



WHAKAIRO

UNIT STANDARD 23016 (VERSION 3)

Explain change in whakairo practices and whakairo production

(Level 3, Credits 6)

ASSESSOR BOOKLET

'Te manu ka kai i te miro, nōna te ngahere
Te manu ka kai i te mātauranga, nōna te ao'

—

*'The bird that partakes of the berry, his is the forest.
The bird that partakes of knowledge, his is the world'*

Pouako Information

People engaged to tutor this standard are encouraged to establish the key base patterns that reflect the mana whenua expression of their Māori cultural world view. Significant tribal, sub-tribal, tohunga whakairo or pouako styles should also be reflected in such patterns.

Learning should

- involve the application of basic operational knowledge using readily available information to generate expressive responses to experiences
- be teacher guided.

Reference resource: Mead H.M. (1986) *Te Toi Whakairo – The Art of Māori Carving*. Auckland, New Zealand: Raupo.

Assessment criteria

This unit standard can be awarded with Paetae/Achievement, Kaiaka/Merit and Kairangi/Excellence grades.

Evidence for Paetae/Achieved	Kaiaka/Achievement with Merit	Kairangi/Achievement with Excellence
Explain change in whakairo practices and whakairo production.	Comprehensively explain change in whakairo practices and whakairo production.	Extensively explain change in particular whakairo situations.

There are TWO (2) assessment tasks that the ākonga must correctly complete to gain credits for this standard. Once the ākonga has correctly completed the tasks, the assessor must complete the assessment schedule for each ākonga.

This is a theory outcome.

Arrange for access to sources of information, internet or libraries, museums, art galleries, marae etc. where:

- ākonga access resources/information to complete the analysis.

The ākonga examine and interpret the impact of technology and changes to contexts on whakairo practises and the production of whakairo.

Listed below is the critical whakairo knowledge ākonga must have to be able to gain credits for this unit standard.

- **Sources** may include but is not limited to marae, art gallery, museum, and publications.
- **Conventions** – established procedures in making art works that use particular techniques or processes to represent, organise or interpret ideas.
- **Toi Māori conventions** – the established application of design elements and principles employed by Māori in making art works (eg. tone, is absent from pre-European Māori art practices).
- **Cultural context** – situation or place where understandings, patterns of behaviour, practices, values, and symbols systems are transmitted by a group of people (e.g. wānanga, marae, and tangihana).
- **Social contexts** – a situation or place where groups of people congregate to socialise in order to promote companionship or communal activities (e.g. kapa haka competitions, art societies).
- **Develop** – Learning should be developmental and interpretive across a range of whakairo practices, selecting appropriate procedures and applying well developed practical skills to whakairo media.
- **Technologies** – equipment used to help create, present explain, document, view, interpret, analyse, or learn about visual art works, including tools (e.g. chisels, palette, knives) materials (e.g. paper, fabric, clay, ink) and film and electronic media (e.g. video, computers) art making process (e.g. Māori customary procedure often involves ritual procedures at the start and the completion of the art making process).
- Acknowledge the sources of information.

There are many ways ākonga may present their evidence. They may use:

- PowerPoint and talk to their presentation.
- Illustrations using images and identifying designs etc.
- Write descriptive essays, maintain a visual diary etc.

ASSESSOR INFORMATION – ASSESSMENT TASKS

Ākonga assessment booklet

The ākonga receives this. It outlines important information for the ākonga including:

- assessment and other information
- assessment tasks.

Ākonga assessment tasks

These sheets and any other evidence should be collected by the Pouako and retained for assessment and moderation purposes.

Where ākonga choose to provide oral description/evidence, this **must** be recorded (i.e. recorded onto DVD) or verified by a credible verifier, i.e. a person with knowledge skills, experience and mana. Where ākonga work has been selected for moderation, the DVD and/or attestation form must be included with the materials.

Where a recording of the demonstration is submitted for moderation, the ākonga identification sheet (refer following link: <http://www.nzqa.govt.nz/assets/Providers-and-partners/Assessment-and-moderation/mod-visevidence-cvr.doc>) must be included.

You will need to discuss with the ākonga the length of time they must complete the assessment. He ture-a-kōnui: one credit equates to 10 notional hours of teaching, practice and/or study, and assessment.

Authenticity

As per NZQA requirements:

- You must verify that the work submitted for assessment has been produced by the ākonga
- You must consider (and manage) the potential for work to have been copied, borrowed from another ākonga, photocopied from a book or downloaded from the internet.

Ākonga may work with and learn from others to gather information from a variety of sources. However, you must be clear that the work to be assessed has been processed and produced by the ākonga.

To help manage authenticity of ākonga work, where the ākonga is asked to complete any written tasks, the ākonga is asked to use their own words as well as provide reference/s for their information. Please ensure you discuss this with your ākonga.

For further information, please refer to the following link:

<http://www.nzqa.govt.nz/providers-partners/assessment-and-moderation/assessment-of-standards/generic-resources/authenticity/>.

Referencing

This assessment requires the ākonga to reference his/her information. For the purposes of this assessment, the following are examples of reference styles.

EXAMPLES OF REFERENCING STYLES

1 Book

King, M. (2000). *Wrestling with the angel: A life of Janet Frame*. Auckland, New Zealand: Viking.

2 Course handout/Lecture notes (electronic version)

Archard, S., Merry, R., & Nicholson, C. (2011). Karakia and waiata [PowerPoint slides]. Retrieved from TEPS757-11B (NET): Communities of Learners website: <http://elearn.waikato.ac.nz/mod/resource/view.php?id=174650>.

3 Film

Māori Television (Producer). (2016). Iwi Anthems, Series 2 Episode 5 [video file]. Retrieved from: <http://www.maoritelevision.com/tv/shows/iwi-anthems/S02E005/iwi-anthems-series-2-episode-5>.

4 Magazine/Newspaper article – popular/trade/general interest

Fox, D. (2015, 15 September). Viewpoint: Not one more acre. *Mana*. Retrieved from: <http://www.mana.co.nz/heritage/viewpoint.html>.

5 Personal Communication (letters, telephone conversations, emails, personal interviews, private social networking) – no reference list entry required (not recoverable); however, for quoting or citing in text

J. Jackson, personal communication, March 12, 2011.

6 Webpage

New Zealand Trade and Enterprise. (n.d.). Agribusiness. Retrieved from <https://www.nzte.govt.nz/en/export/market-research/agribusiness/>.

PREPARATION FOR MODERATION

It is no longer necessary to complete a Moderation Cover Sheet as this information is entered online. If physical materials are sent for moderation, please ensure name of school and standard are included.

Digital submissions can be made directly through the application at any time.

Using the online [External Moderation Application](#), schools and providers must include:

1. a copy of the task and any key supporting resources
2. a copy of the assessment schedule
3. up to 8 samples of student work consisting of the key materials that the assessor has used to make an assessment judgement. (ungraded unit standards: schools – 4 learner samples; providers – 3 learner samples).

For moderation to occur:

4. all files must be viewable online
5. URLs, e.g. for student created websites, will need to be submitted as links within a document.



For more information on the digital moderation process, please contact your Principal Nominee or Moderation Liaison (ML).

If you have any issues with preparing materials for moderation OR do not have materials to submit (ie you didn't assess this standard), **speak** to your Principal Nominee (PN) or Moderation Liaison (ML).

Outcome 1 Explain the impact of technology within whakairo practices and whakairo production.

Assessment Task 1 - This task assesses the evidence requirements of 1.1

Impacts of technology on whakairo.

Research and explain the impacts of technology on whakairo practices, and the production of whakairo.

Research must include:

- whakairo – **THREE** customary with **THREE** non-customary practices
- technology – **THREE** customary with **THREE** non-customary.

Present a bibliography of resources and information that supports your conclusions made for 1.1.

1.1. The impact of technology within whakairo is explained in terms of changes to the practices and production of whakairo.

Range: comparison of three customary with three non-customary technologies.

The ākonga must present information in their own words, and references must be provided.

Sample answer that would be acceptable for 'Kaiaka/Merit'.

EXAMINE AND INTERPRET CHANGE TO PRACTISES/PRODUCTION IN WHAKAIRO THROUGH TECHNOLOGY. (1.1)





Examine and interpret CHANGE to practices and production in WHAKAIRO (1.1)

Customary 1: It is tikanga for kaiwhakairo to begin and finish their whakairo with karakia. These days kaiwhakairo may have not been taught this tikanga and sadly this fails to recognise 'tapu & noa' in our mahi. I feel better when I incorporate karakia into my whakairo practice.

Customary 2: Tohunga whakairo never allowed the blowing of wood chips from their work. Some kaiwhakairo have begun to blow the woodchips from their work because it is faster and time equals money when doing commercial carving. I know if you blow woodchips all day long you will get a sore throat.

Customary 3: It was customary in some rohe to bury your woodchips where the tree was fallen. Neich (2001: 153-155).

These days it is not always possible as you may not know where that was. Also native timber is often sourced from wood merchants and not from the ngahere. Carvers may also not have been taught this tikanga or the tikanga may have changed over time.



Non-Customary 1: Change to practise/ production as an effect of media technologies

Use of television media, digital media and social networking is now common practice for forms of motivation and inspiration. The internet: Facebook, Youtube, Wikipedia, Google, online encyclopaedias and dictionaries, university reference websites, websites for iwi and marae, Māori entities such as trust boards and major corporations, Sealords etc. Posters showing culture and history, posters from artists and art schools showing contemporary imagery for designing. Posters showing the All-Blacks and their recent uptake of Māori visual culture to export around the world. This is very different to customary forms of learning for gaining inspiration and understanding. Learning through wānanga, through kōrero, through actually seeing and meeting carvers. Visiting marae and being inspired, even visiting the museums and seeing the taonga they hold. This to me shows a change in practise and production through media technology.

Non-customary 2: Change to practise/ production as an effect of material technology

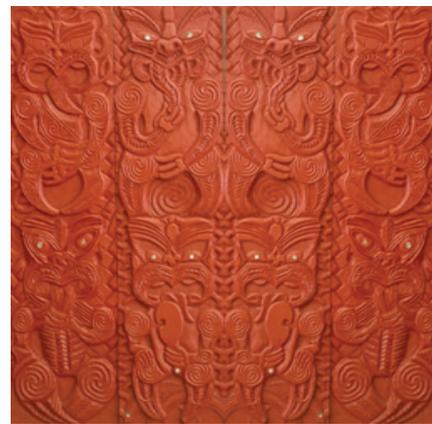
Contemporary carvers tend to 'mix' their media (traditional/contemporary) when carving for visual effect. This mix has been influenced by European styled art but also by our own practice of mixing media e.g. bone and wood in a pūtātara or pounamu and tōtara in a toki poutangata. If you visit a whare tupuna of 19th Century and compare it to a whare tupuna of the 21st century you can see the change in production by looking at the materials and the āhua of the whare. Hand-painted kōwhaiwhai are replaced with stencilled and airbrushed kōwhaiwhai. Lyonel Grant has made a beautiful poutokomanawa out of bronze in his new whare Te Kotahitanga, at Unitec in Avondale. Compared to his Tangaroa poutokomanawa, made of solid tōtara, at Ihenga Whareniui at Waiariki Institute of Technology in Rotorua. Both have a different āhua and demonstrate how whareniui have changed due to changes in material technology.

Non-customary 3: Change to practise/ production as an effect of information technology

The learning of whakairo is now a personal choice, as opposed to a birth right. As whakairo becomes more commercial, the knowledge and mātauranga becomes readily available, so anyone can choose to learn. The All-Blacks are making Māori culture popular world-wide. You can purchase chisels online and teach yourself. You can sell your work online and be known as a master carver because you are recognised by thousands, and who says you're not a master carver if people love your whakairo? Many kaiwhakairo have websites, publications, Youtube channels, Face-book pages, Twitter accounts and television programmes. The mātauranga that was once reserved for where wānanga is now easily accessed because of information technology, perhaps it has helped increase the amount of kaiwhakairo? Mātauranga is precious and should be treated as a taonga for anyone studying whakairo.

Mā te whakaaro nui e hanga te whare, ma te matauranga e whakaū

Imagine the house you want to build, gain the knowledge you need to build it.



Customary 1:

Technological advances involve the development of new materials that included M.D.F.

As a working material (as opposed to native timber), M.D.F became popular throughout the middle of the 20th Century when Maori art was moving into the modern age. M.D.F was easier to source and cheaper to use than native. It was also easier to carve as it has no woodgrain or knots to deal with..

Customary 2:

The change of tools from pounamu to steel was made by Tohunga Whakairo, Raharuhi Rukupo. An example of his steel chisel carving can be seen in his magnificent whare whakairo, Te Hau ki Turanga in 1842. Rukupo started the change and steel tools became popular. We have the toki or adze, the whao or the chisel and also other tools such as drills and saws. It signalled that it was ok to use new tool technology in our whakairo and throughout time carvers have used tools that make the processes faster and easier e.g the use of the chainsaw and the arbortech have revolutionised big scale carving.

Toia, R. and Couper, T. (2006: page 188).

Customary 3:

Another technological product to emerge at the end of the 20th century was commercial sheet pāua, a product made from taking thin slivers of shell and gluing them onto a backing sheet. The flatness of the pāua sheet allows it to be laser cut and used in a more intricate manner than traditional shell cut straight from the pāua. It can be cut with scissors and craft knives as well, so it makes it easier for children to work with. It doesn't beat actual shell, but it has advantages, including being safer and easier to work with.



Non-Customary 1

Use of commercial stain, waxes and acrylics paints to enhance and change-up the natural wood look. Compared to customary use of shark oil and kōkōwai

Non-Customary 2

Customary whakairo designs and patterns from the wharenui are used for graphic designs, logos and decals to be used for business logos, stickers. Tā moko patterns are also used and they can be seen almost everywhere in modern day Aotearoa. Mc Donald's in Gisborne and Rotorua, All-Blacks and Warrior's jerseys, Red Bull limited edition cans, cell phone cases. This shows how popular our designs have become.

Non-Customary 3

Drawing was once done with charcoal and then pencil and chalk. Now the use of tracing paper to copy complete images insures that the work to be carved is correct in every aspect and it takes less time to complete. Designs can even be drawn using I-pad apps and Photoshop to ensure the lines are hard edged. These designs can then be sent anywhere in the world to be made or cut out of any material, such as stainless steel, rubber, plastic. You can connect to a 3D printer anywhere in the world and it will allow you to make your ideas into any form and any medium, even metal.

Outcome 2 Explain the effects of contextson whakairo practices and whakairo production.

Assessment Task 2 - This task assesses the evidence requirements of 2.1

Impacts of social and cultural changes on whakairo.

Research and explain the impacts of social and cultural contexts on whakairo practices, and the production of whakairo

Research must include:

- Social – **THREE** customary and **THREE** non-customary practices
- Cultural – **THREE** customary and **THREE** non-customary.
- Include evidence of **tapu** and **noa**

Present a bibliography of resources and information that supports your conclusions made for 2.1.

2.1. The effects of social and cultural contexts are explained in terms of their impact on whakairo.

Range: evidence of tapu and noa, one cultural context and one social context

The ākonga must present information in their own words, and references must be provided.

Note: Your ākonga has been asked to provide references. Where you have referred to a book, or website, or person, please acknowledge this in your lessons.

Sample answer that would be acceptable for 'Kaiaka/Merit'.

Examine how the use of other medium have affected CHANGE in whakairo practices /production. (2.1)



Customary 1:

Whakairo is now taught and produced in secondary schools and polytechs, as opposed to a tohunga whakairo tutoring taura in a wānanga. This means the knowledge base is wider and more ideas come forward when producing whakairo. Different schools have different ideas and people will say things like, “you should go here to learn whakairo”, or “if you want to learn about this you should go here”. So the Social impact is now people will move out of their rohe to learn a certain style or be taught by a certain tohunga, and it could be sometime before they return home, if ever at all .

Customary 2:

Where once a small carved pou whenua would announce you were approaching the lands of a certain tribe, nowadays large whakairo pou are erected on roadsides to show you have entered their cities. The roadsides are becoming a way of presenting our whakairo to the public and in some ways it is a bit of a shame. You drive past it too fast to enjoy it up close, you can't always stop on a motorway to view it and I also think the whakairo should be honoured by putting it in a prestigious location. On the other hand they are often marking important tribal boundaries, but Ministry of Transport may dictate where and how they are presented. So the social impact is we may continue to sell our taonga to the highest bidder for some time to come. It may not always be iwi or hapū, but we do (to some degree) dictate the quality and the integrity of our whakairo, and as long as we retain that right I believe we are making progress.



Non-Customary 1)

Whakairo work is produced for display in private art houses, internet websites and local galleries where the main purpose is to sell the work to whoever wishes to purchase it. This has an impact on Māori society by the work not being available or affordable to many Māori, so you might not have any Māori art or whakairo in your home. Many marae do not have fully carved whareniui.

Non-Customary 2)

The use of our whakairo imagery in government departments, community spaces and private business areas is a change that is becoming more common, as the speed and ability to reproduce imagery in a range of media has increased. The tiki is one of our forms that gets misrepresented and misused all the time. I recently saw it used on an advertisement showing the tiki bandaged and holding a crutch, it's also used to represent breast cancer and The Warriors. The tiki seems to be adopted as a kiwi icon because it has a humanistic form and can be seen to represent everyone. The tiki is only one example from a range of whakairo imagery. The impact on Māori society is that as we start to lose ownership and control of how our whakairo imagery is used. We may lose the meaning and the knowledge that goes with them too .

EXAMINE/INTERPRET TO CHANGE PRACTISES /PRODUCTION OF WHAKAIRO IN TERMS OF CULTURAL IMPACTS. (2.1, 2.2)



Customary 1

In carving our whareniui, we have accepted the modern flow and influence of designs that are produced by carvers like Lionel Grant and Roy Toia. The designs are still traditional and fill the tangata whenua with pride. The cultural impact is that we don't want to lose the examples that exist within the customary where whakairo, and we want to be able to use these whareniui as whareniui and not have to visit them in the museums

Customary 2

The cultural impact of living in a modern world is that we don't live in our whareniui how we used to. The marae can be a strange place for some of our tamariki, some may never have visited their marae or any marae. It has become important that we hold wānanga to teach and reveal the meanings of our whakairo to our mokopuna. Only through them knowing these stories will whakairo have real meaning for them. Other ways of learning about your marae include using Google and Facebook.



A pare inspired me to make this trophy. It will be used in a non-customary way, ie not going over a door, but used as a taonga for prize giving. It has been carved with the intention of being a taonga to be displayed in a school.

Non-Customary 1

Whakairo taonga have been used for trophies for our modern kapa haka competitions. From Matatini to primary school competitions, these trophies are highly prized. They help strengthen the Te Ao Maori experience of non-customary events. The tikanga of these trophies is specific to the event. The kaupapa of the whakairo is related to the kaupapa of the various components of the event, eg in kapa haka we have trophies for haka, poi, waiata ā-ringa etc.

Non-Customary 2

The practice of producing and awarding whakairo trophies for sporting and academic success recognises the value and beauty of "kaupapa Maori" in this modern world. Prize giving is always enhanced by the presentation of a carved trophy. The tikanga that has changed is that the trophies being carved today are also being used for both Māori and non-Māori occasions, and presented to Māori and Non-Māori recipients.

Te Ara Taura Reference Checklist

	REFERENCING CHECKLIST	YES
1	PERSONAL COMMUNICATION	
DETAILS		✓
2	WEBPAGE	
DETAILS	NEW ZEALAND HERALD ONLINE, 6:27 AM FRIDAY SEP 18, 2015, ONE MAP THAT SHOWS JUST HOW POPULAR THE ALL BLACKS ARE HTTP://WWW.NZHERALD.CO.NZ/SPORT/NEWS/ARTICLE.CFM?C_ID=4&OBJECTID=11514940	✓
3	BOOK WITH ONE AUTHOR	
DETAILS	EVANS, J. (2002) MAORI WEAPONS IN PRE-EUROPEAN NEW ZEALAND. AUCKLAND, NEW ZEALAND: REED PHILLIPS, W.J. (2002) MAORI CARVING ILLUSTRATED. AUCKLAND, NEW ZEALAND: REED EVANS, J. (2000) WAKA TAUA: THE MAORI WAR CANOE. AUCKLAND, NEW ZEALAND: REED NEICH, R. (2008) CARVED HISTORIES, ROTORUA NGATI TARAWHAI WOODCARVING, AUCKLAND, NEW ZEALAND: AUCKLAND UNIVERSITY PRESS TOIA, R. AND COUPER,T.(2006) KAHUI WHETU, CONTEMPORARY MAORI ART, AUCKLAND, NEW ZEALAND: REED	✓ ✓ ✓ ✓
4	COURSE HANDOUT/ LECTURE NOTES	
DETAILS		
5	MAGAZINE / NEWSPAPER ARTICLE	
DETAILS		

Kia maumahara te Pouako

For Paetae/Achieved

Demonstrate knowledge of change in whakairo practices and whakairo production will be evidenced through:

- accurate explanation of the impact technology within whakairo practices and whakairo production.
- accurate explanation of the effects of social and cultural contexts in terms of their impact on whakairo.

For Kaiaka/Merit

Demonstrate comprehensive knowledge to explain change in whakairo practices and whakairo production will be evidenced through:

- identifying how the use of other medium have affected change within whakairo practices and whakairo production.

For Kairangi/Excellence

Demonstrate extensive knowledge to explain change in whakairo practices and whakairo production will be evidenced through:

- identifying how events and/or significant time periods have affected change within whakairo practices and whakairo production.

Kia kaha!

Comments on this support material

Please contact Māori Qualifications Services mqs@nzqa.govt.nz if you wish to suggest changes to the content of this resource.

MARKING SCHEDULE

Assessment Task 1	Evidence Statements	Judgement Statements
Impact of technology on whakairo practices and the production of whakairo	<p>For Paetae/Achievement</p> <ul style="list-style-type: none"> Has examined and described the impacts of technology on whakairo practices and the production of whakairo. <p>Examination and explanation included:</p> <ul style="list-style-type: none"> three customary and three non-customary whakairo three customary and three non-customary technology. <p>Information collated supported conclusions.</p> <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> an accurate explanation of the impacts of technology on whakairo practices and production. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> an analysis explaining how events and/or significant time periods have affected change within whakairo practices and production. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Research presented determined the impacts of technology on whakairo practices and the production of whakairo.</p>

Assessment Task 2	Evidence Statements	Judgement Statements
<p>Impact of changes to contexts on whakairo practices and production of whakairo</p>	<p>For Paetae/Achievement</p> <ul style="list-style-type: none"> Has examined and described the impacts of changes to contexts on the whakairo practices and the production of whakairo. <p>Examination and explanation included:</p> <ul style="list-style-type: none"> two customary & two non-customary social contexts (include tapu and noa) <p>Information collated supported conclusions.</p> <p>Evidence for Achievement with Kaiaka/Merit</p> <p>As per Paetae/Achieved, plus:</p> <ul style="list-style-type: none"> explained how the use of other medium have affected change within whakairo practices and whakairo production. <p>Evidence for Achievement with Kairangi/Excellence</p> <p>As per Kaiaka/Merit, plus:</p> <ul style="list-style-type: none"> explained how events and/or significant time periods have affected change within whakairo practices and whakairo production. 	<p>Judgement for Paetae/Achieved, Kaiaka/Merit and Kairangi/Excellence</p> <p>Research presented determined the impacts of social and cultural contexts on whakairo practices and the production of whakairo.</p>

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