

Elevating Heirlooms

NZCL5 Photography

Unit Plan

This digital resource was produced by Auckland Art Gallery Toi o Tāmaki in association with Aotearoa New Zealand Association of Art Educators (ANZAAE), 2022. Copyright: artworks © as credited; text © as credited or Auckland Art Gallery Toi o Tāmaki.

Kaupapa Mahere
Subject Overview:

Elevating Heirlooms
Photography Unit Plan

Te Taumata i Te
Marautanga o Aotearoa
NZ Curriculum Level:

5

Nga Pūkenga Matua
Key Competencies:

- ✓ Managing self
- ✓ Relating to others
- Participating and contributing
- ✓ Thinking
- ✓ Using language, symbols and text

Wheako Whakaakoako
In this unit you are learning:

In this unit, students will be exploring taonga, cultural artefacts, heirlooms, family connection and history. They will develop their practical knowledge of photography techniques to create an artwork in response to the study of New Zealand artists, including Aimee Ratana and Fiona Pardington.

Ngā Whāinga Paetae
Achievement Objective(s):

- ✓ **UC – Understanding the Visual Arts in Context**
 - Investigate the purpose of objects and images from past and present cultures, and identify the contexts in which they were or are made, viewed and valued.
- ✓ **PK – Developing Practical Knowledge**
 - Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.
- ✓ **DI – Developing Ideas**
 - Develop and revisit visual ideas in response to a variety of motivations, observations and imagination, supported by the study of artists' works.
- ✓ **CI – Communicating and Interpreting**
 - Describe the ideas their own and others' objects and images communicate.

Horopaki me ngā Uara
Context and Values:

Contextual learning opportunities:

- ✓ Understanding and appreciation for family taonga or heirlooms
- ✓ Connecting to material whakapapa
- ✓ Form an opinion on commodification, appropriation and intellectual property in relation to taonga or treasured items

Values:

- Innovation, inquiry and curiosity
- Diversity
- ✓ Integrity and respect
- ✓ Equity
- Ecological sustainability
- ✓ Community and participation
- ✓ Excellence

Rauemi Toi
Materials:

Workbook
Camera

Rauemi, Putunga Kōrero
(pukapuka, rauemi ipurangi)
Resources and Material
(books, websites, etc.):

The Elevating Heirlooms - Hei Tiki Education Resource can be used as a teaching and learning resource.

[Toi Tū Toi Ora: Contemporary Māori Art](#), Auckland Art Gallery
Toi o Tāmaki

[‘Concepts to understand’](#), New Zealand Intellectual Property Office

[‘A tiki tour of our heritage’](#), New Zealand Herald

[‘Tiki: more than decor – a symbol’](#), New Zealand Art Print News

[Photography Analysis Resource Sheet](#), Arts Online Te Hāpori o Ngā Toi

[‘Aimee Ratana’](#), Auckland Art Gallery Toi o Tāmaki

[‘Cultural analysis of Emotiki app and why it could be offensive’](#),
Karaitiana Taiuru

[‘Hei Tiki: He Whakamārama Hōu’](#) (Master’s thesis), Dougal Rex Austin

[Te Hei Tiki: An Enduring Treasure in a Cultural Continuum](#)
(sample pages), Dougal Austin

[Plastic Māori](#), The Dowse Art Museum

[‘Synthetic/Authentic? Plastic Maori’](#), The Dowse Art Museum

[‘Plastic Māori: Ngā tuakiri hōu – new Māori identities’](#), Te Ara

[‘Week 2 Task: Wayne Youle: Often Liked, Occasionally Beaten’](#),
KDOESCONVERSATION

[‘Conversations In Creative Cultures’](#), Grace Scott-Hewitt

Te Tiriti o Waitangi The Treaty of Waitangi

The second article of the Te Tiriti o Waitangi states that ‘The Queen of England agrees to protect the chiefs, the subtribes and all the people of New Zealand in the unqualified exercise of their chieftainship over their lands, villages **and all their treasures**’. As submissions to the Waitangi Tribunal concerning the Māori language have made clear, ‘taonga’ refers to **all dimensions of a tribal group’s estate, material and non-material heirlooms and wahi tapu (sacred places), ancestral lore and whakapapa (genealogies)**. [‘Te Tiriti o Waitangi | The Treaty of Waitangi’](#), New Zealand History

Taonga (or taoka in South Island Māori) is a Māori word that refers to a treasured possession in Māori culture, including the intangible, such as language and spiritual beliefs.

In the case of hei tiki, the Treaty has not been honoured as tiki were mass produced using plastic from the 1930s and sold as tourism trinkets affecting the status of these precious objects. Students will be encouraged to explore ideas of decolonisation, appropriation, restoring mana, and honouring of family heirlooms.

Students are actively encouraged to explore personal and national importance of cultural artefacts, at first through the significance of hei tiki and later in their own photos of personal or family heirloom objects (e.g. Gran’s handmade doilies, aunty’s tea towel collection from her OE, Dad’s tools given to him by his grandfather, little sister’s collection of soft toys, great-uncle’s stamp collection, Mum’s collection of ABBA CDs). Students researching traditional hei tiki and contemporary hei tiki will extend their understanding of taonga – examining exploitation, loss of status, appropriation and commodification of cultural artefacts through the work of Aimee Ratana. Students are introduced to these themes and ideas through the inclusion of various artist models and the analysis of the ideas in their work. This will help students develop ideas into their own work based on objects that are precious to them or their families and wanting to elevate or honour these precious family heirlooms.

**Ngā Pūkenga Ako Matua /
Ngā Pūkenga Whakawhiti
Key Learning Competencies/
Transferable Skills**

Thinking: Students think about why conventions are used and which conventions can be used for a particular outcome. Thinking and literacy are developed during the art-making process as students communicate and interpret meaning. The creation of art is a process that generates thinking as students inquire, self-reflect, analyse, make decisions and create.

Relating to others: Relating to others in visual arts is demonstrated through collaborative art-making, communicating with an audience, and having an understanding of the social context art makers draw on when making work.

Managing self: Whether making art as a means of self-expression or as a response to a proposal or social issue, visual arts students need to be aware of the context they come from and the context they are working in. This includes managing self – both in terms of valuing their own tacit knowledge, as well as understanding that their viewpoint is shaped by their own context and experience and is not universal.

Participating and contributing: To understand established practice, students need to recognise that all art-making happens in context. When making art, students are participating in and contributing to wider artistic discourse.

Using language, symbols and text: Students use language, symbols and text in the production of their own art. They understand and use the discipline-specific language of art as they engage with the concepts and epistemic knowledge involved in the art-making process.

**Ngā Hononga ki ērā Atu
Wāhanga Ako
Cross-Curriculum Links**

Te Reo Māori / English: Make connections by exploring ideas within and between texts from a range of contexts, recognising that there may be more than one reading available within a text.

Technology: Outcome development and evaluation. Analyse their own and others' outcomes to inform the development of ideas for feasible outcomes. Undertake ongoing functional modelling and evaluation that takes account of key stakeholder feedback and trialling in the physical and social environments. Use the information gained to select and develop the outcome that best addresses the specifications. Evaluate the final outcome's fitness for purpose against the brief.

Social sciences: National identity/narrative and Te Tiriti o Waitangi.

Transferable skills: Resilience, making, challenging misconceptions, research, critique, problem-solving, supporting others to produce their own creative outcomes.

Momo Whakaako

Teaching and Learning Plan

Putanga ako – Learning intentions

From (prior learning):

Students will have previously completed the drawing, mixed media and printmaking units exploring endemic subject matter and developing drawing from observation skills using wet and dry media.

To (learning intentions):

- Students will develop their compositional skills and understanding of photographic conventions.
- Using objects of meaning to them and their family, students will honour and elevate the objects and traditions of their family through photography.
- Students will explore how artists can honour or dishonour culture through the use of objects.
- Students will gain an understanding of the cultural significance of hei tiki.

Aromatawai – Evidence of success

Assessment for learning:

Formative assessment of students' workbooks, including:

- Artwork analysis (UC, CI/DI)
- Brainstorming ideas
- Research into artist models and traditional and contemporary hei tiki
- Developing ideas through contact sheets of photos (PK/DI) that explore at least three approaches: lighting, composition and photo conventions

*Feed-forward provided

Evidence of Learning:

Summative assessment of students' final artworks, including:

- Photo or sequence of photos presented for exhibition (CI/DI/PK) on their own personal taonga.

*Grade for reporting and written feedback provided

Te Raupapa Ako
Teaching and
Learning Sequence

Task (including links to NZC AOs):

- 1. Research:** The importance of hei tiki in Aotearoa. Look at the slideshow. Discuss the history of hei tiki and the legends around them. Get students to explore the ideas of commodification and appropriation of hei tiki.

Discuss intellectual property and what the reproduction of plastic 'tourist' tiki means to the Māori values of tapu and noa.

See the Elevated Heirlooms - Selected Sources document to help deepen your understanding of the cultural significance of hei tiki.

The hei tiki slideshow can be used as a teaching and learning resource for this unit.

- 2. Photo analysis:** Looking at Aimee Ratana's, *MMVA_IMG: 14, 2005* and *Hei Tiki 2, 2005*, students will analyse and make notes about the conventions and key ideas about still-life photos.

Students will develop their understanding of artists' ways of working, ideas and compare them (UC, PK, DI, CI). How do Ratana's photos restore or elevate the hei tiki?

- 3. Brainstorm:** Students will prepare a list of objects that have significant cultural meaning within their own family context but may have been devalued through overuse over time or through misappropriation. What heirlooms tell stories about their family? Consider Gran's handmade doilies, aunty's tea towel collection from her OE, Dad's tool given to him by his grandfather, etc. Think about objects that represent unique aspects of their family. Who looks after these objects? Is anyone allowed to photograph them? How will the student light and set up their photographic compositions? What help do they need? Which artist models will they emulate/ use to help them set up successful compositions, lighting, photo conventions?
- 4. First photo shoot:** Students are to take 40 photos of their objects, from various angles and in various groupings of objects. Consider viewpoint, artist models, colour, lighting, tight focus, depth of field, framing, use the rule of thirds, create leading lines – line, shape, form, texture, size, depth.
- 5. Develop ideas:** Students are to discuss their initial photo shoot with you and select the best shots. What angles did they miss? What fresh approaches do they need to take? The criteria for this critique should be how successfully the photographs use elements and principles to demonstrate knowledge of conventions appropriate to photography. Students make notes around their work prints indicating how they might be improved to more successfully show conventions appropriate to photography. Refer to the following:

- Formal elements – line, shape, space, colour, tone, texture, form, mass, reflection, pattern
- Visual principles – balance, harmony, rhythm, tension, contrast, foreground, background
- Photography techniques – depth of field, aperture, shutter speed, viewpoint, framing, motion blur, light source, light direction, light quality
- Photography conventions – staged or natural, leading lines, rule of thirds, centre of interest
- Pictorial meaning – story, message, symbolism

Based on the feedback from your critique, students are to develop a plan for a second photoshoot that builds upon the ideas generated in Task 1: Research. Ideas may be in the form of written notes and/or thumbnail sketches. Create a list of ideas and approaches for the next shoot. How can they improve the next 40 photos? Now take a further 40 photos.

6. **Students are to select nine of their best photos and share them with you.** Do they need to crop or improve tone? In small groups, they can help select the best photo (or diptych or triptych) to exhibit.
7. **Students can write artist statements about their photos and why they want to celebrate these objects.** They can organise and invite family to the opening of their exhibition.

Resources:

- [‘Concepts to understand’](#), New Zealand Intellectual Property Office
- [‘A tiki tour of our heritage’](#), New Zealand Herald
- [‘Tiki: more than decor – a symbol’](#), New Zealand Art Print News
- [Photography Analysis Resource Sheet](#), Arts Online Te Hāpori o Ngā Toi
- [‘Aimee Ratana’](#), Auckland Art Gallery Toi o Tāmaki
- [‘Cultural analysis of Emotiki app and why it could be offensive’](#), Karaitiana Taiuru
- [‘Hei Tiki: He Whakamārama Hōu’](#) (Master’s thesis), Dougal Rex Austin
- [Te Hei Tiki: An Enduring Treasure in a Cultural Continuum](#) (sample pages), Dougal Austin
- [Plastic Māori](#), The Dowse Art Museum
- [‘Synthetic/Authentic? Plastic Maori’](#), The Dowse Art Museum
- [‘Plastic Māori: Ngā tuakiri hōu – new Māori identities’](#), Te Ara
- [‘Week 2 Task: Wayne Youle: Often Liked, Occasionally Beaten’](#), KDOESCONVERSATION
- [‘Conversations In Creative Cultures’](#), Grace Scott-Hewitt

Assessment Matrix	Curriculum Level: 5	Achievement Objectives: CI, DI, UC, PK
-------------------	---------------------	--

Evidence of learning:	Basic	Proficient	Advanced
Communicating and interpreting	Learners have begun to compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected objects and images.	Learners are able to cohesively communicate ideas and art-making processes with meaning, and featuring symbolic iconography, objects and images.	Learners are able to develop original artwork that communicates authentic ideas, meaning and art-making processes using specific iconography, objects and images.
Developing ideas	Learners have generated and developed ideas in response to a variety of motivations, including the study of established practice.	Learners have generated, developed and refined ideas in response to a variety of motivations, including the study of established practice.	Learners have generated, developed and refined original ideas in response to a variety of motivations, including the study of established practice.
Understanding the visual arts in context	Learners are able to identify and have begun an investigation to consider the relationship between the production of artworks and their contexts and influences.	Learners are able to investigate and consider the relationship between the production of artworks and their contexts and influences.	Learners are able to investigate and personally respond with consideration and depth to the relationship between the production of artworks, their contexts and influences with specific connection to the students' own authentic study of Raupatu.

Review

Consider how the unit will be reviewed. Student review? Staff review?