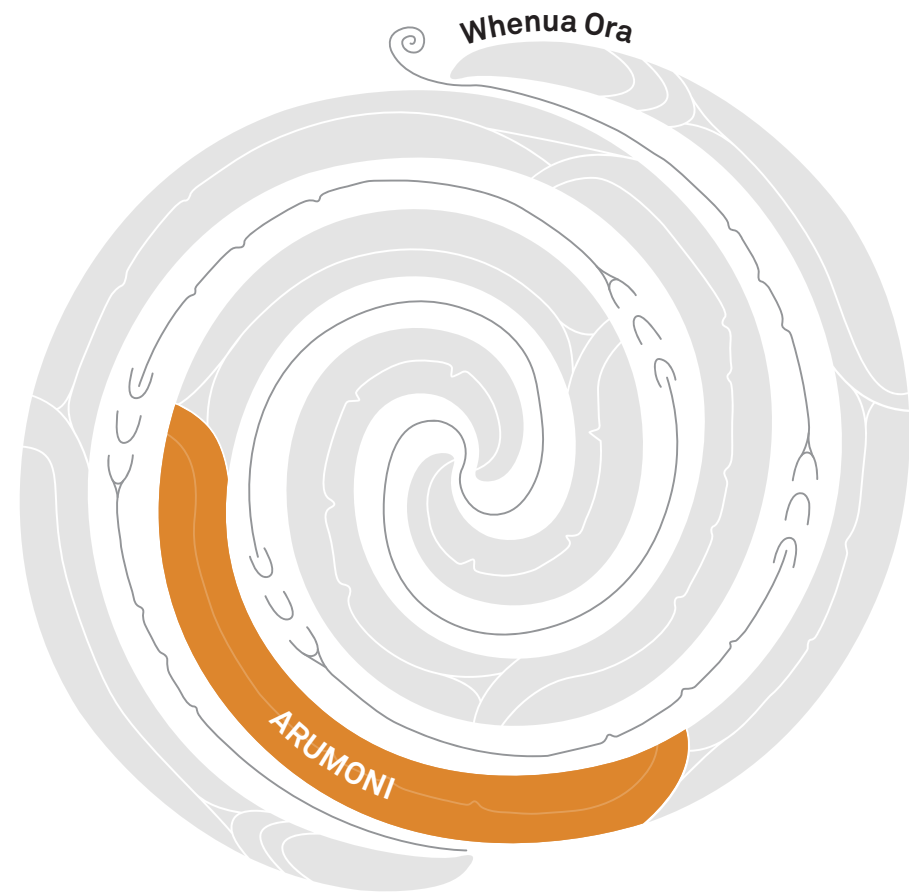
There is a desire now to see industry standards created and distributed that can sure-foot Ngā Toi Māori. This is viewed as a new and necessary aspect of kaitiakitanga. There are opportunities to integrate Ngā Toi Māori into benchmarked standards for industry procurement models, both in terms of pricing and engagement processes, designed to better harness Toi Māori mātauranga. There was a similar wish for these processes to be integrated with architectural and engineering sectors in a more cohesive working model.

The goal in effectively being able to command a fair value is to create sustainability and a virtuous cycle for Ngā Toi Māori. Ringatoi want to strengthen pathways to these disciplines and have the ability to employ others and grow.

“The thing I don’t think has ever existed – and it’s a big educational gap in toi whakairo – is professional practice. And what I mean by that is not the making, but the engagement

side of things, whether it’s with the IRD through tax, whether it’s through council and engineers and architects, whether it’s through funding bodies. There’s nothing there at the moment that I know of that actually captures the unique nature of professional practice, in a broader sense. In particular, on the side of business and kaitiakitanga. Everybody that you’ve talked to, I know them well enough to know that they just found their way. We’re not taught any of this stuff, are we? But you know, I’ve been talking to the sector about industry standards for councils. There’s no standards and practices in place when councils engage commissions for Toi Māori. And when you do a budget, they’ll be putting a percentage aside for the architects and there’ll be bids. It’s the same with the engineers and the builders, etc. And there’s an industry standard. We haven’t been involved with anything. And so, it’s really a case-by-case thing where what’s happening at the moment, because we don’t have that standard in place, the value point is really inappropriate. And then you go to another level where there’s an international, global business community, and we haven’t begun to talk about that. Those are the gaps I do see, that there aren’t toi whakairo industry standards, education that are forming the industry standard and or professional practice. And yes, we can make stuff, but our poor people are then going ‘oh, shit what do I do now?’ And of course feeling like, ‘oh, that’s a lot of money’ . . . That’s an education gap that I see. That we’ve been talking about, that really needs funding quickly.”

– Interviewee – Mātanga toi whakairo



Arumoni Commercial knowledge

Throughout our research, ringatoi described an uneasy relationship with commercial industry and financial models. This was routinely observed with difficulties in setting and maintaining adequate price points for their works, required to create a sustainable living. However, it is also apparent that many artists would benefit from a greater level of practical business acumen delivered through training in successfully operating a small business.

There was a desire to see this kind of information brought forward in any form of training and qualifications designed to assist Ngā Toi Māori.

Others viewed a degree of commercial skill as being critical for kaitiakitanga in today's working environment. Kaitiaki are seeking a new set of commercial standards to be established that in effect will educate and benchmark the world around ringatoi towards the true value that is being offered. Without any centralised mechanism in place, a commercial balance point for design skills is required to sustain ringatoi today. This needs to be designed to balance what was described as a 'romantic' view of art and business that ultimately leads to impoverishment.

“

I was born in traditional boxes and struggle with commercialisation, but you need to be able to do this. If this is done inside education, so be it. That would be the dream – and there should be no shock. Toi should be a valued and respected career. I struggle with commercialism but understand the space we now live in.

”

– Wānanga participant

“

Delete the romantic notions of art. You need to consider professional practice, business management and time management; 'arts' is romanticisation. For business you need to be aware of tax, GST, rent, education facilities etc. Cover all of the bases we don't. You need to understand negotiation, selling art and developing partnerships.

”

– Wānanga participant

“

We need industry standards of pūtea. The business knowledge is missing. Mātauranga ā-iwi, ā-hapū. The curriculum needs to include time management, finances and tohu.

”

– Wānanga participant



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Ngā āheinga kei mua i te aroaro Innovation opportunities in Toi Māori

The creation of virtual ‘hubs’ or Centres of Excellence (COEs) were suggested several times in research. There is a desire for ringatoi to be able to connect in ways to further grow their own practices as part of exercising kaitiakitanga. Some suggested ‘virtual hubs’ that are both ‘open’, where the people are, and ‘closed’ to protect sacred knowledge from misappropriation. This tension between being open and accessible to all and closed to kaitiaki appeared as a recurrent theme throughout research.

A virtual platform for Ngā Toi Māori knowledge was perceived as being able to establish mātauranga provenance and protect globally from misappropriation. It was also hoped that such a platform might grow a deeper understanding of mātauranga and its sacred significance globally. Others imagined centres to be a place where rangatahi are connected with teachers, and a positive pathway from the marae to a career in Ngā Toi Māori is nurtured.

“I wish I had a central place to get tips and knowledge around process, working with architects, non-Māori designers and stuff like that. I wish there was a place we could all go to. Because what’s happening at the moment is I’ll be talking to [name withheld] then we’ll go have a yarn with [mātanga toi] and be ‘heh bro, what did you do for this? How did you sort that out?’ But if there was a central place that we could all access to find out, you know, FAQs ... I think that would be good, because then you could use those as examples. ‘Here’s a good example of how we did it. And here’s a terrible example of how we’ve done it. Just some kind of central hub. Yeah. But in terms of workforce, I think we give our kids you know, young people. ‘So here’s the app I use. Here’s the tool I use. Here’s a place to go look at this design. Here’s an aunty you should go talk to’, which is good. But we want to be able to say ‘here’s a link to this website. Go and do your own research on this process. Keep the curiosity, but take away the guesswork. For the work I do, I got asked a couple of months ago, ‘Bro, what do you actually do? And I’m like, ‘oh, good question’. ‘This is what I do. Here’s the dream, where’s the team. And then we find manufacturers, project managers who understand the dream and want to be part of the team.’”

– Interviewee – Mātanga toi

Mānuka takoto. Hīkina!

Recommendations and actions

If Ngā Toi Māori is to achieve the vision outlined at the beginning of this plan – a thriving powerhouse industry; flexible and adaptive training models where training meets ākonga in their time and place; new pathways forged in a flourishing and expanding industry that offers sustainable and well-paid careers that are also available as a positive means of restoration and healing; benchmarked price models, ‘playbooks’ and healthy procurement processes that underpin sustainable business models for ringatoi; interactions with Ngā Toi Māori practitioners that are respectful and acknowledge the true value of taonga and mātauranga within an entire project’s scope and budget; genuine models of co-design and collaboration in effect, redefining the potential of NZ Inc. creative works; and established funding that facilitates wānanga for regular connection and sharing of whakaaro – the following challenges, recommendations and actions are what ringatoi practitioners tell us are needed today:

Mānuka takoto. Hīkina!

Recommendations and actions

Retain, develop and disseminate Ngā Toi Māori knowledge and practices to ensure Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora has the skills to thrive.

Wero	Tāngata Ora	Whenua Ora	Mānuka takoto	Hīkina	Vision (Thrive by '35)
Wero 1: Increase participation in Ngā Toi Māori education and improving access pathways post-secondary education for Māori.	Ngā Toi Māori practitioners want to set an enduring pathway for the industry. There is a desire to train and meet rangatahi in their own environment. Challenges occur trying to fit Ngā Toi Māori inside Western education systems where interconnected cultural knowledge becomes fragmented and siloed. Multi-faceted pathway and access challenges require multi-faceted solutions. Further education outside of secondary school is not common among most Māori whānau.	Creating an accessible and culturally safe, multi-faceted education environment provides for Ngā Toi Māori needs by increasing its number of programme offerings and in doing so its teachers and accessibility.	An enduring sustainable fund is established to support alternative Ngā Toi Māori education models (MoE).	Convene a specific hui or group to identify alternative funding models. Meet with identified agencies to collaborate on these opportunities.	A flexible and adaptive training model exists that meets ākonga in their time and place, creating 'safe spaces' to learn in. New pathways are being forged into a flourishing and expanding industry, that is a sustainable, well-paid career. For those in need, Ngā Toi Māori is available as a positive means of restoration and healing.
Wero 2: Ensure that there is an increasing education offering of Ngā Toi Māori in Aotearoa.	Ngā Toi Māori pathways have an ability to start 'where the people are', and encourage Māori to pursue careers in Ngā Toi Māori.	To exist as an industry, Ngā Toi Māori needs financial sustainability and economic development. It is currently valued by different lenses. Ngā Toi Māori practitioners advised that there is a need to educate 'our own people on our own marae'.	MoE, marae, iwi, hapū and mātanga – cohesion and collaboration to identify what the education offerings should be.	Qualification development in line with recommendations. Collect data and insights to identify and monitor changes in the Ngā Toi Māori landscape.	
Wero 3: Ensuring and improving the connectivity and investment in Ngā Toi Māori across our societal ecosystem – including health, corrections, taiao, education, commerce.	Ngā Toi Māori practices provide oranga and restorative processes for those in need, including people with mental health, incarcerated, poverty and distress.	Agencies are working together and collaborating where appropriate to enhance the Ngā Toi Māori offerings and what they might offer the wider society.	Corrections, MoH, Te Whatu Ora, NZTE	Facilitate a hui to share data and understand what each is doing within their own areas (relative to Ngā Toi Māori) of operation.	

Ensuring that the tikanga, cultural and financial value of Ngā Toi Māori is understood and treated appropriately.

Wero	Tāngata Ora	Whenua Ora	Mānuka takoto	Hīkina	Vision (Thrive by '35)
Wero 4: Ngā Toi Māori/ ringatoi are remunerated appropriately.	Ringatoi are not paid appropriately for their work. There is a lack of alignment between the cultural and economic value of Ngā Toi Māori. Ringatoi are often poorly paid in comparison to the full realised value of the final commissioned project. There needs to be a greater understanding of the connection between the tikanga, cultural and financial value.	There is no measurement of occupation or output for Ngā Toi Māori. It's not included in procurement processes and education systems. There is no set or accepted pay for taonga that are developed. It is not normally considered as a specific budget line or cost, but usually treated as an afterthought through a koha payment. Ngā Toi Māori practitioners want to protect their IP and sacred knowledge from misappropriation.	Council, iwi and ringatoi need to convene and collaborate to understand and codify benchmark standards for Ngā Toi Māori.	Toi Mai conducts a pilot engagement with council (such as Wellington City Council) to prototype guidelines and remuneration standards for engaging Ngā Toi Māori. Bring in industry experts in relevant disciplines to understand lessons learned from their experience and the processes that inform pricing benchmarks.	Benchmark price models, 'playbooks' and healthy procurement processes are established inside Aotearoa industry, underpinning sustainable business models for Ngā Toi Māori ringatoi. Interactions with Ngā Toi Māori practitioners is respectful and acknowledges the true value of taonga and mātauranga within an entire project scope and budget. Genuine models of co-design and collaboration are in effect, redefining the potential of NZ Inc. creative works.
Wero 5: Tikanga of Ngā Toi Māori is understood.	In terms of cultural value, consumers are often unaware of the full significance of the works produced. This mis-understanding leads works being undervalued. Furthermore, a lack of understanding of Ngā Toi Māori tikanga leads to culturally unsafe practices. This places ringatoi in an inferior position in the relationship that diminishes their cultural capital and mana. Without an understanding of the cultural value of Ngā Toi Māori, the cultural engagement with ringatoi is compromised. For example, ringatoi are often brought in at the finishing stages of a project to 'Māori-fy' that project. Once the final work is sold, ringatoi are unable to act as kaitiaki of the taonga, resulting in its true worth being misunderstood by the user and its financial and cultural value being exploited.	Ngā Toi Māori will be repositioned in an appropriate way so that it is valued, understood at a societal level.	Tohunga and various providers (councils, architects, engineers, engineering schools, infrastructure providers). MCH. Iwi (need to learn this also). Anyone involved in the procurement and commissioning of works. These organisations need to be able to define the tikanga value of Ngā Toi Māori. This definition needs to be evaluated and then communicated through these organisations – there is a possibility that this is not uniformly understood today.	Raise awareness of findings to these industry bodies. Show them when and how best to engage and the value that will be gained through genuine collaboration and integration with Ngā Toi Māori practitioners.	

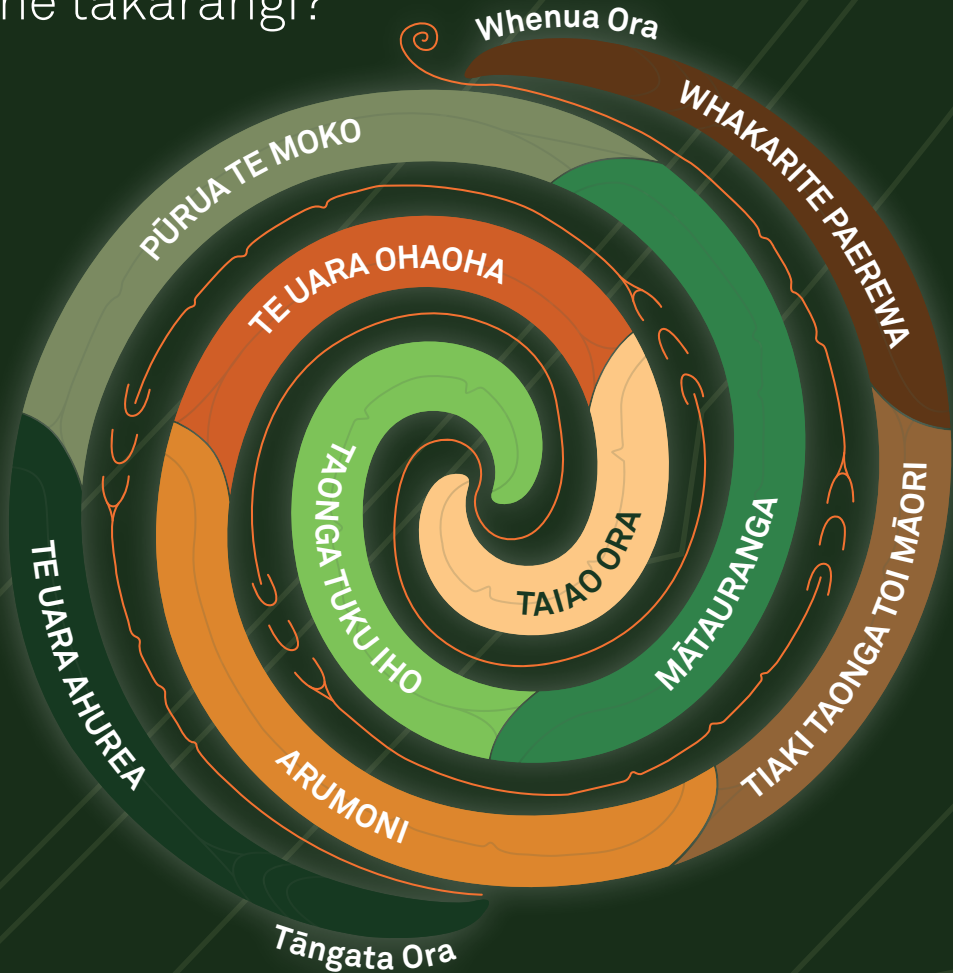
Kaitiakitanga (Māori Stewardship) and Mana Whakahaere (Māori Ownership) is in place to prevent exploitation.

Wero	Tāngata Ora	Whenua Ora	Mānuka takoto	Hīkina	Vision (Thrive by '35)
Wero 6: Creating a wānanga for mātanga Toi Māori	Collective capacity is realised through specific wānanga that engage mātanga to continue to build on tipuna knowledge. A space is created to identify challenges and to provide solutions and support as a collective whole.	Mobilisation of national expertise.	Toi Iho, Toi Māori Aotearoa, Te Atinga and other Toi Māori organisations and including mātanga Toi Māori, brought together to collaborate and co-design priorities as outlined.	Toi Mai activates this to promote further kōrero with ringatoi and kaitiaki. The focus will be to establish a national forum to discuss and explore the feasibility of how to form a national representative body that supports and advocates for Ngā Toi Māori.	There is established funding that facilitates wānanga for regular connection and sharing of whakaaro.



Photo by Sam Palmer from Wānanga Taonga Puoro ki Pōneke, May 2024

He aha te takarangi? What is the takarangi?



The mutually supporting system of Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora in this plan must be viewed through a te ao Māori lens, and the takarangi has been chosen to help illustrate and explain this.

The prominent Māori wood carving double spiral pattern called takarangi signifies the celestial origin of te iwi Māori born at the beginning of the Universe. The intersecting double spiral in the takarangi pattern spirals simultaneously inwards and outwards and defines the space between the interrelated layers of each kaupapa with one spiral being informed by the other.

The open space between solid spirals allows us to perceive their form. For some, the open spiral symbolises the

infusion of light and knowledge into the world, connecting humanity with te ao wairua (the spiritual realm). For others, the spirals represent past knowledge and experience linking through time and space with the present. On the prow of waka, they provided added stability and balance, allowing wind and waves to pass through. Spirals can also represent past wisdom and experiences bridging across time and space to the present.

This mātauranga sits firmly in te ao Māori, where the holistic perspective recognises that each element of knowledge, while individually definable, remains intrinsically linked to others. Their existence is interdependent, and the wellbeing of one inevitably impacts the other.



Toi Ora, Tāngata Ora; Toi Ora, Whenua Ora must be underpinned by keeping and maintaining the concept of kaitiakitanga. Kaitiakitanga is the constant that ensures that whatever happens, Ngā Toi Māori will be safe and its course will be set on Māori terms, by Māori, for Māori.

It will enable the ongoing protection of taonga tuku iho that have been left by previous generations for those who follow. There are tikanga, whakapapa and karakia that need to be learnt and upheld that ensure the sanctity of those taonga are kept intact despite the ever-evolving and fast-paced changing te ao hurihuri that we find ourselves in today.

MAHI TAHI

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About the statistics used in this plan

Access to the data used in this study was provided by Stats NZ under conditions designed to give effect to the security and confidentiality provisions of the Data and Statistics Act 2022. The results presented in this study are the work of the author, not Stats NZ or individual data suppliers.

These results are not official statistics. They have been created for research purposes from the Integrated Data Infrastructure (IDI) and Longitudinal Business Database (LBD), which are carefully managed by Stats NZ. For more information about the IDI and LBD please visit <https://www.stats.govt.nz/integrated-data/>

The results are based in part on tax data supplied by Inland Revenue to Stats NZ under the Tax Administration Act 1994 for statistical purposes. Any discussion of data limitations or weaknesses is in the context of using the IDI for statistical purposes, and is not related to the data's ability to support Inland Revenue's core operational requirements.

Kuputaka

Glossary of terms

a

Ākonga
Student, learner.

h

Haka
Form of dance.

Hapū
Kinship group – primary political unit in traditional Māori society.

i

Iwi
Extended kinship group – a large group of people descended from a common ancestor and associated with a distinct territory.

k

Kaitiaki
Custodian, guardian.

Kaitiakitanga
The exercise of guardianship by the tāngata whenua of an area in accordance with tikanga Māori in relation to natural and physical resources; includes the ethic of stewardship.

Kaihanga
Builder, architect.

Karakia
Ritual chant, intoned incantation.

Karanga
Ceremonial call.

Kaupapa
Topic, matter for discussion, plan, purpose.

Kōrero
Speech, narrative, story, news, account, discussion, conversation, discourse, statement, information.

Kōrero tuku iho
Stories and knowledge that has been left by previous generations.

Kōwhaiwhai
Painted scroll ornamentation, commonly used on meeting house rafters.

m

Mana Motuhake
Autonomy, self-determination, independence, sovereignty, authority – mana through self-determination and control over one's own destiny.

Mau rākau
Māori weaponry.

Māoritanga
Māori culture.

Mātanga
Expert.

Mātauranga
The body of knowledge originating from te ao Māori, including the Māori world view and perspectives, Māori creativity and cultural practices.

Mōteatea
lament, traditional chant, sung poetry.

n

NZ Inc.
For the purposes of this plan, a term that refers to the identity of New Zealand as it has been portrayed to the outside world and to ourselves (for example: farming, Air NZ, adventure tourism, All Blacks).

p

Papatūānuku
Earth, Earth mother.

Pūtea
Sum of money, finance.

r

Raranga
Weaving .

Raupatu
Confiscated, confiscation.

Ringatoi
Artist.

t

Taiao
Natural world, Earth, environment.

Tākaro
Recreational activity.

Tā Moko
Traditional tattooing – Māori tattooing designs on the face or body done under traditional protocols.

Taonga
Treasure, anything prized – applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques.

Taonga pūoro
Musical instruments.

Taonga Tuku iho
Heirloom, cultural property.

Tārai waka
Waka construction.

Tikanga
Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol – the customary system of values and practices that have developed over time and are deeply embedded in the social context.

Tohu
Qualification.

Tukutuku
Lattice work.

u

Uku
Clay, clay work, pottery.

w

Waiata ā-ringa
Action song.

Waiata tawhito
Traditional song.

Waituhi
To paint, painting.

Whaikōrero
Oratory, formal speech-making.

Whakairo
To carve, carving.

Whakamana
To give authority to, give effect to, empower.

Whakapapa
Genealogy.

Whatu
Finger weaving.

Wānanga
To meet and discuss, forum.

