

## Who we are

Aotearoa New Zealand Association of Art Educators: Te Rūnanga Hautū Mātauranga Toi O Aotearoa (ANZAAE) is the national subject association for Visual Arts education in New Zealand. We support and promote art education as an integral part of the National Curriculum, Te Marautanga o Aotearoa and further education in Aotearoa New Zealand.

ANZAAE supports the work of educators in Aotearoa New Zealand through advocacy and representation, communication, professional learning, sharing, and developing knowledge. We believe that the Arts are integral to the history and the creative and thriving future of Aotearoa New Zealand. We recognise and value our responsibility under Te Tiriti o Waitangi, and in Aotearoa New Zealand's bicultural context. We are committed to equity and excellence for all, and support Visual Arts communities through advocacy, representation, professional learning, and innovation.

An executive committee was elected at the 2021 ANZAAE National Conference in Christchurch. We are extremely grateful for the time, passion, effort, and expertise both past and current committee members have brought to the Executive role over the past year.

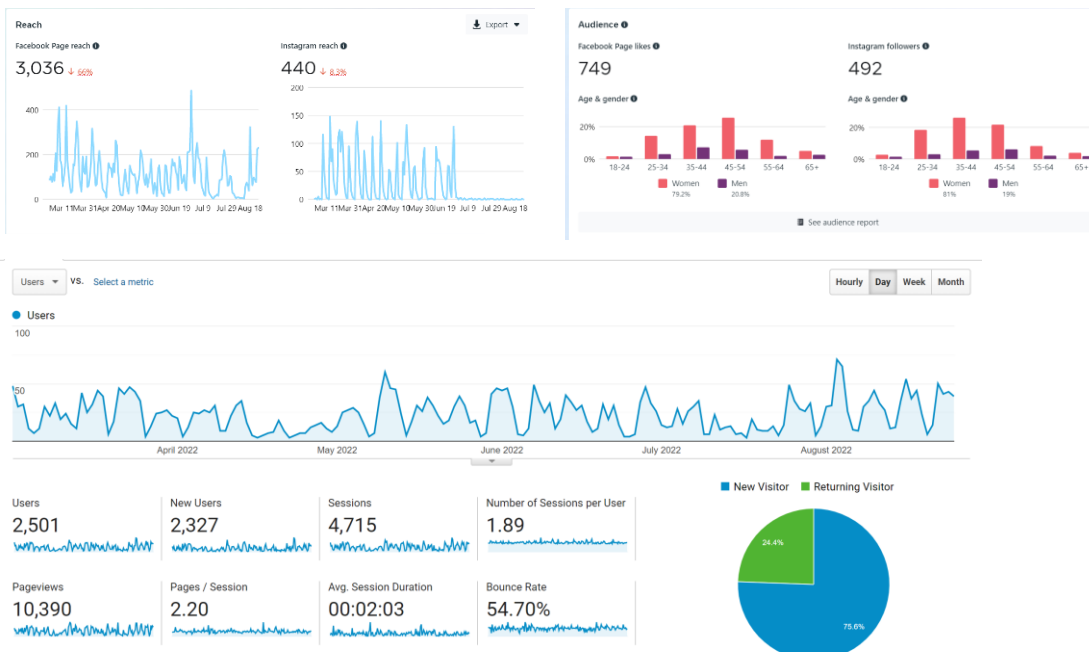
### The current ANZAAE Executive Committee members are

Alice Alva, Tanu Aumua, Bridget Blair, Genevieve Craig, Sam Cunnane, Dagmar Dyck, Esther Hansen (Treasurer), Amy Hudson, Vicky Moore-Allen, Lisa Ponweiser (Secretary), Kate Rivers, Donna Tupaea-Petero (Chairperson Tangata Whenua), Astrid Visser, Jennie Williams, and Emma Wise (Chairperson Tangata Tiriti)

## Our reach and membership

To ensure ANZAAE has a sustainable financial base, at the start of 2022 we resumed [ANZAAE membership and fees](#) after 2-years of maintaining a mailing list and sharing everything widely. On March 31 2022, we had 156 members signed-up, this has now grown to 365.

In addition, we use our website and social media followers as an indication of our reach.



Noticing some short session times on our website, we recognise that teachers need to be able to find resources or know if something is relevant quickly. As a result, we are adding a search function to our new Resource Hub, so that teachers will be able to quickly find what they are looking for. In the interim, we have divided the resources on our current site into more sections, to aid searching.

**MEMBERSHIP**

There are five types of Membership: individual, provisionally registered teacher, student, affiliated and life.

**Individual Membership**  
(previously known as active) is open to all individuals actively and professionally involved in Art and Art Education in Aotearoa New Zealand.

- Secondary and Tertiary - \$30 per individual
- Early Childhood, Primary and Intermediate - \$15 per individual
- Kura Kaupapa Māori - \$15 per individual
- Area School - \$15 per individual

**Provisionally Registered Teacher Membership**  
Open to individuals who are actively and professionally involved in Art and Art Education in Aotearoa New Zealand. This class of membership is open to graduating teachers or teachers returning to the teaching profession who are provisionally registered.

- PRT Member - FREE for a maximum of 2-years

**Student Membership**  
Open to individuals who are actively and professionally involved in Art and Art Education in Aotearoa New Zealand. The student will be engaged in full-time study for a formal Art or Education qualification or enrolled as Teacher Training through a New Zealand tertiary institution.

- Student Member - FREE valid full time student ID required

**Affiliated Membership**  
Open to individuals, organisations or companies that have a vested interest in Art and Art Education in Aotearoa New Zealand. Affiliated Membership will comprise Membership for no more than three representatives from an organisation or company.

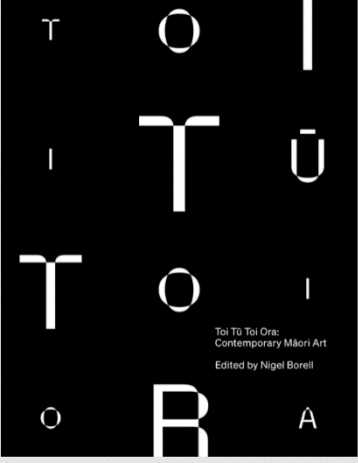
- Affiliated Member - \$30 per individual

**Life Membership**  
This class of Membership may be granted by the society in recognition of an individual's service to the society or to Art Education.

To encourage more uptake from Kura Kaupapa Māori, Area Schools, and the ECE and Primary sectors we offer a reduced membership fee for these members.

We also offer free membership to PRT's and all tertiary students – this will include students outside of initial teacher training, for instance a teacher completing further study.

As part of our membership drive, we brokered a deal with the publishers of the Toi Tū Toi Ora book, released March 2021. This enabled us to order copies of the book at cost. Recognising the value of this book, we then offered [discounted rates to educators](#), at cost or below, we also supported Kura Kaupapa Māori kaiako to order a copy of the book for free. Our aim was to make this most valuable resource widely available and to make ANZAAE visible, growing membership in areas we lack. At the time of purchase, we were unaware that Auckland Art Gallery Toi o Tamāki had applied for funding to distribute a free copy to schools.



### 12 February 2022 Update








In the coming weeks ANZAAE will be seeking to renew memberships for 2022. As part of the renewal process members will have an opportunity to pre-order a copy of the Toi Tū Toi Ora: Contemporary Māori Art publication at the significantly discounted price of \$40. The publication will be further discounted for Primary, Intermediate and Area schools and will be free for Kura Kaupapa. Based on the ground-breaking 2020-21 exhibition staged by Auckland Art Gallery Toi o Tamaki, and edited by the show's curator Nigel Borell, Toi Tū Toi Ora tells the story of contemporary Māori art from the 1950s to the present day, with more than 200 works by 110 Māori artists.

Every work is illustrated in full colour and described in illuminating captions that are bilingual in English and Te Reo Māori. A beautiful foreword by Moana Jackson, and the author's informative introduction, share the history of contemporary Māori art within a kaupapa Māori worldview. These are supplemented by a comprehensive chronology of contemporary Māori art by the exhibition's assistant curator Taarati Taiaroa, and detailed biographies for every artist, written by expert curators and art historians.

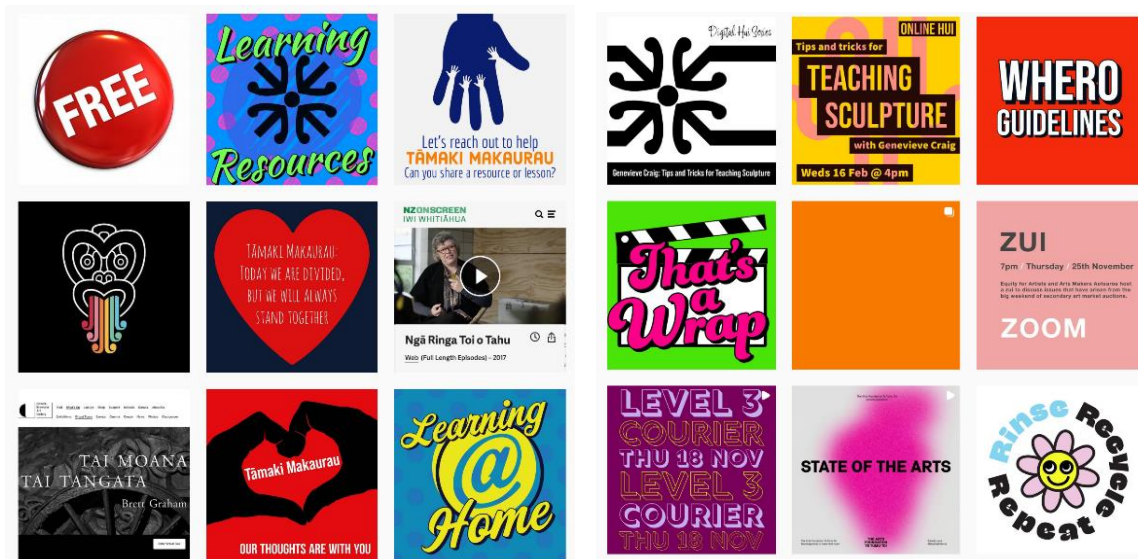
**Keep an eye on your in-box for more details coming soon.**

We have three communication streams we monitor to assess member needs

- Direct email contact from members.
- Meta Business Suite allows us to monitor member engagement with posts, which helps us to identify areas of interest for members. It also indicates when members may be feeling overwhelmed with workload due to less interaction online.
- VisArts, we monitor threads from this email list and prepare responses as needed, including directly contacting those in need of help, or linking members to each other to assist with individual requests and needs.

<input type="checkbox"/>		Upcoming Adobe live webinars: Tue Aug 30, 4 PM (A...	Boost post	August 26, 2022 at 10:00 AM	111 People reached	2 Post Engagements	0 Reactions	0 Comments
<input type="checkbox"/>		Check out the Spark 5G Street Museum which is on sh...	Boost post	August 25, 2022 at 10:00 AM	383 People reached	25 Post Engagements	6 Reactions	1 Comments
<input type="checkbox"/>		This post has no text	Boost post	August 24, 2022 at 10:00 AM	87 People reached	4 Post Engagements	0 Reactions	0 Comments
<input type="checkbox"/>		This post has no text	Boost unavailable	August 23, 2022 at 10:00 AM	118 People reached	4 Post Engagements	0 Reactions	0 Comments
<input type="checkbox"/>		This post has no text	Boost post	August 22, 2022 at 10:00 AM	113 People reached	6 Post Engagements	0 Reactions	0 Comments
<input type="checkbox"/>		E whakahoungia ana Te Marautanga o Aotearoa...	Boost unavailable	August 19, 2022 at 2:24 PM	182 People reached	12 Post Engagements	3 Reactions	0 Comments
<input type="checkbox"/>		This post has no text	Boost post	August 18, 2022 at 8:51 PM	367 People reached	38 Post Engagements	15 Reactions	0 Comments

Recognising that 'time is short' for teachers, our [Instagram](#) and [Facebook](#) messaging is short



## What we have been doing

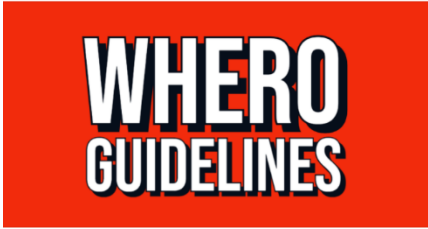
Since the 2021 Conference ANZAAE has continued to make strides forward on behalf of Art educators. At a National level we have forged good working relationships with National bodies such as the Ministry of Education and NZQA. We have also worked alongside other subject associations, bringing a stronger voice to the table for advocacy discussions.

### **Behind the scenes initiatives include:**

- Provision of advocacy and support for the Arts
- Working to grow the ANZAAE website and our presence on social media
- Facilitated the sharing of ideas and resources amongst all members of the association
- Produced resources with Auckland Art Gallery Toi o Tāmaki in response to Toi Tū Toi Ora: Contemporary Māori Art Exhibition
- Contributed to the RAS Review (Review of Achievement Standards)
- Presented to the Ministry re the NCEA Review of Achievement Standards
- Organised PLD opportunities for Visual Arts educators
- Developed Covid Protection Framework guidelines for teaching Visual Arts in schools

The ANZAAE CPF Red setting guidelines are intended to support teachers delivering the Visual Arts curriculum, complementing processes and procedures school leaders and BOT have in place. Need inspiration, a last-minute relief lesson activity or ideas for supporting learners at home? Resources can be found on the ANZAAE website including a folder of resources shared through VisArts Arts Online. Regional Subject Associations are also a great source of local support.

CPF Red Setting Guidelines: <https://bit.ly/3gJvKwa>  
Learning Resources: <https://bit.ly/33hwUa9>  
VisArts Arts Online: <https://bit.ly/3rKlq7b>  
Regional Associations: <https://bit.ly/3GNPrsh>



Facebook post interface showing 14 likes and comments. A comment from Tracy Taylor says 'Thank you!'.



**Guidelines for working in the Visual Arts in schools and kura under the Red setting of the Covid Protection Framework (CPF)**

**ANZAAE Position Statement**

This document is provided to confirm the position of ANZAAE in support of the intentions of the CPF Red setting to minimise the risk of transmission. School boards and Senior Leadership teams are responsible for applying the CPF Red guidelines in school settings and will make decisions about what makes sense in your particular circumstances and communities. The information provided below is intended to support the delivery of the Visual Arts curriculum in schools and kura.

Student and staff wellbeing should remain at the forefront of decision-making. Be kind and look after yourself alongside those you are responsible for. If you are sick or deemed a close contact stay home, your classes will be okay without you.

Unless exempt, in the CPF Red setting, face masks are required for all Kiwianga Year 4 and upwards when indoors or in close contact with others. Teachers and staff must also wear face masks.

**Be prepared**

- If you are isolating, you may be expected to set work for your classes from home. Work out how you will do this before you need to.
- It may be useful to have some standalone lessons or short activities stored online or in your classroom for easy access. Remember, not every teacher is comfortable with running an art room, keep relief engaging but simple in terms of materials.

**Spaces and ventilation**

- Open the doors and windows of indoor areas to allow fresh air to circulate, even when heat pumps or air-conditioning units are in use.
- Where possible, lessons should be limited to one class in a space at a time.
- Physical distancing is not always possible in some learning areas. In these situations, extra emphasis should be placed on handwashing or sanitising before and after activities.
- Ensure good ventilation is also used in staff areas such as storerooms or office spaces. Where windows are not able to be opened, consider using a fan or purifying unit within the space.

**Classroom Routines**

- Set up routines for students to wash or sanitise their hands at the start and end of lessons.
- Consider setting up a one-way or walking system for classroom change over times through entrances and exits, to reduce the risk of closer mingling. In the event of congestion, this will make contact tracing easier, and reduce the risk of multiple classes being away from school isolating at once.
- If practical, divide equipment into numbered groups, then group students to minimise sharing.

**Cleaning and Sanitising**

- If students are using shared equipment or devices, ensure hands are washed or sanitised before and after use.
- If time permits, a light spray of alcohol based sanitiser or disinfectant can be done between classes over keyboards, shared paintbrushes, pens, scissors, glue etc...
- When working with shared digital SLR cameras students should use the live view screen function versus the viewfinder to ensure the camera is not used in close proximity to the face. Cameras should be wiped down between individual users and classes.

**Teaching and Learning Activities**

- Feeling scared and being anxious or frustrated are normal responses to unsettling situations. These feelings can often be expressed in our art rooms. If the going is tough, try short fun-activities. Not everything needs to go to plan or be done in a certain time frame.
- Culturally responsive and warm and caring relationships are needed in both physical and digital settings. Take time to get to know your students and look for opportunities to co-construct learning, this will make connecting with students from a distance easier.
- Be mindful of workloads, both for you and your Kiwianga. Too many notifications and emails can be overwhelming at times. Share information in a succinct manner versus numerous messages. An immediate response is not always necessary, instead consider scheduling times for checking notifications or responding to emails each day. It is okay to switch off.
- Portrait photography presents a challenge. In an indoor setting students should wear masks; they may just need to embrace a mask as part of their shoot. With safe physical distancing in an outdoor setting, a model may be able to remove their mask for the shoot.
- When working with aerosols or solvent materials students need to use a specialist respirator mask. This will require a change of masks for students. Shared respirator masks should be avoided and replaced with disposable ones. Students should step outside to change their mask and an completion of the activity should again replace their mask outside.
- If you need inspiration, a relief lesson activity, or ideas for supporting learners at home, a collection of resources can be found on the ANZAAE website, including a folder of resources stored through VisArts.

Connection is important, not only for our Kiwianga, but for us as professionals as well. If you need help, reach out. Regional Subject Associations are a great source of guidance and support if needed. Additionally, [this Online Studio](https://bit.ly/33hwUa9) provides an opportunity to share ideas, request help and resources, and establish professional relationships via email.

As we all know with COVID-19, things can change quickly, so we recommend you always refer to the COVID-19 website for the most up to date information and guidelines. Take care everyone.

**Some helpful links are:**

- [Covid and Wellbeing](#)
- [Ministry of Education's Advice for schools and kura at RED webpage](#)
- [Ministry of Education Bulletin for School Leaders - Covid Updates](#)
- [COVID-19 Protection Framework \(CPF\) - Guidance for schools and kura](#)

**Face to face opportunities and ANZAAE initiatives include:**

- Regional Hui July 2021
- Literacy Hui with Steve Lovett April 2022
- Tangata Whenua Hui July 2022
- Regional Hui October 2022

Due to overwhelming demand for our Toi Tū Toi Ora PLD at Auckland Art Gallery in December 2020, we hosted a further day in May 2021.

**TOI TŪ TOI ORA**  
CONTEMPORARY MĀORI ART EXHIBITION  
AUCKLAND ART GALLERY TOI O TAMAKI

**Toi Tū Toi Ora Contemporary Māori Art Exhibition**  
Saturday 1st May 2021  
Venue: Auckland Art Gallery Toi o Tamaki  
Time: 9am-5pm

**Kauaeke: To Mana Orihia o Te Matuaranga Māori**  
Toi Tū Toi Ora is the mātauranga Māori a tōrangahau... (text continues)

**Curator: Nigel Bonell**  
Through an engaging exhibition, a comprehensive portfolio and a series of related public events, we will offer you all presented with the dynamic, ever-changing responses that a contemporary Māori art... (text continues)

**Programme**

<b>9am</b> Auckland Lower Ground Level	<b>Welcome</b> Deborah Collier, executive art director, Auckland Art Gallery Toi o Tamaki, Head of Content and Learning at Auckland Art Gallery Toi o Tamaki
<b>9.30am</b> Auckland Lower Ground Level	<b>Private Viewing of the Exhibition Ground Floor</b> Curator's Tour - A guided tour of the exhibition floor with Nigel Bonell.
<b>10.40am</b> Auckland Lower Ground Level	<b>Morning Tea</b>
<b>11am</b> Auckland Lower Ground Level	<b>Session One Toi Tū Toi Ora</b> Nigel Bonell Deborah Collier, Executive Art Director, Auckland Art Gallery Toi o Tamaki and Head of Content and Learning at Auckland Art Gallery Toi o Tamaki, will be joined by a panel of experts in Māori art, including: Michael Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki; Michael Pendergast and Lisa Pendergast, of their own organisation, the Māori Centre for Creative Endeavour; and Lisa Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki.

**Programme (cont'd)**

<b>12.10pm</b> Auckland Lower Ground Level	<b>Session Two</b> Auckland Art Gallery Toi o Tamaki Learning Team Workshop and Dialogue Sarah Longbottom Sarah Longbottom, the Senior Manager, Schools and Learning at Auckland Art Gallery Toi o Tamaki, will be joined by a panel of experts in Māori art, including: Michael Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki; Michael Pendergast and Lisa Pendergast, of their own organisation, the Māori Centre for Creative Endeavour; and Lisa Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki.
<b>12.30pm</b> Auckland Lower Ground Level	<b>Lunch Break</b> Lunch will be fully catered with vegetarian and gluten free options available.
<b>1.30pm</b> Auckland Lower Ground Level	<b>Session Three</b> To Mana Orihia o Te Matuaranga Māori: From Policy to Practice in the Visual Arts Classroom Dorcas Tapaea-Whenua Dorcas Tapaea-Whenua has been instrumental in developing and implementing the Auckland New Zealand's first 100% Māori art and design program. She will be joined by a panel of experts in Māori art, including: Michael Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki; Michael Pendergast and Lisa Pendergast, of their own organisation, the Māori Centre for Creative Endeavour; and Lisa Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki.

**Programme (cont'd)**

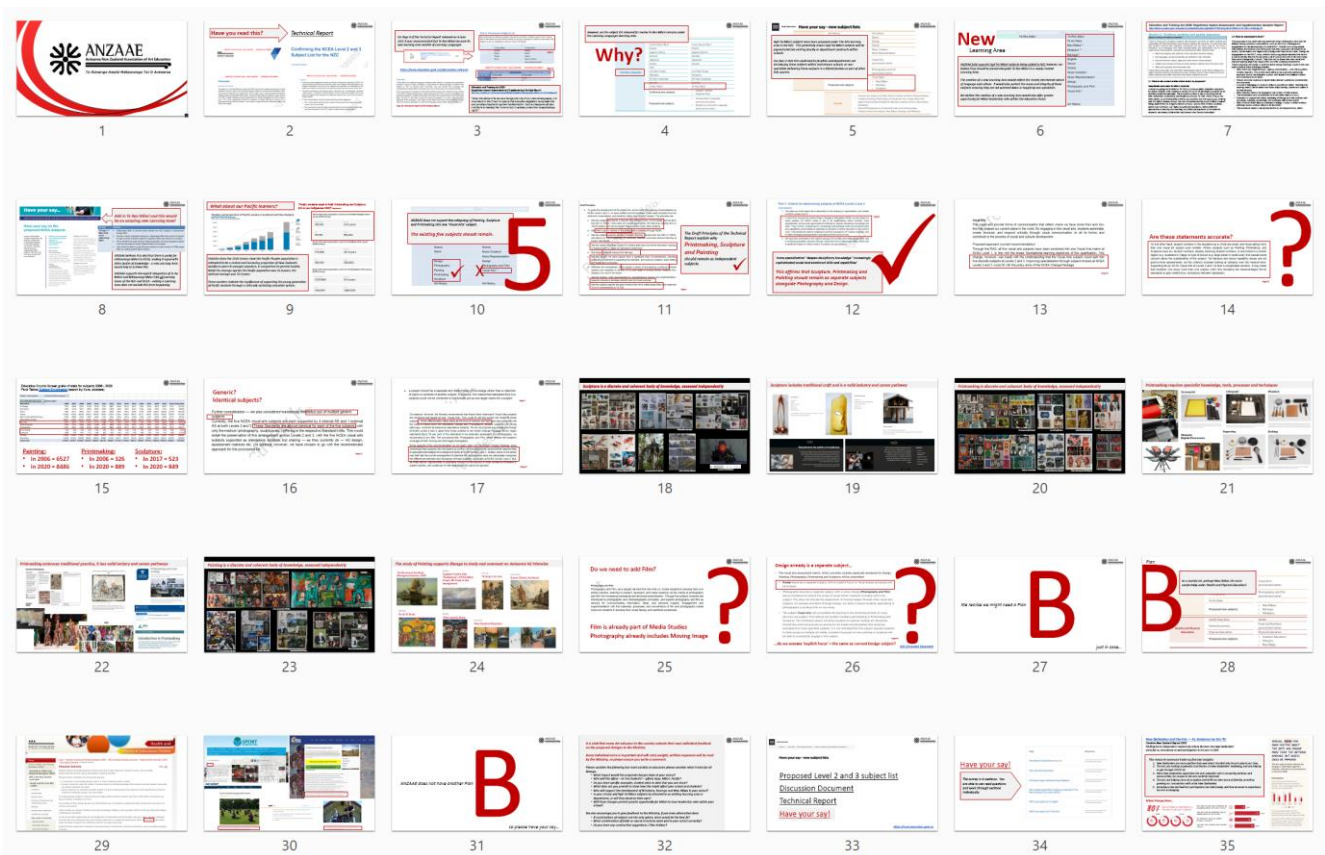
<b>2.10pm</b> Auckland Lower Ground Level	<b>Session Four</b> Facilitated Discussion: school engagement with art and digital Māori Rongomai Orihia-Hoani, Nigel Bonell and Sarah Longbottom Rongomai Orihia-Hoani, the Toi Tū Toi Ora Māori Programme Manager at Auckland Art Gallery Toi o Tamaki, will be joined by a panel of experts in Māori art, including: Michael Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki; Michael Pendergast and Lisa Pendergast, of their own organisation, the Māori Centre for Creative Endeavour; and Lisa Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki.
<b>2.30pm</b> Auckland Lower Ground Level	<b>Afternoon Tea</b>
<b>3pm</b>	<b>Final Session</b> Toi Tū Toi Ora: The Breath of Life How Heiwa Māori and the environment embody the values, traditions, and processes central to Chieftain's Creative practice Dorcas Tapaea-Whenua Dorcas Tapaea-Whenua will be joined by a panel of experts in Māori art, including: Michael Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki; Michael Pendergast and Lisa Pendergast, of their own organisation, the Māori Centre for Creative Endeavour; and Lisa Pendergast, Executive Director, Auckland Art Gallery Toi o Tamaki.



Our work to strengthen regional subject associations has enabled us to help connect Ministry of Education RAS leads with regional groups. For instance, regional groups have hosted meetings which include an online or in-person presentation from MoE leads / SEG members about the RAS.

Each of our PLD opportunities in 2021 had a session or particular focus on supporting teachers with the RAS. Our Conference had a Q&A session with SEG members, something we have tried to extend out into regional meetings where possible.

One of our main actions in response to the RAS, was unpacking documents specific to Visual Arts, raising questions and provoking discussion. In-turn we believe this resulted in a much larger participation in RAS surveys feedback to what we had for Visual Arts feedback in 2020. We also took a group to Wellington to meet the Ministry face-to-face regarding changes. Our work in this space helped retain four subjects at Level 2 and 3 versus the three initially proposed by the MoE. It also opened the door for future dialogue as we move through the RAS process.



### Online opportunities and ANZAAE initiatives include:

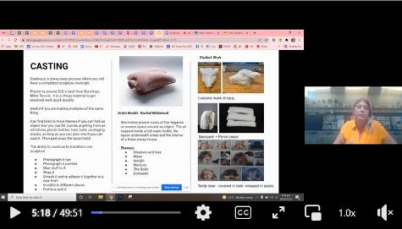
- Learning @ Home Online Resources shared through lockdown
- 2021 Conference presentations shared online
- 2022 Digital Huis

Through our members we heard that many schools made a call in Term One that teachers would not be able to attend PLD in 2022 (which required them to be out of school) Mostly our face-to-face PLD is held in holidays or weekends, but to ensure we maintained PLD we trialed a [Digital Hui Series](#) in 2022.

**Aotearoa New Zealand Association of Art Educators** posted a video to playlist ANZAAE Digital Hui Series 2022.  
Published by Emma Wise · 1d ·

ANZAAE Digital Hui Series 2022  
Genevieve Craig: Tips and Tricks for Teaching Sculpture

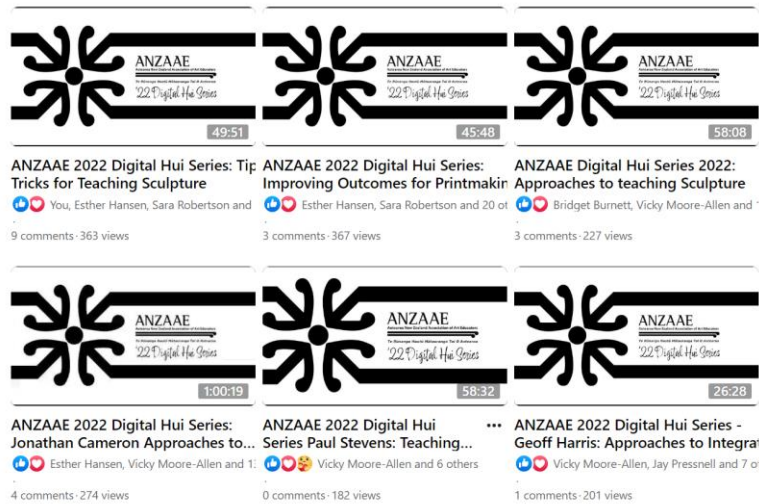
Genevieve shares her start to the year, processes to get ākonga up and going and ways to approach extending ideas and building on other disciplines. Sculpture is the fastest growing discipline at Waitakere College where Genevieve is HOD... [See more](#)



5:18 / 49:51

277 People reached    71 Engagements

8    2 Comments 1 Share



**ANZAAE 2022 Digital Hui Series: Tip Tricks for Teaching Sculpture**  
You, Esther Hansen, Sara Robertson and 1 other · 9 comments · 363 views

**ANZAAE 2022 Digital Hui Series: Improving Outcomes for Printmaking**  
Esther Hansen, Sara Robertson and 20 others · 3 comments · 367 views

**ANZAAE Digital Hui Series 2022: Approaches to teaching Sculpture**  
Bridget Burnett, Vicky Moore-Allen and 7 others · 3 comments · 227 views

**ANZAAE 2022 Digital Hui Series: Jonathan Cameron Approaches to...**  
Esther Hansen, Vicky Moore-Allen and 1 other · 4 comments · 274 views

**ANZAAE 2022 Digital Hui Series Paul Stevens: Teaching...**  
Vicky Moore-Allen and 6 others · 0 comments · 182 views

**ANZAAE 2022 Digital Hui Series - Geoff Harris: Approaches to Integra...**  
Vicky Moore-Allen, Jay Pressnell and 7 others · 1 comment · 201 views

We have also released our [2021 Conference presentations](#) online, currently there are 20 videos in this playlist. Due to the success of this hybrid approach to our 2021 Conference, we have made a commitment to engage professionals for filming all future conference presentations.

**2021 ANZAAE Conference**  
Aotearoa New Zealand Association of Art Educators · Published · 15 videos

Search

Post	Post status	Date
ANZAAE Conference Presenta... Aotearoa New Zealand Association of Art Educators · Published · 10/11/2021 10:00 AM · Emma Wise	Published	10/11/2021 10:00 AM
ANZAAE Conference Presenta... Aotearoa New Zealand Association of Art Educators · Published · 10/06/2021 10:00 AM · Emma Wise	Published	10/06/2021 10:00 AM
ANZAAE Conference Keynote 2... Aotearoa New Zealand Association of Art Educators · Published · 09/29/2021 5:54 PM · Emma Wise	Published	09/29/2021 5:54 PM



**ANZAAE Conference Keynote 2021 Regan Balzer: Ted Bracey Memori...**  
Esther Hansen, Tanu Aumua and 3 others · 0 comments · 148 views

**ANZAAE Conference Presentation 2021 Donna Tupaea-Petero**  
Esther Hansen, Vicky Moore-Allen and 21 others · 1 comment · 273 views

**ANZAAE Conference Keynote 2021 Nigel Borell**  
Donna Tupaea, Tanu Aumua and 21 others · 0 comments · 494 views

We see online spaces as an opportunity to reach a broader audience, with a plan in place to host hui focused on Primary and Intermediate settings.

## Resource Production



ANZAAE Learning Resources

Have you got teaching resources you are willing to share?  
Please email caption resources to [resources@anzaae.org.nz](mailto:resources@anzaae.org.nz)

<a href="#">Support for Teachers</a>	<a href="#">Apps and Software</a>
<a href="#">Lesson Ideas and Resources</a>	<a href="#">Mātauranga and Te ao Māori</a>
<a href="#">Arts Online</a>	<a href="#">NZQA Resources</a>
<a href="#">Photography Resources</a>	<a href="#">Printmaking Resources</a>
<a href="#">Sculpture Resources</a>	<a href="#">Painting Resources</a>
<a href="#">Design Resources</a>	<a href="#">Illustration Resources</a>
<a href="#">Drawing Resources</a>	<a href="#">Primary Years 7 - 8</a>
<a href="#">Primary Years Y1 - Y6</a>	<a href="#">Early Childhood Resources</a>

The [Learning Resources section of our website](#) continues to grow. We have developed the site as a hub, or launchpad where all educators can access resources, regardless of membership status.

We are however developing a member only Resource Hub. This section will include resources with specific permissions, such as artist imagery or interviews which we have been permitted to share with members.

Our work with Auckland Art Gallery Toi o Tāmaki is complete with [five extensive resources available](#). We are proud to have held to our commitment to not publish these resources in English until the Te Reo versions were also available and that we would not preference one Art form over another by publishing some before others. We are grateful to the gallery for supporting us with copyright through their collection and relationship with artists.

**Through my right hand**  
**Context and values**

- Memory, history, the body of the artist and their relationship to the land
- An art practice that is rooted in the land
- The artist's role in the community
- The artist's role in the community
- The artist's role in the community

**Values**

- Creativity
- Innovation
- Diversity
- Respect
- Responsibility
- Integrity
- Honesty
- Respect
- Responsibility
- Integrity
- Honesty

**Priority To**

- The artist's role in the community
- The artist's role in the community
- The artist's role in the community
- The artist's role in the community
- The artist's role in the community

**Success: Pūtaunga Kōwhiri**  
**Success: Pūtaunga Kōwhiri**  
**Success: Pūtaunga Kōwhiri**  
**Success: Pūtaunga Kōwhiri**

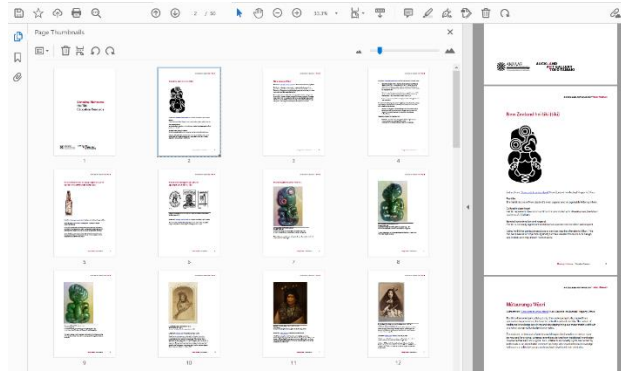
**The Party of Whānau**

The Party of Whānau is a political party that was formed in 2019. It is a party that is focused on the needs of the Māori community and is committed to the values of whānau, mana, and tikanga. The party's platform includes the following:

- Whānau: The Party's central principle is the whānau, the family unit. The Party believes that the whānau is the foundation of the Māori community and that it is essential to the well-being of the Māori people.
- Mana: The Party believes that the Māori people have a right to their own land and resources and that the Government should respect this right.
- Tikanga: The Party believes that the Māori people should be able to practice their own customs and traditions without interference from the Government.

The Party's key objectives are:

- To ensure that the Māori people have a say in the decisions that affect their lives.
- To ensure that the Māori people have access to their own land and resources.
- To ensure that the Māori people are able to practice their own customs and traditions.



Our website is growing and is a place where teachers can source both resources and information. Our [Aotearoa Pacifica Artists](#) section is a hub, linked to external sites, where teachers can find relevant artist models.

**Chris Bryant-Toi**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Through painting, Bryant-Toi explores the boundaries of Māori and Western art forms, creating a unique visual language that bridges the two worlds. His work is characterized by bold lines and vibrant colors, often incorporating traditional Māori motifs and symbols.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Lisa Reihana**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Reihana's work is a blend of traditional Māori art and contemporary techniques. She uses a variety of media, including wood, stone, and metal, to create intricate and powerful pieces. Her work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Ana Iti**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Iti's work is a powerful exploration of the Māori experience. She uses a variety of media, including wood, stone, and metal, to create intricate and powerful pieces. Her work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Robert Jahnke**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Jahnke's work is a powerful exploration of the Māori experience. He uses a variety of media, including wood, stone, and metal, to create intricate and powerful pieces. His work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Erena Baker**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Baker's practice explores photography as a tool of communication and connection. Her work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Tāwera Tūhoro**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Tūhoro's work is a powerful exploration of the Māori experience. She uses a variety of media, including wood, stone, and metal, to create intricate and powerful pieces. Her work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

**Jimmy James Kouratours**

Ngāi Tahu, Ngāi Tahu, Ngāi Tahu

Kouratours's work is a powerful exploration of the Māori experience. He uses a variety of media, including wood, stone, and metal, to create intricate and powerful pieces. His work often explores themes of identity, culture, and the relationship between the past and the present.

• Auckland Art Gallery, Tūhono

• Te Whānau, Contemporary Visual Arts

[Our resources will support teachers with the coming NCEA changes](#) as we keep Mātauranga Māori at the heart of every resource we produce, regardless of the target age group. By weaving this through younger year level resources, we believe change at NCEA levels will be easier for teachers.

**Whakapapa Portraits**

Robbie Kahurangi - Personal heritage unit

1

**Whakapapa**

The Whakapapa is a genealogical record that is central to Māori identity and culture. It is a record of the ancestors and their descendants, and it is passed down from generation to generation. The Whakapapa is a source of pride and a source of strength for the Māori people.

2

**Tāne Mahuta**

The Tāne Mahuta is a powerful symbol of the Māori people. It is a tree that is said to be the ancestor of the Māori people, and it is a source of pride and a source of strength for the Māori people.

3

**Māori society and structures**

The Māori society is a complex and dynamic one. It is a society that is based on the values of whānau, mana, and tikanga. The Māori society is a source of pride and a source of strength for the Māori people.

4

**Iwi (Tribe)**

The Iwi is a group of Māori people who share a common ancestor. It is a group that is based on the values of whānau, mana, and tikanga. The Iwi is a source of pride and a source of strength for the Māori people.

5

**Analyse the painting and identify the symbolic and stylistic features (at least 5 for each)**

6

**Hine-nui-te-pō**

Hine-nui-te-pō is the Māori goddess of the underworld. She is a powerful and mysterious figure, and she is a source of pride and a source of strength for the Māori people.

7

**So, what does this mean for me?**

8

**Planning your Whakapapa Painting**

9

**Hapū, Whānau, Whenua**

10

**Erika Pearce**

11

**Rita Angus**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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**James Ormsby**

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The resources ANZAAE are producing are rich. They include culturally responsive, easily adaptable content, which can be tailored to suit local curriculum. Most resources contain practical demonstrations and exemplars to support the art-making process. The practical elements are particularly useful for Primary educators who may not have huge experience in making art however, they are also designed to support hybrid learning situations where a student needs work independently or is in isolation.

36 Maggie Covell - Fill pattern - digital wallpaper

37 Maggie Covell - Fill pattern - digital wallpaper

38 Maggie Covell - Fill pattern - digital wallpaper

39 Maggie Covell - Trauma Chevron, 2021

40 Maggie Covell - Fill pattern - digital wallpaper

41 Maggie Covell - Fill pattern - digital wallpaper

42 Maggie Covell - Fill pattern - digital wallpaper

43 Maggie Covell - Fill pattern - digital wallpaper

44 Maggie Covell - Fill pattern - digital wallpaper

45 Public centre stage, 12 August 2021

46 Extend ideas into printmaking with Scanoigraphy printing

47 Gary Whiting

48 Gary Whiting

49 Gary Whiting

50 Gary Whiting

51 Scanoigraphy (also spelled scanoigraphy) more commonly referred to as scanography is the process of capturing digital images of objects for the purpose of creating prints. It is a form of digital printmaking that uses a scanner or a flatbed scanner to capture images of objects. The objects are then scanned and the resulting images are used to create prints. This process is often used to create prints of natural objects, such as leaves, flowers, and insects. The resulting prints are often used for educational purposes, such as in biology classes, or for artistic purposes, such as in printmaking.

52 Creating a scanoграм

53 Scanoigraphy printing

54 Scanoigraphy printing

55 Scanoigraphy printing

26 Watch the Demo in class and these Videos to get your head around the process

27 How to make imprints of plants / KLEVER plaster cast plant fossils

28 Impressing and Framing

29 Four the pleasure of Paula Roberts over print

30 Paula Roberts

31 Paula Roberts

32 Natural versions

33 Cleaned versions

34 Painted Versions

61 Elizabeth Nelson

62 Elizabeth Nelson

63 Elizabeth Nelson

64 "Wet" Cyanotypes

65 "Wet" Cyanotypes

66 Elizabeth Nelson

67 Elizabeth Nelson

68 Jennifer Bryan

69 Jennifer Bryan

70 Jonnaul Smith

71 Elizabeth Nelson

72 Extend ideas into printmaking with Amanda Colville

73 PHS student Melissa Gordon - Mariposa flower insect ghost print sequence

74 Extend ideas into printmaking with Amanda Colville lino prints

75 Screen printing with Chris Heapy silhouettes

## Tangata Whenua and Mana Whenua Engagement

ANZAAE continues to grow in this space. Tangata Whenua representatives from across sectors and regions were invited to a hui with us in July. This hui was a consultation to establish a shared kaupapa moving forward to ensure the voice of Tangata Whenua is present in all we do. Moving forward, things that come to ANZAAE with a kaupapa Māori focus will go to the Tangata Whenua whare, and the extended advisory panel (established through this hui).



The advisory panel have identified where needs are, and a reoccurring korero is Kura Kaupapa and Māori medium schools. Part of the Tangata Whenua whare's role will be to identify who people are to start to awahi them - go to their spaces - not as experts to advise them - but as support and as an act of kotahitanga. ANZAAE Executive Committee members, Amy Hudson and Tanu Aumua, have already started this work for us and will be supporting the advisory group further.

The other space is Tertiary – our advisory panel have some strong contacts there. Once the Tangata Whenua whare is well established, more of the Māori Tertiary voice will be brought to the ANZAAE Executive through this advisory group.

Our Tangata Whenua whare are keen on the idea of a Māori Art Educators Symposium, and an Indigenous Art Educators conference. Bringing mātauranga and indigenous knowledge into the ANZAAE space, and to grow Tangata Whenua professionals and artists in a collective way, and to do some visionary mahi & thinking.

One of the most important roles our Tangata Whenua whare take on is supporting our resource development; every resource goes through them, checking mātauranga content.

### **Te mana ōrite mō te mātauranga Māori**

Te mana ōrite mō te mātauranga Māori is a fundamental and necessary change to our curriculum and NCEA which enables parity for mātauranga Māori so that it has equal value as other bodies of knowledge. Such contexts will provide opportunities for Māori ākonga to learn and succeed as Māori.

We encourage educators to engage with mana whenua in a respectful, relationship building manner, by encouraging them to reach out and get to know people, building local connections.

#### **For the Visual Arts and ANZAAE mana ōrite means:**

- Recognition and application of Te Tiriti o Waitangi principles through resource development, authentic partnerships and support for Ngā Toi and iwi, hapū and mana whenua
- Strengthening collaborative expertise across the Arts that focus on mātauranga Māori, and the rich, creative legacies of our unique Māori and NZ Histories
- Reciprocal partnerships with iwi, hapū and mana whenua
- Building teacher capability around culturally inclusive NCEA and assessment practice that is respectful to mātauranga Māori or Māori ways of knowing, being and doing
- Supporting teachers with Māori-centred contexts for learning, exemplars, and assessment resources
- Utilising inclusive standards and assessment resources in culturally responsive ways to allow for diverse cultural perspectives (in particular, those of tangata whenua)
- Providing professional support for schools and teachers to broaden the Visual Arts learning experience through the inclusion of Toi Māori courses and approaches
- Promote and develop the cultural capability of teachers to promote mana ōrite and develop culturally sustaining teaching, learning and assessment practices
- Building the capacity and expertise of Māori Art and educators through a proposed wānanga - an important part of our commitment here is in ensuring Māori Art educators are well supported as tuakana in respect to the mātauranga Māori space
- Drawing on the expertise of our Māori Art educators to plan and deliver PLD that develops cultural competencies, deepens understandings of mātauranga Māori and models best practice in engaging with iwi, hapū and mana whenua in meaningful and respectful ways
- Inviting expertise and participation of kaumatua / kuia in the design and delivery of Māori-focused PLD
- Advocating for Māori representation on RAS working groups – this has already been met but we are committed to ensuring this remains a priority for the MoE

ANZAAE tangata whenua representatives need to remain actively involved with Māori art educators and providers across all sectors, and along with other Māori and Pasifika arts educators, must continue important work around Mana ōrite mō te mātauranga Māori, creating opportunities that acknowledge our diversity and equity for all in Visual Arts education.

ANZAAE needs to work in close partnership with Māori artists and organisations and our and Tangata Whenua advisory group are instrumental in supporting Visual Arts educators to establish reciprocal and meaningful relationships with iwi, hapū and mana whenua.

## The vision and work for ANZAAE from here

### Advocacy, Growth, Communication and Regional Development

ANZAAE must remain actively involved with the MoE, and NZQA through curriculum reform, Māori and Pasifika Arts education reform and research, the current NCEA review of standards process, resource development. PLD provision, and assessment and verification.

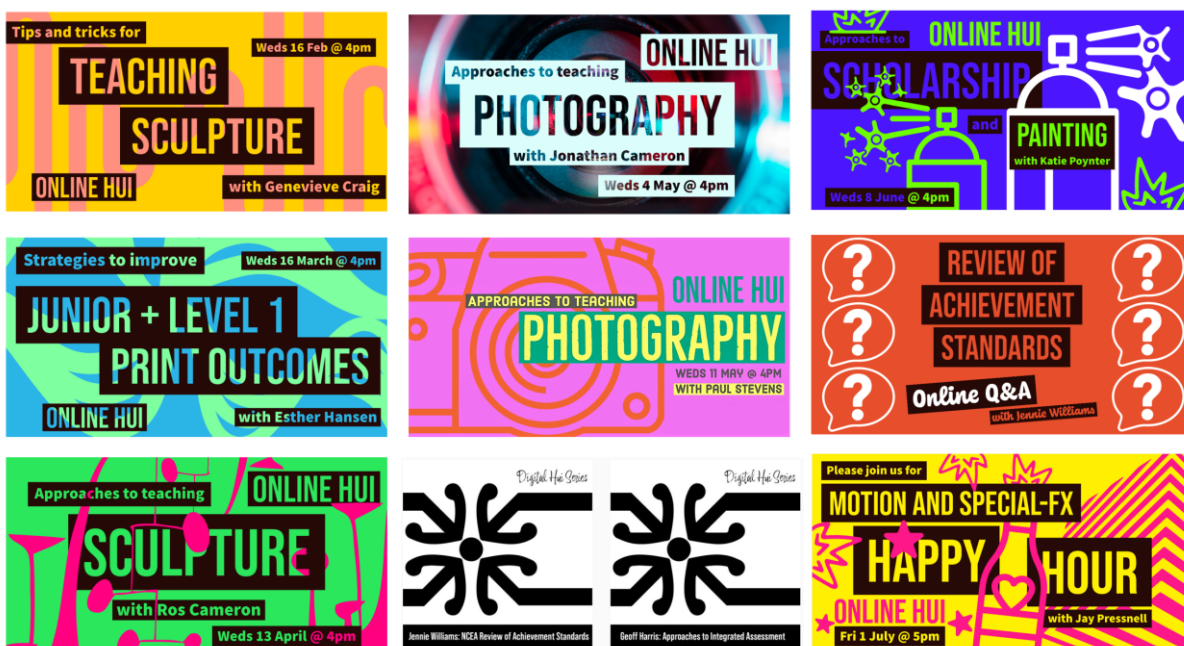
The association must continue to grow membership, engaging with all educators working in Visual Arts education in New Zealand. ANZAAE must support every region to grow a strong regional subject association that ANZAAE can then feed into and support with on-going and locally based professional development opportunities.

ANZAAE has a vital role in ensuring an effective network and flow of information between Tertiary Art providers, Galleries, Iwi, Primary, Intermediate and Secondary schools in both English and Māori medium and the wider community.

### Continuing to build our online capacity

ANZAAE must continue to grow our online capacity and provide newly developed resources, ensuring continued reach to our membership. The associations presence on social media platforms needs to be maintained, but also needs to grow. Once it is established, the resource hub will provide an opportunity for educators to be able to contribute resources.

Our digital Hui series continues to grow subject expertise across Visual Arts specialties. We would like to thank everyone who has contributed to our Digital Hui Series in 2022, please do get in touch if you are interested in presenting one in the future.



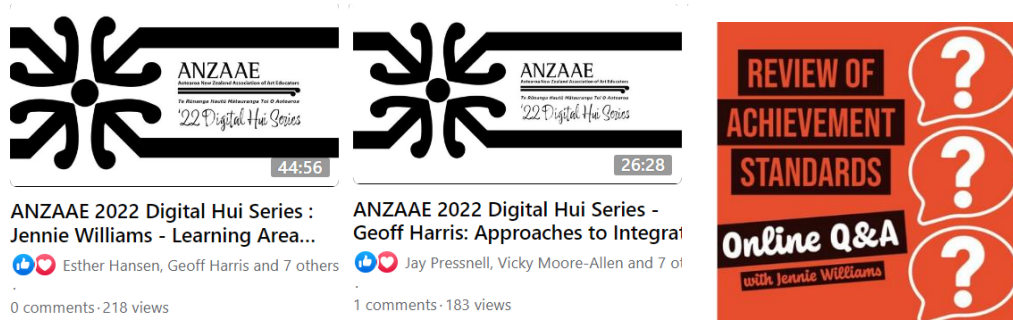
## Leadership

We continue to look at opportunities to grow leadership. The establishment of our Tangata Whenua advisory group reflects our efforts to grow diverse leadership. We continue to seek other ways to cultivate leadership. An example of this is our Regional Hui's, the first was held in July 2022 and the second is being held in the October 2022 holidays. Not every region has a strong subject association, so we are using a Tuakana-Teina approach to support those working to establish and grow associations within their region.

## NCEA

We are conscious that many educators do not have strong regional support and, in many cases, live and work in isolated situations. To support these kaiako we filmed two presentations at the Northland regional hui in May and shared these as part of our digital hui series. The presentations were by Learning Area Lead Jennie Williams and National Moderator Geoff Harris, both presentations related to the RAS.

We intended to run a follow-up digital hui for the RAS, which unfortunately needed to be cancelled. This is something we hope to revisit in late 2022 or 2023 as the implementation of Level 1 draws nearer.



## Our work ons

We are currently operating on the leadership model presented and agreed upon at the 2021 ANZAAE national conference however, we still have work to do to embed our two-whare model of leadership so that ANZAAE continues to operate in this way beyond the current Executive team.

Workload for our Executive members is something we must continue to address to ensure sustainable leadership.

We have worked closely with established regional subject associations to deliver PLD however, we acknowledge that our aim to build closer working relationships with all our regional subject associations remains a work in progress.

The development of our new website and resource hub has moved slower than we would like. Growing the resources on the current ANZAAE website has been a challenge, especially regarding the Level 3 Folio Sharing project, which relies on teacher and student participation for success. We decided to put this on hold for 2021 due to lockdowns, we are resuming this project this year.

ANZAAE must continue to provide opportunities for teachers to access regional and national assessment support, forums, workshops, expert knowledge, and skills for beginning and experienced teachers at all curriculum levels. To achieve this, we need to engage expert facilitators, but also facilitators who have experience across a range of contexts and settings, demonstrating awareness of the diverse and ethnic-specific identities, languages and cultures educators work with in a school environment.

The association must continue to provide PLD opportunities for those most in need (e.g. provisionally registered teachers, geographically isolated teachers, Māori medium kaiako, Primary teachers).

As an association, we are acutely aware of the need to address the learning needs of our most vulnerable communities - Māori and Pasifika in particular. For this reason, we have always been committed to developing

resources and opportunities that prioritise these areas. Future professional learning and development will continue to address these gaps and the disparities that continue to persist.

We would like to thank the continuing Executive Committee members for their contribution and commitment and our membership for their continued support of ANZAAE.

Ngā mihi nui,



Emma Wise

**Co-Chair ANZAAE : Tangata Tiriti**



Donna Tupaea-Petero

**Co-Chair ANZAAE : Tangata Whenua**