

Scholarship at Waitakere College

**Genevieve Craig - Curriculum Leader
ANZAAE Hui 2024**



Scholarship at Waitakere College

**Roll 1800 - Co Ed - West Auckland
Decile 3 (under old rating)**

**25% Maori 25% Pasifika
25% New Zealand European 25% Asian**

Sculpture, Photography, Painting, Design

**Team of four: Genevieve Craig, Amy Petrie, Tim
Webby, Caleb Satele**

**If you get a scholarship in your class at our
school our Principle/BOT give teachers \$150 to
go out to dinner to celebrate**



All students are entered

- We enter all Level 3 Students and tell them they are doing it.
- Some classes all finish with a workbook, sometimes it fluctuates depending on the year and cohort and only a handful follow through
- We start by telling them they are doing it anyway and pitch it like “its only 8 pages” and make it out to be not a massive task.
- “You can be awarded money” “Top students in country” try to find hooks
- RBL School (Relationships Based Learning School) links into the idea of not having deficit thinking towards our learners and all are capable of success at the highest level
- This has been the case in past where a folio we predicted may get A/M has then surprised us and got E/Scholarship
- I also put bigger newsletter items in when our students gain it and explain what it is to educate our parents and other teachers of the school etc and to also celebrate the success
- Always use examples from our own school so our students can see themselves in the exemplars and also relate as they often knew the previous students.

Theme pitches

- Across our disciplines the students have to pitch themes to us, we then guide them on what we see as having more potential. They have had to think of 2-3 ideas usually one shines as the best naturally.
- We push the personal significance and connection.
- We start the year slow really establishing a good theme then get into work as if the foundation is strong the work flows easier.
- What this looks like in my class is a theme pitch accompanied by a mood board of images. Sometimes there are interesting links between two ideas and then that becomes the theme.

How we start

- Introduce Scholarship after Internals are completed so usually towards mid-end of term 2
- Get them to copy over from internals into the google slides so each page has a head start
- Photo/Design/Sculpture tend to mostly work digitally
- Painters mostly work Physically but sometimes a hybrid
- Whatever is appropriate for each student

Links to Scholarship Resources

[Scholarship Exemplars NZQA](#)

This page breaks down a scholarship exemplar from 2022 by the examiner

[Examiners Commentary](#)

This report is from the head examiner on all scholarship submissions from last year, It's a great reference into why some got scholarship and others didn't quite.

[Waitakere College Scholarship Workbooks](#)

Tianna, Chemaya and Shiloh all were Scholarship 2019/2020/2021.
Brooklyn (Sea) 2022 and Rebekah 2020 (Pills) are very good examples

Format Requirements

- Font Size no larger than 9. This document will be printed A3
- It needs to be legible to read clearly by the examiner in a hurry. No gradient colour backgrounds Black text is preferable on pale backgrounds. Or white text on Black background.
- Notes for each page are in the footnote of the slides.
- Your workbook should give us more than your board. It's your chance to talk about your ideas seen in your folio and beyond it.

ASC 301 Scholarship

Delete this slide at the end of the year when you submit
Track your progress below

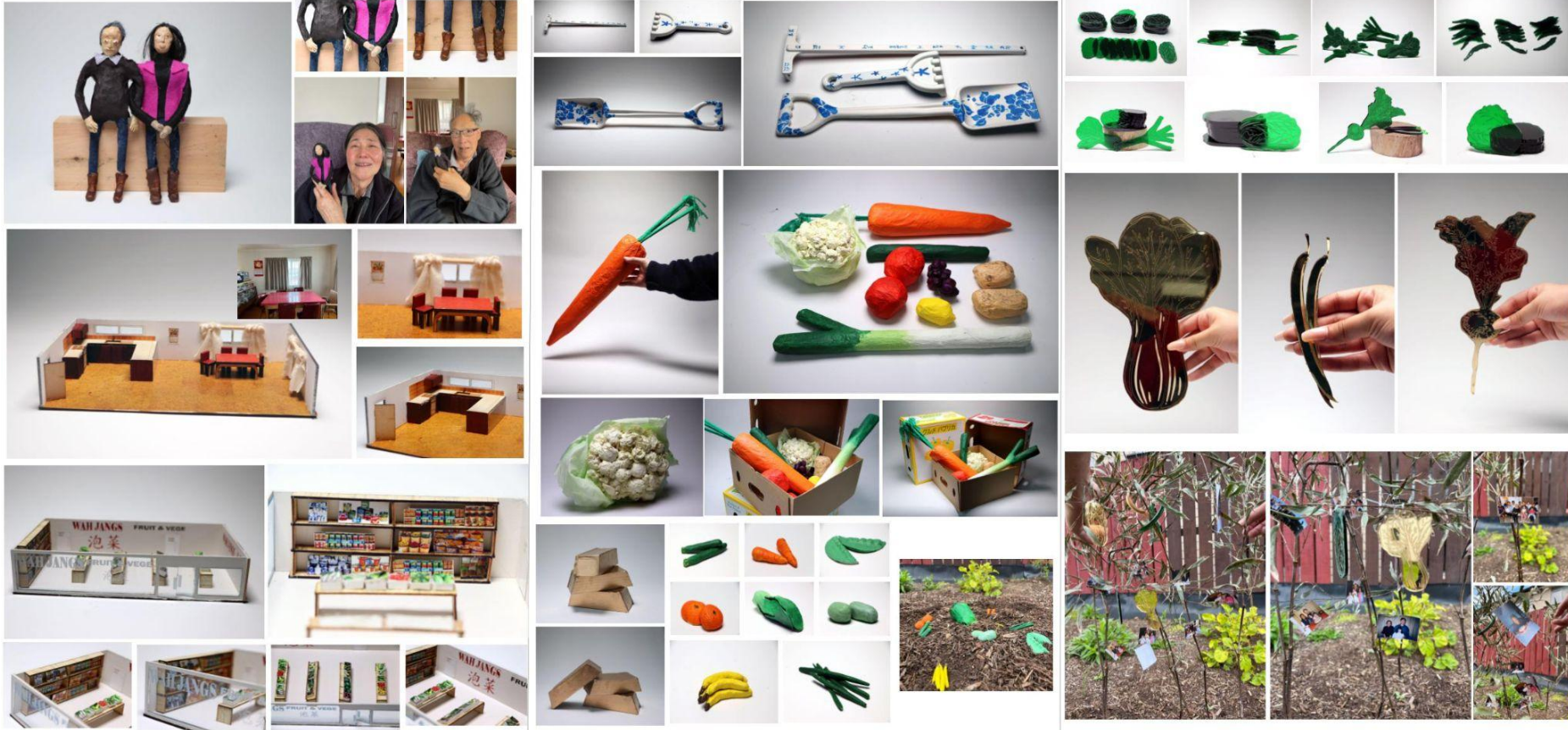
Page	1	2	3	4	5	6	7	8
Focus	Overview / Proposal	Personal Significance	Inspirations and Influences	Inspirations and Influences	Research questions + Interview	Materials + Process	Experiments + Materials	Where to next?
Progress Pink= finished Magenta = halfway Purple= none								

I have notes in the speaker notes of each slide with prompts and what they could include.

Getting them to complete

- We have to do all Scholarship work in class time or the students own time
- We usually get the L3 folio boards handed in at the end of the week before they sign out, as at our school they sign out usually on a Wed/Thurs.
- So we give them the Mon-Wed to finish off in class and always in our case easier to finish once the board is completed and stuck down.
- Most time I'm brain dead and wont even read my classes books. If they are asking for feedback throughout the year they have to alert me on the Google Doc and then i'll jump in on my free period and look at it when I'm present and not with a class of students coming at me.
- Then we print send off and hope for the best!
- We have had scholarships in the department ever year since I have been an HOD here and across all disciplines.

2023 Sculpture Scholarship Example. Chloe Wong * also touring in Top Art



Overview / Proposal

For my board this year I would like to explore the ideas of family and chinese culture/history in a board about Chinese Market Gardening.

I was inspired primarily by my grandparents as they are the two ancestors who grew up in market gardening that I am the closest too. I have an extremely close relationship with my Por Por (Grandmother) and Gong Gong (Grandfather) and I wanted to reflect my love and respect for them on this board. Along with my aunts, uncles and cousins from this side of my family. Market Gardening has always been a big part of my life and my families life and I have grown up with stories from Gong Gong always starting with “when we were on the garden...” or “when we were in Gisborne...”. I wanted to investigate this idea further and use my work this year to connect with my culture more as I feel sometimes it is lost within me.

I first started by collecting photos for reference of my own families days in the gardens so I could take inspiration from real life materials that they used. I then did a lot of research about chinese history in New Zealand and learnt about the beginning of Market Gardening and chinese settlement and documented this on a google slide. Each vegetable made was selected based off what my Grandad has grown in his own garden throughout my life and the dioramas are also based on real life places connected to my family.

My board opens with the most important aspect of my overall theme. The first board is extremely particular and personal to me as it introduces my family straight away. The first two sculptures on this board (The figures and kitchen/dining) are as accurate to reality as I could make. WahJangs, the fruit shop and final sculpture for this board is based off a modern day imaginary image of the family fruit shop. I also used the book's Sons of the Soil and Farewell Guangdong to gather deeper information about my families history in New Zealand.

Board 2 is about culture and gardening. There are links to the first chinese settlers with the gold bars that carry onto board 3. Throughout my research I learnt lots about how the first chinese settlers came as gold miners As well as the chinese characters painted onto the gardening tools. These tools are painted very specifically, the words PorPor and GongGong are painted onto the head of the rake as well as the symbol for cin (chen) or yen which is means money in chinese. Each vegetable chosen to be made was based off common vegetables growing in my GongGong garden. Made from paper mache and clay, they present different materials and scales.

Lastly, board 3 continues the vegetable series and finalises my board with a family tree. The smaller vegetables made by the laser cutter here are being used as multiples for my board. They have been photographed in many different ways but in the photos I have selected for my board in particular they are stacked to resemble poker chips. I was influenced by the use of acrylic plastic and perspex installations for my laser cut vegetables. As an extension of my idea I used a reflective gold for the larger scale vegetables to represent fortune and connect with the gold bars from board 2. It is used as a symbol that money came to my family and other chinese New Zealanders through their own produce and stores. To finalise the board and keep it connected to my family, I created a family tree made from bamboo that hangs photos of my family and smaller acrylic vegetables. Tying in both ideas of family and market gardening.

Market Garden

A market garden is the relatively small-scale production of fruits, vegetables and flowers as cash crops, frequently sold directly to consumers and restaurants.

immigration

/ˌɪmɪˈɡreɪʃn/

noun

- 1. the action of coming to live permanently in a foreign country.
"a barrier to control illegal immigration from Mexico"*

Garden tools

*A garden tool is **any one of many tools made for gardening and landscaping***

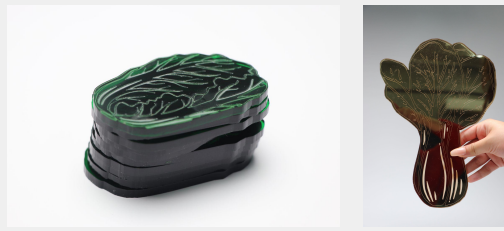


The Wong family, 2008. Buk Buks 92nd birthday.

Back Row: Graeme Middleton, Su Ann Middleton, Rochelle Fong, Emma Baines

Front Row: Jansen Wong, Daryl and Lucas Fong, Boo Lung Wong, Donald Wong and Isabella Fong, Lai Sem and Chloe Wong

The choice to remake figures of my Grandparents felt like a great way to incorporate personal connection to my board. I replicated them as exact as I could, having to trim, paint and style the hair as accurately as possible. As well as clothing, my PorPor is famous in our family for her sweater vests so I made one for her figure. My GongGong always wears a jumper with his collar popping out so I made sure I added this touch to his figure. As you can see in the pictures beside the figures, they are wearing similar outfits.



Artist Models

- *Seong Yul*
- *Martin Creed*
- *Alberto Baraya*
- *Diem Chau*
- *Nguyen Hung Cuong*
- *Brock Davis*
- *Claes Oldenburg*

Drawing conventions

- Research
- Drawing in 2 dimensions
- sketches
- Plans
- photo collage
- photo documentation

Conceptual Conventions

- *Repetition,*
- *Scale*
- *Hard*
- *Narrative,*
- *Symbolic*
- *Cultural*
- *Site specific*
- *Personal*
- *Environmental*

Technical Conventions

- Casting
- Model Clay
- Wrapped
- Glue
- Found
- Materials
- Assemblage
- *Laser cutter*
- *Glue*
- *Wood*
- *Wire*
- *Paper*
- *Paint*

I wanted to represent money and the fortune market gardening provided our family as it was the main source of income for most of my grandparents working lives. The green acrylic vegetables signify money and are stacked as poker chips which also introduces the idea of Chinese culture in the game Mahjong. As Mahjong is a popular Chinese gambling game my Grandparents played every Tuesday night when I was growing up. The gold acrylic helps signify the idea of wealth as in Chinese culture it is the colour of good fortune and riches and connects to the Chinese gold miners who started in New Zealand.



The kitchen and dining room in my Grandparents house is very significant to my family. As this is the place we have birthdays, Sunday night dinners and family lunches. This is also significant as this is where home-cooked meals using GongGong's own vegetables are cooked and provided for our family.

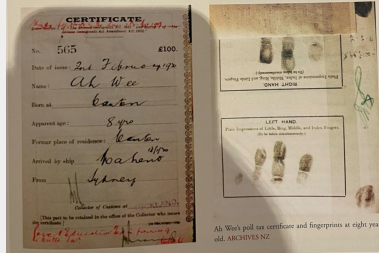


I wanted to do a site-specific display in my GongGong's garden for the final installation and sculpture on my board. This being a family tree made from bamboo. I chose bamboo as it is a plant native to Asia, particularly China, and I hung photos of my family from the branches. I wanted to display and shoot the vegetables and in my GongGong's garden because that is where he has grown vegetables my whole life. I have always known him to work in his garden, so it felt only fitting for both of these sculptures to be displayed there.

Personal Significance

Eight-year-old Ah Wee refused permission to land

Ah Wee (known as Norman Wong) arrived in Auckland on the Riverina on 13 January 1920. He was refused permission to land by the Collector of Customs on the grounds that he could not read one hundred words in English as



Buk Gongs tax certificate when arriving in New Zealand, 1920, 8 yrs.

Buk Buk aka Wong Boo Lung travelled to New Zealand with Buk Gong's mother and brother as well as her first born daughter Gin. Buk Gong returned to China in 1931 at the age of 20 to find a wife and married Buk Buk on August the 25th 1932, they spent several years together in his home village where Gin was born in 1933. Buk Buk, Buk Gong and my Auntie Gin were settled in New Zealand 7 years later, Boo Lung and Norman had six children.



Back from left: May, Gin and Don
Front from left: Jenny, Pearl, Norman, Boo Lung, Frank and Lei. 1952.

set out in the Immigration Restriction Act, 1908. A Chinese agent or his father on behalf of Ah Wee appealed to the Superintendent Magistrate E. C. Canton. Ah Wee was duly removed and laid by the magistrate to conform with that Act. The Magistrate ordered that Ah Wee be granted leave to land in New Zealand. The poll tax of £100 was paid and received on 2 February 1920.



Norman and Boo Lung 1940s.

Buk Buk and Buk Gong eventually saved enough money to purchase their own 10 acre garden in Matawhero in 1951. For many years they operated the garden and a roadside stall with the help of their children. After leaving school at 14, Gong Gong (Don) worked with his father for 14 years. During this time, Gong Gong went back to China to marry my Por Por, Lai Sem. They returned to Gisborne together and continued working in the gardens and had their first child, Rochelle in 1996 before moving to Auckland and purchasing their own fruit shop in Point Chevalier.



Don Wong in WahJangs fruit shop. Point Chevalier. Reference for diorama.

Norman died in 1979 at the age of 66. Boo Lung lived till 2009 and died at the age of 93. I was fortunate enough to meet my Buk Buk and spend the first four years of my life with her.

My dad, Jansen Wong and his two sisters Rochelle aka Auntie Roro and Su Ann aka Auntie CeCe spent their childhood and some teen years working at WahJangs, helping in the family fruit shop.



From Left: Jansen Wong, Darryl Fong, Rochelle Wong, Don and Lai Sem Wong, Su Ann and Graeme Middleton



Dad, Buk Buk and me.



Boo Lung and all her children/children in law. 2008.
Back Row: Robert and May Mar, Jenny and Leung Wong, Pearl and Paul Yo, Lei and Robert Sand
Front Row: Tong and Gin Oy, Wong Boo Lung, Donald and Lei Sem Wong .

Six days after they were reunited, Wong Chew died of acute appendicitis. My Buk Gong continued on with his work as a Market Gardener and went on to become a co-partner with other market gardeners in New Zealand and his younger brother and mother bought land at Matawhero and together grew vegetables for market until the 1960s.

Research

CHINESE ARRIVE IN NEW ZEALAND

The first Chinese man, Appo Hocton, arrived in New Zealand around 1852-53, it is thought he jumped ship in Nelson as many Chinese often did due to being worn down by life at sea. He started out as a servant but became a businessman and farmer. In the 1860s, Chinese immigrants were invited to New Zealand by the Dunedin Chamber of Commerce to replace the western gold miners who had followed the gold-fever to Australia. 12 Chinese miners who arrived in New Zealand in 1865-66 and were followed by thousands more, by 1869 there were 2000. New Zealand was known as the 'New Gold Mountain'.

Having been raised in villages where self-sufficiency was the norm, these men planted vegetables for their own consumption and sold the surplus. Before long, Chinese gardeners were supplying fresh vegetables to all the goldfields. When the gold ran out, many Chinese miners moved to urban areas, leased land from Māori and European settlers, and took up market gardening. They also founded businesses such as fruiterers, laundromats and restaurants often from the knowledge they had learnt from their families back home in China.



During World War Two, market gardening became a crucial component of the war effort. Though they were still officially classified as aliens, Chinese gardeners upped their vegetable production dramatically to provide sufficient food for the troops.

During these post-war decades, Chinese gardeners produced over 70 per cent of the green vegetables in New Zealand, and probably much the same of other crops.



ADAPTING FARMING METHODS

In their gardens, the men adapted the traditional farming methods of their villages to New Zealand conditions. With the help of the lunar calendar – used to determine the best time to sow a variety of veggies – they grew several crops a year using a strict pattern of rotation.

These hard-working men learned to magic crops out of the meanest patch of land.

* They worked the soil to a fine tilth, lavishly applying whatever manure they could find – horse, pig and fish all did the trick.

* Consistent and generous watering was also crucial to success.

* When sites were exposed, they made windbreaks by lining fences with thistle stalks or branches of mānuka.

* When rabbits started burrowing under the walls of huts and fences, they set vertical slabs of stone into the soil.

* In low-lying fields ditches were used for both drainage and irrigation. In wet areas, the men used water treadmills to pump surface water into the open drains that lined the streets.

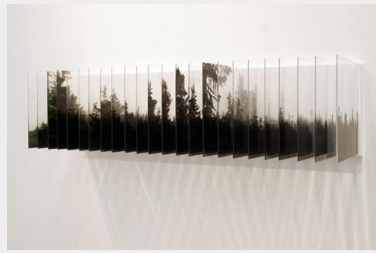
Inspirations and Influences



I was inspired by Perspex Installations this year as when I worked with acrylic plastic and laser cutters in previous work I felt it bought out an extra dimension and uniqueness in my work.



The Japanese artist Nobuhiro Nakanishi created a perspex installation that tells a story through layered acrylic sheets, I was inspired by him because like my work he is using acrylic plastic to portray a story of significance to him.



When it came to making the vegetables I wanted to focus on replicating produce I know was sold frequently in my grandparents fruit shop and what frequently grows in my Grandfathers own garden. So the inspiration for these vegetables exactly came from my Gong Gongs garden.

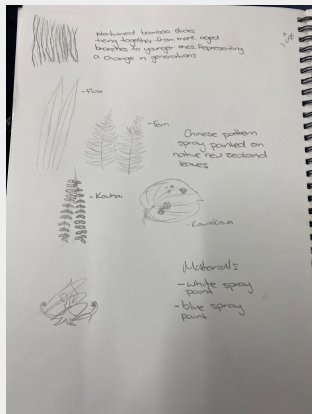


Claes Oldenburg inspired my large scale vegetables, as a Swedish - American sculptor who is famous for his extremely large scale work I used particularly his food sculptures as inspiration for my work. I wanted to have contrast between the vegetables on my board to incorporate different materials and processes.



The sculptor Stephanie Kilgast is famous for her hyper realistic miniature food sculptures, I was able to take inspiration from her and her way of making using polymer clay and seeing the detail on her miniatures and taking influence off of her colours and contemporary style,

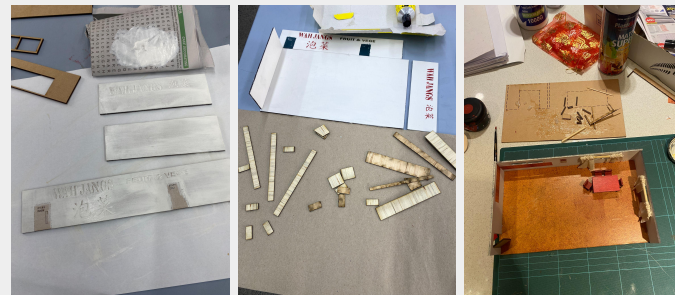
Experiments and Processes



I wanted to find a way to include both New Zealand and China into a sculpture to show the connection between the two. I had the idea of collecting leaves off native trees that had fallen on the ground then drying them out and continuing the same white base and chinese pattern on the top of them like I am doing for the tools. I decided to not continue this idea because I thought it didn't fit with the theme and wouldn't have made sense on my board.



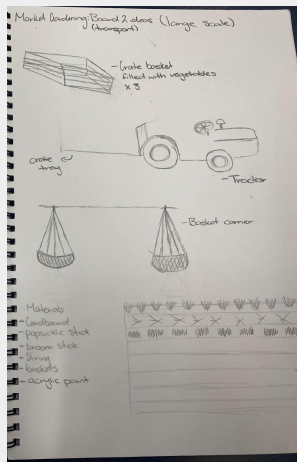
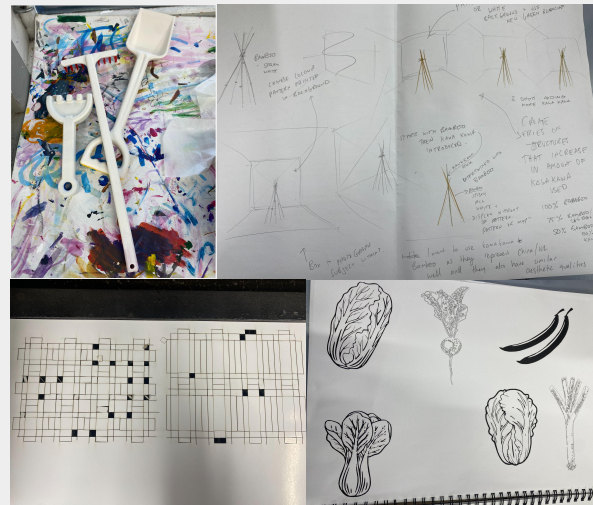
I was having trouble deciding whether or not to continue with the gold bars and add the gold mining history to my board. I didn't have many ideas for it and wasn't completely happy with how the bars turned out. So I put the idea on the back burner for a little while until the gold acrylic vegetables were made and I did some more research and decided the connection to gold miners was worth adding.



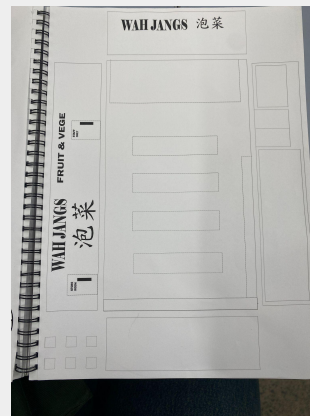
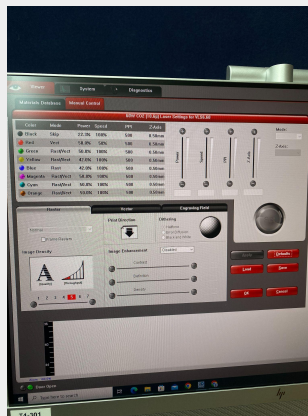
I then spent a significant amount of time putting everything together. Each wall for both dioramas was painted with house paint rather than acrylic paint as house paint dries thicker. I used adhesive glue to hold everything together permanently, using a toothpick to apply the glue to smaller objects, such as the chairs, fruit baskets, doors and windows. The floor and table top in the kitchen and dining room are google images of exact materials used in real life and they were measured and cut out to fit. I spent the most time working on these dioramas and I think they are the most impressive sculptures on my board.

Creating The Dioramas

I started by cutting out each tiny individual piece of furniture on the laser cutter. A leg chair, a cabinet door, the side of a box etc.



Another few ideas I had were to make my own tractor like my family's one from back on their property in Gisborne but I couldn't quite figure out the best way to make it. With the crate baskets I chose to leave them out because I found already made vegetable boxes from fruit stores that I placed my vegetables in instead. The basket carrier was something I really wanted to make but there is a culture shift between China and New Zealand where in New Zealand it's less likely to have them be used in day to day gardening tasks.



Where to next?

If I was to continue with this work I would look at doing a live installation. I would want to create the sculptures I didn't get to make this year and create a whole storyline including immigration, settling, growing and everything from start to finish with a interview playing in the background. Something inspired by the war sections in museums, where we can see historic artifacts and old film.



I also would like to do interviews with my family members to gain further knowledge about my family and our history in New Zealand. I would have liked to do this for my board this year, however ran out of time. I want to connect my work to the rest of my family who have not seen it so taking my work to Gisborne and displaying works there could also be something I'm interested in. I would want to work with my relative Meng Foon, as he holds power in Gisborne, after being the mayor for 18 years. I would talk to him about current market gardeners that are still left. And I would want to work with them and speak with them to connect with my roots.



Personal future goals

While discovering more about my families history through this work, I decided I wanted to one day travel to villages in China that are still standing. A lot of the villages from the early days don't exist anymore, including my Buk Buks home village Tong Hor Cheun in Sun Wui however Sun Wui still lives on as XinHui district. I would also love to return to Jiangmen city, Guangdong and learn more about the provinces history.



XinHui District



Jiangmen City