

# TE WHAKAMINENGA O KĀPITI

*“He toa taki tini taku toa,*

*E hara i te toa taki tahi”*

*“My strength will only be achieved*

*Because of the efforts of us all.”*

## AGENDA

### Te Whakaminenga o Kāpiti Tuesday, 14 February 2023

I hereby give notice that a Te Whakaminenga o Kāpiti meeting will be held on:

**Date:** Tuesday, 14 February 2023

**Time:** 9.30am

**Location:** Council Chamber  
Ground Floor, 175 Rimu Road  
Paraparaumu

**Janice McDougall**

**Group Manager People and Partnerships**

**Kāpiti Coast District Council**

**Notice is hereby given that a meeting of Te Whakaminenga o Kāpiti will be held in the Council Chamber, Ground Floor, 175 Rimu Road, Paraparaumu, on Tuesday 14 February 2023, 9.30am.**

**Te Whakaminenga o Kāpiti Members**

Ms Kirsten Hapeta	Member
Cr Naomi Solomon	Member
Ms Denise Hapeta	Member
Mayor Janet Holborow	Member
Cr Martin Halliday	Member

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- 1 KARAKIA
- 2 WHAKAPĀHA | APOLOGIES
- 3 HE WĀ KŌRERO KI TE MAREA | PUBLIC SPEAKING TIME
- 4 HE TĀPIRITANGA KI TE RĀRANGI TAKE | ADDITIONAL AGENDA ITEMS
  - 4.1 CONFIRMATION OF CHAIR
  - 4.2 CONFIRMATION OF MEMBERSHIP
- 5 TE WHAKAŪ I NGĀ ĀMIKI | CONFIRMATION OF MINUTES

Nil

## 6 PŪRONGO | REPORTS

### 6.1 REQUEST FOR NOMINATION OF ARTIST IWI REPRESENTATIVE FOR THE PUBLIC ART PANEL

Kaituhi | Author: **Rosie Salas, Arts Museums and Heritage Advisor**

Kaiwhakamana | Authoriser: **Mike Mendonça, Acting Group Manager Place and Space**

#### TE PŪTAKE | PURPOSE

- 1 This paper presents a request for nomination of an artist professional to represent Te Whakaminenga o Kāpiti on the Public Art Panel, appointed by Council to advise on public art.

#### HE WHAKARĀPOPOTO | EXECUTIVE SUMMARY

#### TE TUKU HAEPAPA | DELEGATION

- 2 Te Whakaminenga o Kāpiti has delegation to nominate its representative for this Advisory panel.

#### TAUNAKITANGA | RECOMMENDATIONS

- A. We recommend that:
  - A.1 Option A: Te Whakaminenga o Kāpiti nominate their choice of artist representative to the Public Art Panel; or
  - A.2 Option B: Te Whakaminenga o Kāpiti approve the suggested candidate Vianney Parata (Te Āti Āwa ki Whakarongotai, Ngāti Toa Rangatira, Ngāti Raukawa, me Ngai Tahu) for nomination to the Public Art Panel.

#### TŪĀPAPA | BACKGROUND

- 3 The Kāpiti Coast District Council appoints the Public Art Panel to act as an expert advisor on the Council's public art programme and decisions on the selection of public artworks that assist the Council to implement its public art programme and Public Art Policy.
- 4 The current Terms of Reference (TOR) for the Public Art Panel (the Panel) states there should be five members, including dedicated roles for:
  - an arts professional nominated by Te Whakaminenga o Kāpiti;
  - a representative nominated by Mahara Gallery Trust; and
  - an elected member of Council.
- 5 In the current TOR, all members are selected for their artistic expertise, experience, and networks, and to ensure that collectively the Panel has expertise and expertise to enable appropriate programme development and delivery of public art relevant to Kāpiti District, commissioning public artworks, and commitment to the principles of Te Tiriti o Waitangi.
- 6 The current TOR are attached for reference (Appendix 1). Separate to this report, later this year officers intend to seek Council approval to update the TOR, including:
  - financial remuneration (through honorarium) for sitting members;
  - broadening the TOR to enable widening the membership or co-opting members for their expertise on certain projects or development; and
  - more explicit focus on members' role in determining the strategic direction for public art in Kāpiti and the importance in this direction of Ngā Toi Māori, tikanga, and the partnership between iwi and Council.

- 7 **Strategic considerations:** Arts and culture has great strategic importance to the four legislated wellbeings, particularly social and cultural wellbeing, and Council’s commitment to developing Kāpiti District as a vibrant and connected community that celebrates creativity.
- 8 The Panel has over the last triennium been involved deeply in discussions about the strategic direction for public art in Kāpiti as Council prepares to engage the community in developing its strategy for arts, culture, and heritage, “Culture and Creativity Strategy 2023-2028”.
- 9 The Panel is an important stakeholder in this engagement, and sees engagement in public art, whether by involvement in creating, or responding and interacting with public artworks and the stories and symbolism behind them, as a major component in strengthening the wellbeing of the community and enhancing Kāpiti District’s attractiveness as a destination.
- 10 The previous Te Whakaminenga o Kāpiti representative, Tracey Morgan, has contributed greatly to the discussion on public art strategy. Tracey is stepping down from this role but has offered to mentor the new representative to provide continuity.

## HE KŌRERORERO | DISCUSSION.

### He take | Issues

#### Iwi representation important for public art in Kāpiti

- 11 Having a representative of Te Whakaminenga on the Panel is tremendously important. Ngā Toi Māori, with all its cultural and heritage significance, plays a leading role in Aotearoa New Zealand’s public art. It is therefore critically important, now and for the future, to have a representative nominated by Te Whakaminenga o Kāpiti to develop our strategic and practical priorities for public art in Kāpiti District.
- 12 Without a representative voicing the perspective of mana whenua, the Panel and Council would be inhibited greatly in making strategic and commissioning decisions that reflect the interests of the mana whenua.

#### Few candidates with availability

- 13 In the past it has been difficult to find a nominee with the qualifications and the time to take on this representative role. Given this, we offer the option of choosing a suggested candidate, who has appropriate qualifications and background and has indicated their interest and availability.
- 14 However, Te Whakaminenga o Kāpiti may of course choose to propose their own choice of nominee for appointment by Council.

### Ngā kōwhiringa | Options

- 15 Table 1 set out two options:

**Table 1: Options for selecting a nominee.**

Kōwhiringa   Options	Hua   Benefits	Tūraru   Risks
Option A <ul style="list-style-type: none"> <li>Te Whakaminenga o Kāpiti nominate their choice of artist representative to the Public Art Panel.</li> </ul>	Te Whakaminenga o Kāpiti will have complete confidence that the nominee will represent the aspirations and the concerns of mana whenua on the panel.	Candidates do not have time to take up the position and there is a delay to filling it, meaning that the Panel’s strategic discussions and artistic decisions or advice may not reflect the interests of the mana whenua
Option B (recommended):	Vianney is a well-qualified Māori artist. She has already	No known risks

<ul style="list-style-type: none"> <li>Te Whakaminenga o Kāpiti approve the candidate suggested by Tracey Morgan, Vianney Parata (Te Āti Āwa, Ngāti Toa Rangatira, Ngāti Raukawa, Ngai Tahu) for nomination to the Public Art Panel.</li> </ul>	<p>expressed interest in taking on the role, is well-connected and understands well the role of te ao Māori and the aspirations of mana whenua in public art.</p>	
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- 16 **Option A:** Te Whakaminenga o Kāpiti may already have in mind a suitable candidate or candidates for nomination to this advisory panel. Te Whakaminenga o Kāpiti may also prefer to approach finding a nominee.
- 17 The advantage of this is that the nominee is well-known to Te Whakaminenga o Kāpiti who will have confidence that the nominee will represent the aspirations and the concerns of mana whenua on the panel.
- 18 A risk is that the candidates considered by Te Whakaminenga o Kāpiti may not have time or interest in this position, and the position will remain unfilled for some time. This may mean the Panel's strategic discussions and artistic decisions or advice may not reflect the interests of the mana whenua.
- 19 **Option B:** The previous Te Whakaminenga o Kāpiti representative, Tracey Morgan, has suggested artist Vianney Parata as a suitable candidate for nomination to the Panel.
- 20 Vianney grew up on the Kāpiti Coast and has whakapapa to all the iwi, as well as other iwi nationally. She is professionally qualified in Ngā Toi Māori, and has in-depth understanding of the place of te ao Māori and of mana whenua in Kāpiti's public art. See Appendix 2 for Vianney's description of her artistic qualifications and her connections and knowledge of Ngā Toi Māori in Kāpiti.
- 21 Vianney is keen and has capacity to take on this role, both as an artist with understanding of Ngā Toi Māori in Kāpiti and beyond, and to bring her insights to bear on strategic discussions. She is happy for Tracey Morgan to assist in a mentoring role for the first part of her tenure.

### Tangata whenua

- 22 The representative nominated by Te Whakaminenga o Kāpiti will provide a vital te ao Māori perspective to the Panel's strategic and artistic, decision-making and advice to Council. This will contribute to important steps in engaging with mana whenua, prioritisation of art projects and public artworks to invest in, and advice on artistic decisions and relevance to mana whenua.

### Panonitanga āhuarangi | Climate change

- 23 The Panel has to include members who have a robust understanding of how the elements affect outdoor structures such as public artworks. Strategic advice often includes consideration of climate change and how it impacts on materials and site position of public artworks, leading to recommendations about suitable materials and construction. This includes making more environmentally friendly choices
- 24 The Representative of Te Whakaminenga o Kāpiti will be able to provide advice drawn from mātauranga Māori and mana whenua perspectives as relating to the strategic direction for public art and to specific artwork commissions.
- 25 The suggested nominee, Vianney Parata, is fully aware of the issues of climate change and sustainability and her work practice is based around honouring her relationship with the atua of moko, Rūaumoko and Papatūānuku.



### Ahumoni me ngā rawa | Financial and resourcing

- 26 The Annual Plan has provision for offering an honorarium to cover member's expenses relating to meetings and travel. Officials will be seeking Council approval to update the Public Art Panel TOR to amend the TOR to reflect this.

### Ture me ngā Tūraru | Legal and risk

- 27 There are no legal risks.

### Ngā pānga ki ngā kaupapa here | Policy impact

- 28 The work of the Public Art Panel will contribute to the development of the new "Culture and Creativity Strategy 2023-2028" and policies and operational plans arising from or connected with that strategy.

## TE WHAKAWHITI KŌRERO ME TE TŪHONO | COMMUNICATIONS & ENGAGEMENT

### Te mahere tūhono | Engagement planning

- 29 An engagement plan is not needed to implement this decision. Council will communicate this decision through its established communication channels.

### Whakatairanga | Publicity

- 30 The decision in this report will be recorded in the published minutes.
- 31 The decision will inform the report to Council requesting approval to appoint the iwi representative nomination and the remaining nominations for the Public Art Panel. Council will use its established communications channel to inform the community of the appointments following that meeting in late March. The list of Panel members and their background will be available on our website.

## NGĀ ĀPITI HANGA | ATTACHMENTS

1. Public Art Panel terms of Reference - Approved 2017 [↓](#)
2. Vianney Parata letter to support nomination as iwi rep for Public Art Panel 2022-25 [↓](#)

## PUBLIC ART PANEL TERMS OF REFERENCE

### 2017

#### Goals

1. The Public Art Panel is appointed by the Kāpiti Coast District Council to act as an expert advisor on the Council's public art programme and to make decisions on the selection of public artworks that assist the Council to implement its public art programme and Public Art Policy.
2. By encouraging, providing and managing public art the Council aims to:
  - 2.1. promote Kāpiti Coast District's sense of community, civic pride and distinctive identity;
  - 2.2. acknowledge and celebrate the whakapapa and history of tangata whenua as well as matawaka cultural identity through toi Māori;
  - 2.3. provide opportunities for artists to work in and with communities in public places;
  - 2.4. encourage a culture of creativity and innovation in the public realm, which heightens people's understanding and enjoyment of art, including introducing work from noted artists living and/or working outside the District;
  - 2.5. contribute significantly to the development of cultural tourism and economic development in the District;
  - 2.6. acknowledge and celebrate the diverse communities within the District;
  - 2.7. provide opportunities for young people to lead or be involved in the creation of public art;
  - 2.8. integrate public art into public space design including town centres, facilities and open space.

#### Membership

3. The panel shall have five members, including dedicated roles for:
  - an arts professional nominated by Te Whakaminenga o Kāpiti
  - a representative nominated by Mahara Gallery Trust
  - an elected member of Council
4. Members will be selected for their artistic expertise, experience and networks, and to ensure that collectively the panel has the following skill areas:
  - credibility and relationships in the community, especially the creative community
  - experience in the commissioning of public art
  - ability to identify strong artistic concepts
  - knowledge of local, national and international public art history
  - knowledge of Kāpiti's geography, local environments social and built heritage
  - appreciation of Kāpiti's changing demographics and diversity and the opportunities and challenges these pose to the development of the district

- a globally informed perspective of the role creativity plays in place-making and transformation
  - commitment to understanding the principles of Te Tiriti o Waitangi
  - knowledge of tikanga Māori and toi Māori
5. Council staff will manage the Council's public art programme, facilitate engagement, and provide secretariat support to the Public Art Panel.

#### **Appointment Process**

6. Council will appoint one of its elected members to the panel.
7. The Public Art Panel will be appointed by the Council from a shortlist prepared by Council staff in response to expressions of interest and nominations from Te Whakaminenga o Kāpiti and Mahara Gallery.
8. Expressions of interest for two positions on the Public Art Panel will be called for through advertising.

#### **Tenure**

9. Members of the Public Art Panel are appointed for a three-year term that coincides with the then current Council triennium.

#### **Roles and Responsibilities**

10. The panel will appoint a Chair at its first meeting of each triennium.
11. The role of the Public Art Panel is to provide input into the Council's public art programme, including advising on:
- Site priorities and selection;
  - Timelines;
  - Strategic aims;
  - Budget utilisation;
  - Artworks to be deaccessioned or relocated;
  - External proposals, bequests, donations or loans of artwork for public spaces;
  - Protocols for artwork opening/unveiling, relocation and removal.
12. The Public Art Panel is authorised to determine the following:
- Commissioning processes, artist selection methods and brief development;
  - Selecting artists to respond to a brief, and reviewing expressions of interest;
  - Approving artist concepts and detailed designs for the production of public artworks.
13. Recommendations and progress reports to Council or delegated committee will be developed by Council staff with advice from the panel.

#### **Meetings**

14. Meetings will be held as required.

15. The quorum of the meeting shall be a simple majority of the panel.  
Recommendations and decisions of the panel are made by a simple majority of those present, except that decisions about selection of a public artwork must be a unanimous decision of the full panel.
16. Each member has one equal vote.
17. Any member who is absent from three consecutive meetings of the panel without leave of absence from the panel, or without reason satisfactory to the panel, shall cease to be a member of the panel.
18. Meeting agendas, minutes and arrangements (notifications, room bookings and so on) will be made by Council staff. Meetings will not generally be open to the public (unless the panel chooses to make a meeting public).

#### **Process and Jurisdiction**

19. The Public Art Panel will provide advice and input for the development of Council's public art programme.
20. Once the public art programme has been approved the Public Art Panel have delegated authority to select public artworks provided that:
  - The location and priority for the artwork has been approved by the Council;
  - The cost of the artwork is within the approved budget;
  - The decision of the Public Art Panel is unanimous.
21. The Public Art Panel's recommendations and decisions must be developed with reference to and in accordance with the Council's Strategy for Supporting the Arts (April 2012), the Council's Public Art Policy (August 2013) and the Council's public art acquisitions budget and approved programme.
22. The Public Art Panel should ensure that recommendations and decisions are made with due regard to New Zealand laws including those regarding copyright, censorship and obscenity.
23. Council will enter into formal agreements with artists and suppliers.
24. The Public Art Panel can advise Council staff on public communications and engagement plans. The Public Art Panel cannot make public statements on behalf of the Council.

#### **Remuneration**

25. Membership is a voluntary role, and there will be no remuneration for members' time, or for attendance at meetings.

#### **Resources and budget**

26. Council will make available meeting rooms and any Council-owned presentation equipment required for meetings.
27. There is no Council operating budget allocated to the Public Art Panel. Council staff time will be met from existing operating budgets.

**Fund sources and management**

28. Council makes provision for the capital expenditure on public art in its Annual Plan process. The Council or the Public Art Panel may seek to secure additional funds from outside sources (e.g., central government agencies, corporate or private funders) for public art. Details of expenditure are included in the Council's regular financial reports.
29. Council will make payments to artists and suppliers associated with the agreed public art programme.

**Code of Conduct**

30. Members are required to declare any conflict of interest with any matter to be discussed by the panel.
31. Members are not permitted to directly or indirectly benefit from their participation in the Public Art Panel during their tenure, and for a period of 12 months following the completion of their term.
32. Members are required to:
  - prepare for and actively participate in meetings;
  - act in a courteous manner, respecting views and opinions of others;
  - respect the decision of the consensus view as adjudicated by the Chair;
  - publicly support recommendations made by the panel even if their personal view differs from the consensus view; and
  - treat information with sensitivity and confidentiality as appropriate.

**Evaluation and review**

33. Council may choose to alter these terms of reference at any time.
34. Council reserves the right to review the operations of, or need for, the Public Art Panel at any time.

Tēnā koutou katoa,

Ko wai au, he uri tēnei nō Te Ātiawa ki Whakarongotai, Ngāti Toa Rangatira, Ngāti Raukawa, me Ngai Tahu. I te taha o tōku māmā, ko Ngāpuhi, Ngāti Porou me Ngāti Kahungunu ngā iwi. Ko Vianney Parata tōku ingoa.

I am a mother and freelance Māori artist based in Porirua Titahi Bay. I specialise in Māori visual arts, Taa Moko (Māori tattooing practices) and digital design.

In 2016 I studied at Te Wānanga o Aotearoa with the guidance of Sian Montgomery-Nuetze and by the end of the year I had completed my bachelor of Māori visual arts. In the following years of 2017 and 2018 I travelled to Toimairangi in Hastings to learn from Sandy Adsett and Michelle Mataira.

During my time at Toimairangi I explored more Toi Māori, created works inspired by Māori artists who paved the way in the revival of Toi Māori my teacher Sandy being one of them. The wealth of knowledge he taught me has had a huge impact on my own engagement in the arts. I ended my last year with a solo exhibition, from the planning to the painting to building my own walls and plinths. I created a whole series based on my Marae Whakarongotai and the Whenua surrounding it. The following year I received my tohu Maunga Kura Toi and graduated with my degree.

Since then I have exhibited in gallery's, worked with local schools, commissioned artworks, digital designs and have worked at tattoo conventions.

- Hastings Community arts gallery
- Pātaka
- Māori arts festival held at Wharewaka
- Toi Matarau Gallery
- Tawa Primary School
- Te Kura Māori o Porirua
- Titahi Bay North School
- Rangikura Primary School
- Waikanae Jobs for Nature
- Be + Humble skincare
- Sport Waikato
- Porirua Basketball
- Royal Society Te Apaarangī
- Matariki ki Wanuiomata Marae
- Tā Ātea ki Tauranga moana

Over the years I have acquired a good range of skills,

- Taa Moko History
- Māori arts and History
- Critical Thinker
- Observant, Attention to detail
- Networking

During my studies with Sian we created a close friendship and I soon became her apprentice and began my journey learning about the history of Taa Moko. I have learnt a great deal of knowledge from Sian and continue to do so with her as my colleague and Tuakana in the Moko space. I have been a Taa Moko practitioner for close to a decade now, I've learnt so much on my journey and have become a better person because of it.

Nāku noa  
Vianney Parata.

- 7 HE KŌRERO HOU MŌ NGĀ IWI | IWI UPDATES
- 8 NGĀ WHAKATAUNGA TIRITI - HE TIROHANGA WHĀNUI NŌ IA IWI | TREATY SETTLEMENTS – OVERVIEW FROM EACH IWI

- 9 HE KŌRERO HOU MŌ TE KAUNIHERA | COUNCIL UPDATE
  - 9.1 RECRUITMENT PROCESS FOR MANA WHENUA REPRESENTATIVE ON THE RISK AND ASSURANCE, AND GRANTS ALLOCATION COMMITTEE
  - 9.2 REVIEW OF THE MEMORANDUM OF PARTNERSHIP
  - 9.3 AGE FRIENDLY STRATEGY AND ACTION PLAN DEVELOPMENT
  - 9.4 TE WHAKAMINENGA WORK PROGRAMME
- 10 TE WHAKAWHITI KŌRERO | CORRESPONDENCE
- 11 HE TONO ANAMATA MŌ TE RĀRANGI TAKE | FUTURE AGENDA REQUESTS
- 12 TE WHAKAŪNGA O NGĀ ĀMIKI KĀORE E WĀTEA KI TE MAREA | CONFIRMATION OF PUBLIC EXCLUDED MINUTES

Nil