



# New Zealand Certificate in Ngā Toi (Level 3) [Ref: 2789] (Credits 60)

## Alignment of Whakairo unit standards to the Graduate Profile outcomes (October 2018)



Please note: Unit Standard credit values may not always match the credit values for each of the Graduate Profile Outcomes.

Graduate Profile outcomes	Unit standard	Titles	Outcomes	Performance Criteria
<p>Apply understanding of artistic and creative processes to produce project briefs across a range of Toi Māori. (Credits 10)</p> <p>Demonstrate introductory art form practices in artistic and creative processes, tikanga, and project management, across a range of Toi Māori. (Credits 5)</p>	<p><b>NEW STANDARD 31533</b></p> <p>Level 3, Credits 15</p>	<p>Develop project briefs to manage and evaluate toi Māori projects</p>	1. Establish the objectives of a toi Māori project.	<p>1.1 The background and kaupapa of the project are identified.</p> <p>1.2 Objectives of the project are identified and developed in accordance with the kaupapa of the toi Māori project. Range – objectives include, but are not limited to – purpose.</p>
			2. Establish the scope of a toi Māori project.	<p>2.1 Requirements of the project are identified. Range includes but is not limited to – project specifications, the development process, risks, costs associated with the project, other participant roles and responsibilities, potential limitations or challenges.</p> <p>2.2 Timelines for the toi Māori project are identified and managed. Range run-sheet, milestones, timeframes, deliverables, changes in design and reflections, risks, contingency plan(s).</p> <p>2.3 Resources for the development of toi Māori project are identified and described in terms of where to source them, and in accordance with selected Toi Māori requirements. Range may include, but is not limited to – natural materials and synthetic products, tools and/or equipment, cost, location of materials, health and safety requirements, compositions/titonga, visual and audio resources; evidence of at least three is required.</p> <p>2.4 The physical environment and protocols for the development of toi Māori project are identified. Range may include but is not limited to – location, accessibility, space, lighting, weather, temperature, noise, nearby objects and/or features, hazards; evidence of at least three is required.</p> <p>2.5 Creative specifications for the toi Māori project are identified and explained in terms of whakapapa and kaupapa.</p> <p>2.6 Artistic and creative processes are described and recorded. Range may include but is not limited to – the use of visual diary (drawing, sketching, drafting), photographic evidence, notes, digital technologies; evidence of at least three is required.</p>
			3. Establish the organisation of a toi Māori project.	<p>3.1 Roles and responsibilities for each process in the project are described.</p> <p>3.2 Potential roles and responsibilities of others are described.</p>
			4. Evaluate the outcomes of a toi Māori project.	<p>4.1 Outcomes are evaluated in terms of meeting the objectives of the project brief.</p> <p>4.2 Outcomes are evaluated in terms of strengths, weaknesses, opportunities and threats for future planning. Range includes but is not limited to – project specifications, timelines, the development process, risks, costs associated with the project, other participant roles and responsibilities, variances to the brief, limitations or challenges encountered.</p>

<p><b>Explore own Ngā Toi work and the work of others to identify artistic variation and evolution.</b></p> <p><b>(Credits 10)</b></p>	<p><b>23015</b></p> <p><b>Level 3, credits 6</b></p>	<p><b>Examine meaning in particular whakairo situations</b></p>	<p>1 Examine the organisation of whakairo to interpret meaning in particular whakairo</p>	<p>1.1 The way whakairo communicate meaning is examined in terms of the organisation of whakairo</p>
			<p>2 Examine presentation of whakairo to interpret meaning in particular whakairo situations</p>	<p>2.1 The way whakairo communicate meaning is examined in terms of the presentation of whakairo</p>
			<p>3 Examine the production of whakairo to interpret meaning in particular whakairo situations</p>	<p>3.1 The way whakairo communicate meaning is analysed in terms of the production of whakairo.</p>
<p><b>(Credits 10)</b></p>	<p><b>23016</b></p> <p><b>Level 3, Credits 6</b></p>	<p><b>Examine and interpret change in particular whakairo situations</b></p>	<p>1 Examine and interpret the impact of technology on whakairo practises and the production of whakairo.</p>	<p>1.1 The impact of technology on whakairo is examined and interpreted in terms of changes to the practises and production of whakairo. Range - whakairo – three customary and three non-customary practises; technology – three customary and three non-customary.</p> <p>1.2 Information is collated to support conclusions made in 1.1.</p>
			<p>2 Examine and interpret the impact of changes to contexts and the practises and production of whakairo.</p>	<p>2.1 The impact of social and cultural contexts on whakairo is examined and interpreted in terms of changes to the practises and production of whakairo. Range - social – two customary and two non-customary practises; cultural – two customary and two non-customary practises.</p> <p>2.2 Information is collated to support conclusions made in 2.1.</p>
<p><b>Achieve the objectives of project briefs to produce art works across a range of Toi Māori.</b></p> <p><b>(Credits 35)</b></p>	<p><b>2596</b></p> <p><b>Level 3, Credits 8</b></p>	<p><b>Employ tukutuku techniques to create Māori art</b></p>	<p>1 Process materials for tukutuku art. Range may include but is not limited to – pīngao, kākaho, kiekie</p>	<p>1.1 Material is cleaned in a manner eliminating extraneous matter. Range – may include but is not limited to – washed, scraped, scrubbed, soaked</p> <p>1.2 Material is dried until dry to touch.</p> <p>1.3 Fibre is graded according to quality for tukutuku use. Range – may include but is not limited to – broken, infected, discoloured</p>
			<p>2 Prepare tukutuku materials for use. Range - may include but is not limited to pīngao, kākaho, kiekie</p>	<p>2.1 Fibre is dampened in a manner ensuring pliability and preventing splitting. Range – may include but is not limited to - kiekie, pīngao</p> <p>2.2 Fibre is coloured in a manner ensuring consistency and colour permanence. Range – may include but is not limited to – smoking, dyeing</p> <p>2.3 Material is dressed in a manner ensuring uniform surfaces Range – may include but is not limited to – planed, sanded.</p>
			<p>3 Size tukutuku materials and select tools for project needs.</p>	<p>3.1 Material is sized according to project needs. Range - traditional and/or contemporary</p> <p>3.2 Tools are chosen according to construction requirements of tukutuku and expediency factors according to project needs Range – tools may include but are not limited to – owned, borrowed, home built Projects may include but are not limited to – long and short term, production, individual and group production.</p>
			<p>4 Maintain tools for tukutuku project.</p>	<p>4.1 Tukutuku tools are sharpened to maintain keen cutting edge of blades.</p> <p>4.2 Tools for producing tukutuku are organised to prevent damage. Range – non-operational and/or operational layout</p>
			<p>5 Produce tools and equipment for tukutuku construction</p>	<p>5.1 Frame is constructed according to project brief, and in a manner ensuring tukutuku cannot collapse.</p> <p>5.2 Tools are made according to project brief, in a manner ensuring that they will have pliability. Range – may include but is not limited to – comb, scraper</p>
			<p>6 Employ stitch techniques in tukutuku pattern construction. Range – may include but is not limited to – waewae, pākura and or tokotoru, roimata toroa, pātiki. Kaokao. Aramoana, niho taniwha, waharua, poutama, tūmatakahuki</p>	<p>6.1 Single layer tukutuku is produced using single lash in a manner ensuring pattern concurs with traditional Maori models. Range – pegboard and/or hardboard</p> <p>6.2 Multi-layer tukutuku is produced using single stitch in a manner preventing lattice collapse and ensuring pattern concurs with traditional Maori models Range – kākaho, and/or dowels</p> <p>6.3 Tukutuku is produced using multiple stitch binding in a manner preventing lattice collapse and ensuring pattern concurs with traditional Maori models. Range – kākaho and/or dowels</p> <p>6.4 Tukutuku is produced using stitch additions in a manner enabling addition of materials and ensuing pattern concurs with traditional Maori models. Range – stitches include but are not limited to – knotted, plaited, lashing materials – feathers, thread. Synthetics.</p>

	<b>2575</b> <b>Level 3 credits 5</b>	<b>Maintain occupational health and safety of the individual producing Māori Art</b>	1 Observe safety regulations in a workplace environment	1.1 Individual safety responsibilities are identified in accordance with legislation 1.2 Personal responsibilities in the work place are adopted in accordance with legislation.
			2 Demonstrate knowledge of first aid procedures and personal hygiene in a workplace environment.	2.1 First aid equipment is located and used to ensure minor injuries are treated when required. 2.1 Registered medical personnel are summoned to ensure major injuries are treated, when required. 2.3 Washing facilities are located and used to ensure personal hygiene, when required.
			3 Wear appropriate personal protective equipment in a workplace environment.	3.1 Protective gear is worn in a manner ensuring toxic substances are not inhaled or absorbed through the skin. Range – including but not limited to – toxic resistant gloves, mask, clothing and footwear 3.2 Protective gear is worn in a manner preventing laceration to person Range – including but not limited to – protective clothing and footwear 3.3 Grade 3 earmuffs are worn in a manner ensuring that hearing is not impaired. 3.4 Safety goggles are worn in a manner ensuring that eyes are not damaged, or vision impeded.
			4 Use tools and equipment as prescribed in a workplace environment.	4.1 Function of tools and equipment is identified in accordance with manufacturers' guidelines. 4.2 Tools and equipment are used in accordance with manufacturers' guidelines and injury prevention guidelines and regulations.
			5 Demonstrate knowledge of storing flammable and toxic materials in a workplace environment.	5.1 Flammable materials are stored separate from heat inducing environments according to HSNO 1996 Act. 5.2 Toxic materials are isolated to prevent contamination according to HSNO 1996 Act.
			6 Adjust workplace lighting	6.1 Light levels are adjusted in a manner ensuring prevention of glare. Range – natural and/or artificial 6.2 Light level is adjusted in a manner maintenance of visual clarity. Range – natural and/or artificial
			7 Ventilation is adjusted in a manner ensuring the prevention of ill-health	7.1 Ventilation is adjusted in a manner ensuring the prevention of ill-health. Range – including but is not limited to – hypothermia, sanding dust, resin vapor, carbon dioxide poisoning.
			8 Organise whakairo work area to maintain a safe working environment.	8.1 Whakairo tools, equipment and materials are positioned in a manner preventing injury. Range – self, others 8.2 whakairo work is secured in a manner preventing injury. Range – self and others 8.3 Whakairo work area is cleaned in a manner ensuring a clear work area.
<b>Ngā Mahi a te Whare Pora</b>	<b>7888</b> <b>Level 3,</b> <b>Credits 4</b>	<b>Complete decorative elements</b>	1. Produce a resource directory of contemporary and traditional decorative elements. 2. Prepare tools, materials, and equipment to produce decorative elements. 3. Complete decorative elements. 4. Store decorative elements.	1.1 Decorative elements are listed in terms of contemporary and traditional sources. 1.2 Contemporary and traditional sources are explored in terms of quality, and quantity to meet project specifications. 2.1 Tools, materials, and equipment are prepared and assembled in accordance with project specifications. Range haehae, scissors, soap, string, measuring boards. 3.1 Decorative elements are completed. 4.1 Storage areas and packaging are selected to maintain condition of decorative elements. Range storage – indoors, dry, airy; packaging – dry paper bag, paper, containers, sealable bags.
	<b>2595</b> <b>Level 3, Credits 6</b>	<b>Employ paint techniques to create Māori art</b>	1. Prepare paint to create Māori art.  2. Select tools to create Māori art.  3. Maintain and make tools to create Māori art.	1.1 Paint is prepared in a manner ensuring application will conform to traditional Māori models. Range may include but is not limited to – kokowai, shark liver oil, charcoal. 1.2 Paint is mixed to a fluid consistency ensuring prevention of application drag, bleeding or smudging. Range may include but is not limited to – thinning agents, rag, brush, spray gun. 2.1 Tools are sorted into types according to painting effect. Range types may include but are not limited to – points, lines, fields; effects may include but are not limited to – soft and sharp edges. 2.2 Painting tools are chosen in a manner ensuring performance will accord with purpose. Range tools may include but are not limited to – hand, power; purpose may include but is not limited to – detailing, broad, pointed, rounded, square. 3.1 Painting tools are washed and/or soaked in a manner ensuring elimination of all traces of paint.  Range - may include but is not limited to tools – brush, spray gun, paint; remover – paint remover, turpentine.

			4. Employ painting techniques to create Māori art.	<p>3.2 Brushes are stored in a manner ensuring bristle condition is maintained.</p> <p>3.3 Painting tools are organised and stored in a manner ensuring prevention of damage to tools and people. Range - non-operational and/or operational layout.</p> <p>3.4 Operational limits and purpose of painting tools are observed in a manner preventing damage to tools and people.</p> <p>3.5 Painting tools are repaired when malfunctions are detected. Range - may include but is not limited to – breaks, fractures, tears, squeaks, rattles.</p> <p>3.6 Painting tools are adjusted to maintain working order. Range may include but is not limited to – shape, position, obstructions, stability.</p> <p>3.7 Painting tools are made, to allow for application circumstances when required, to meet project needs. Range specialist and/or convenience.</p> <p>4.1 Field produced eliminates any tonal range. Range dark and/or light polychrome.</p> <p>4.2 Field produced presents distinction between chromatic areas to generate pattern. Range monochrome and/or polychrome.</p> <p>4.3 Paint application ensures opacity and uniform surfaces.</p> <p>4.4 Paint application ensures that field edge is clean. Range templates and/or freehand, masking.</p>
<b>23014</b> <b>Level 3, Credits 6</b>	<b>Develop ideas to create whakairo</b>	1. Develop ideas to create whakairo. Range two or three-dimensional.	1.1 Ideas are generated, developed and clarified to produce a body of work to guide the creation of whakairo. Range body of work may include but is not limited to – sketches, drawings, essays, images, objects.	
		2. Perform waiata	1.2 Ideas are analysed and further developed and clarified in a systematic and methodical manner to solve problems that could potentially arise in the creation of whakairo.	
		3. Translate waiata -ā-iwi	2.1 Waiata are performed in a manner ensuring endorsement for the rangi and kupu Range – at least one waiata required from a whakairo context.	
		4. Compose whaikōrero	3.1 Waiata-ā-iwi are translated correctly Range – at least one waiata-ā-iwi is translated,	
		5. Present whaikōrero in both formal and informal situations	4.1 Whaikōrero establishing mana whenua status are composed in a manner ensuring endorsement for grammatical structure and kaupapa by a fluent speaker of te reo. Range – including but not limited to – maunga, awa, iwi, waka, nuances	
<b>23013</b> <b>Level 3, Credits 6</b>	<b>Apply Māori art conventions, designs and practices to develop whakairo</b>	Apply Māori art conventions, designs and practices to develop whakairo. Range two and three-dimensional; evidence of 3 whakairo.	<p>5.1 Whaikōrero establishing mana whenua status are presented according to grammatical structure and kaupapa. Range – including but not limited to – maunga, awa, iwi, hapū</p> <p>1.1 Knowledge of Māori art conventions, techniques, tools and customary processes are applied in the development of whakairo.</p> <p>1.2 Knowledge of Māori art conventions, techniques, tools and customary processes are applied to solve problems that arise in the development of whakairo.</p>	
<b>Taonga Pūoro</b>	<b>30245</b> <b>Level 3, Credits 12</b>	<b>Construct and refine taonga pūoro</b>	1 Construct taonga pūoro Range taonga pūoro are made from natural materials that include but are not limited to wood, hue, bone, or uku; evidence of one taonga pūoro is required.	<p>1.1 Simple appropriate karakia are recited in the construction of taonga pūoro. Range – at the start of construction, and at the completion of the taonga.</p> <p>1.2 Materials used in the construction of the taonga pūoro are described in terms of their qualities. Range – may include but is not limited to – wood, stone, bone, shell, vegetation.</p> <p>1.3 Tradition collection sources and processes are described. Range – when, where, how, selection, presentation, conservation of resource.</p> <p>1.4 Materials are prepared for the construction of taonga pūoro. Range – may include but is not limited to shell. Wood, bone, hue, uku.</p> <p>1.5 Technology is used in accordance with tikanga and/or health and safety rules in the construction of taonga pūoro. Range – contemporary hand tools, traditional tools, techniques; evidence is required for at least three of each.</p>
			2 Refine taonga pūoro.	<p>2.1 Taonga shape is refined based on traditional taonga. Range – Dimensions – size, shape, length, depth, width; size, number, and spacing of wenewene</p> <p>2.2 the aesthetic appeal of the taonga pūoro is refined. Range – smoothness, flow of design, balance.</p>

