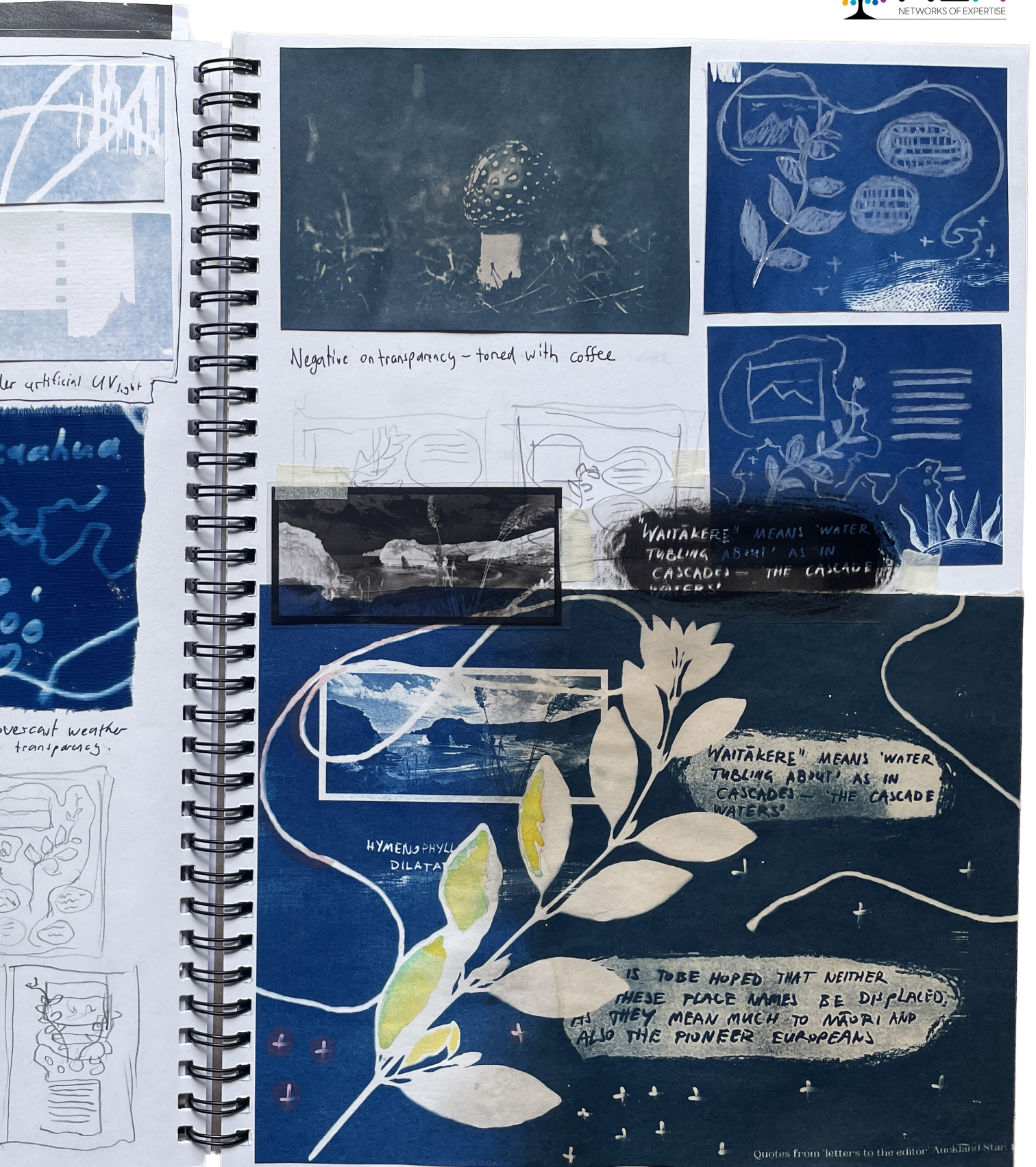




An Illustrated Guide



INTRODUCTION

This illustrated guide aims to provide a primer AS91914 both for new art teachers and experienced art teachers new to the standard. This standard was piloted in 2021-2023, and rolled out to the entire sector in 2024, and represented a huge shift in art teaching assessment in Aotearoa - process work as an externally assessed standard. Those of us who remember School Certificate will recall the externally assessed workbook: 50 pages - sometimes hastily composed - documenting the working process of the resolved works on the folio. Since then, whether due to assessment glut, student workload, or some other reason, emphasis has shifted steadily to the completion of a series of resolved artworks to adorn the external portfolio boards from top to bottom. AS91914 affords a shift of emphasis back to the messy process of creative thinking and making.

I chased only after good drawing. While I drew, my main feelings were doubt and worry, and when I finished my only feelings were relief and regret. I never drew for fun anymore - and i'd forgotten about that strange floating feeling making lines on paper used to give me. I'd forgotten how stories used to bubble up out of the lines and surprise me. It was why I started drawing - to meet those lines and stories.

- Lynda Barry, *What it is*

Reading the standard and the specifications for assessment, the gesturing towards workbooks and sketchbooking is clear, so much so that the standard has colloquially become known as 'the workbook standard'. The comparison is apt: "*Sketchbooks, like diaries, allow the designer a private, personal space to vent, daydream, free associate and explore.*" (Timothy O'Donnell, *Sketchbook - Conceptual drawings from the world's most famous designers*). The assessment values mistakes and detours, but also encourages the visual thinking process - exploration and experimentation to help our learners find the stories they want to express.

In this guide you will find clarifications gleaned from exemplars and experiences from around the sector, examples of approaches to the standard, and information to help when assessing the work produced in your kura.



Achievement Standard

Subject Reference	Visual Arts 1.3		
Title	Explore Visual Arts processes and conventions to inform own art making		
Level	1	Credits	5
		Assessment	External
Subfield	Visual Arts		
Domain	Art History		
Status	Approved	Status date	December 2023
Planned review date	December 2028	Date version published	December 2023

Purpose Statement

Students are able to explore Visual Arts processes and conventions to inform own art making.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<ul style="list-style-type: none"> Explore Visual Arts processes and conventions to inform own art making 	<ul style="list-style-type: none"> Apply Visual Arts processes and conventions to inform own art making 	<ul style="list-style-type: none"> Evaluate Visual Arts processes and conventions to inform own art making

Explanatory Notes

- Explore Visual Arts processes and conventions to inform own art making* involves:

 - experimenting with the use of processes, materials, and techniques to respond to an art making intention.

Apply Visual Arts processes and conventions to inform own art making involves:

 - developing the use of a range of processes, materials, and techniques to produce options for development
 - making connections between experimental work to inform an art making intention.

Evaluate Visual Arts processes and conventions to inform own art making involves:

 - refining the use of a range of processes, materials, and techniques through iteration
 - selecting and reflecting on experimental work to refine an art making intention.

- 2 *Visual Arts processes and conventions* can include:
- drawing conventions, such as sketches, mock-ups, and notations
 - technical conventions, which are characteristics and constraints of particular materials and media, processes, and procedures
 - pictorial and conceptual conventions, such as compositional structures and stylistic qualities.
- 3 Using Visual Arts processes and conventions in a Toi Māori context should evidence use of tikanga and cultural safety where appropriate.
- Toi Māori* is the encompassing term used to identify Māori art practices, including:
- Toi Tūturu (customary art)
 - Toi Rerekē (contemporary art)
 - Toi Whakawhiti (trans-customary art).
- 4 An *intention* includes the ideas, narratives, or moods an artist wishes to convey within their work.
- 5 Refer to the NCEA [glossary](#) for Māori, Pacific, and further subject-specific terms and concepts.
- 6 This achievement standard is derived from the Arts Learning Area at Level 6 of *The New Zealand Curriculum*: Learning Media, Ministry of Education, 2007.
-

Replacement Information

This achievement standard, AS91912, AS91913, and AS91915 replaced AS90913-AS90917.

Quality Assurance

- 1 Schools and institutions must have been granted consent to assess by NZQA before they can register credits from assessment against achievement standards.
- 2 Schools and institutions with consent to assess must engage with the moderation system that applies to those achievement standards.

Consent and Moderation Requirements (CMR) reference 0233

INTENTION

The *art-making intention* is an important element of AS91914. It features in EN1 in relation to progression between grade levels, and is the subject of EN4. This term differentiates between creative play - doodling, raw experimentation - or unconnected technical exercises and the kind of creative *exploration* that the standard is looking for.

N.B. a sample does not all have to revolve around the same intention. Where one sample might be building towards a series of complex paintings, another might have three separate intentions that motivate the work with a few pages given to each exploration.

EN4 defines the intention as including “the ideas, narratives, or moods an artist wishes to convey within their work.” This means to reach Achieved, a purpose or direction must be present in the work, and communicated early on, whether explicitly, or implicit in the early works presented in the workbook.

Some examples of how this might be done in the initial stages of the submission include:

- Early mindmaps, that indicate larger themes, and subthemes
- A short written statement, such as a design brief
- Small examples of work by established practitioners they are influenced by
- Pages of compositional sketches
- A series of early artworks that include motifs and subject matter that will be explored
- Studies of subject matter that will be explored, with some annotation explaining the significance of the elements
- A contact sheet of photographs that establishes place, subject matter, or theme



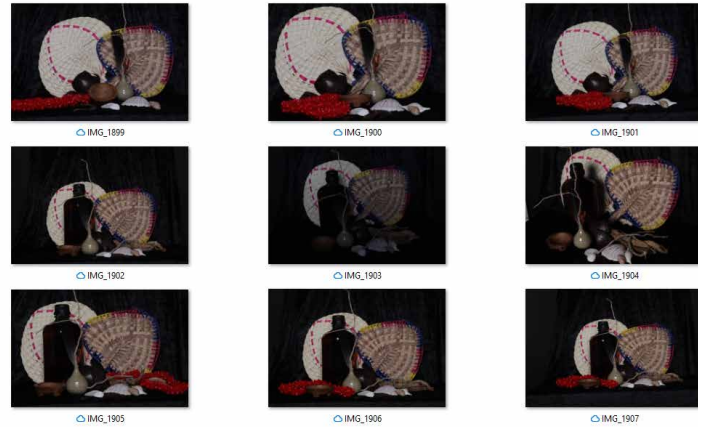
This example follows up a mindmap with some typographical explorations that establish the context (surfing) and what at least part of the submission will explore (typographical design).

The intention and merit and excellence

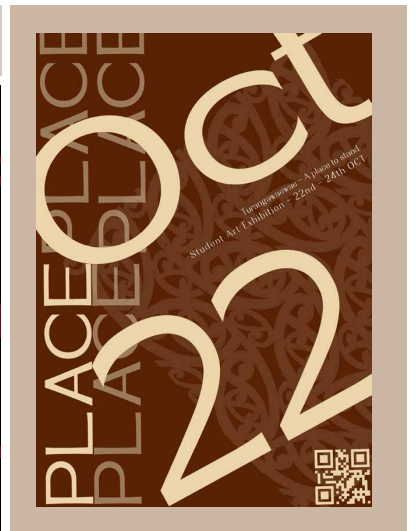
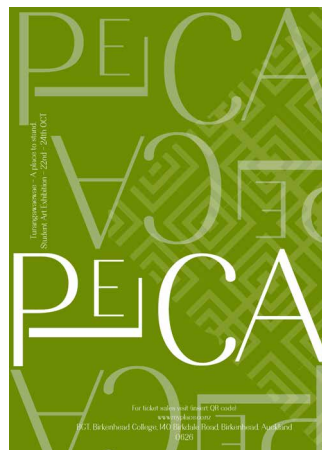
As outlined in EN1, how the student engages with the intention is one element of how a sample may be assessed at each achievement level.

- At **Achieved**, the intention is *responded to* in the exploration process
- At **Merit**, connections in the experimental work *inform* the intention
- At **Excellence**, selecting and reflecting on experimental work *refine* the intention

INTENTION



Digital Poster Developments



In these snippets from a Merit sample, the connections that the student has made during their exploration in order to *inform* their art-making intention can be seen.

The colour palette is derived from the objects used in an earlier still life, and the patterns developed in their Hemi MacGregor informed work are then used as a motif in later posters.

The work they have made during their art-making exploration is part of the formation of later works - the art-making intention is not just responded to, it changes as a result of the discoveries they have made.

INTENTION

In this Excellence example, the student explores composition in small watercolour studies and in these iterative studies experiments with different ways of using perspective (the rocks, and then the oars) to contrast the more 2-dimensional elements in the work.

The resolved study is then revisited several pages later, reformed and in a new media.

The choices and sequencing illustrate selection and reflection without the need for written evaluation. The intention is developed, changed, and then refined as new techniques and media are introduced.



Mixture of unique neutral colours



Koru, plants & floral designs incorporated into Kathryn Furniss art

Shadow bird connect to the past & present

waka & boats represent arrival & departure

Ores symbolise Protection

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COLOUR PALETTE



PROCESSES AND CONVENTIONS

As outlined in EN2 of the standard, “processes and conventions” include:

- **Drawing conventions** - the visual planning and conceptualising of an art-making intention. Compositional thumbnail sketches, mock-ups, early planning drawings, and annotations.
- **Technical conventions** - classic processes, procedures, materials, and techniques. Exploring the constraints and characteristics of the things that might be used as an artwork heads towards a more resolved state.
- **Pictorial and conceptual conventions** - stylistic qualities, thematic approaches, communicative elements within the work. For instance, an evolving subject matter that seeks to further the intended communication of ideas.

The term *conventions* should be noted as being distinct, but related to *established practice*. Established practice and artist models are appropriate ways to outline initial art-making intentions, but are not required. However the exploration should be grounded in understood art-making tikanga, either historical or contemporary.

N.B. In EN1, the shift from Achieved to Merit is partially indicated by the shift from “the use of processes, materials, and techniques” to “the use of a range of processes, materials, and techniques”. This does not necessitate a shift in art-making discipline or field, as was the case in the previous level 1 “developing ideas” achievement standard. A range of processes explored within one discipline is a common and acceptable approach that will not disadvantage learners level of assessment.

Some examples of processes and conventions in common fields could be, but are not limited to:

Painting

- Thumbnail sketches of compositions
- Larger compositional sketches with notes or annotations
- Collage work to plan arrangements
- Watercolour or coloured pencil studies to develop colour palettes
- Explorations with paint application techniques such as dry-bushing or glazing.
- Small exploratory paintings to test techniques and compositions and allow for reflection.
- Swatches of colour and paint application.
- Partially painted works.
- Painted studies of certain subject matter or features to build representational skill.

Print-making

- Sketched plans for prints.
- Drawing towards relief printing plates.
- Collages to be used for pronto-plate style etching.
- Experimental printing, such as with gelliplates or monoprint
- Registration tests.
- Documentation of reduction print process.
- Print tests on various materials - different paper quality, chine collé processes, etc.
- Sequences of prints demonstrating evolving subject matter or conceptual concerns.

PROCESSES AND CONVENTIONS

Photography

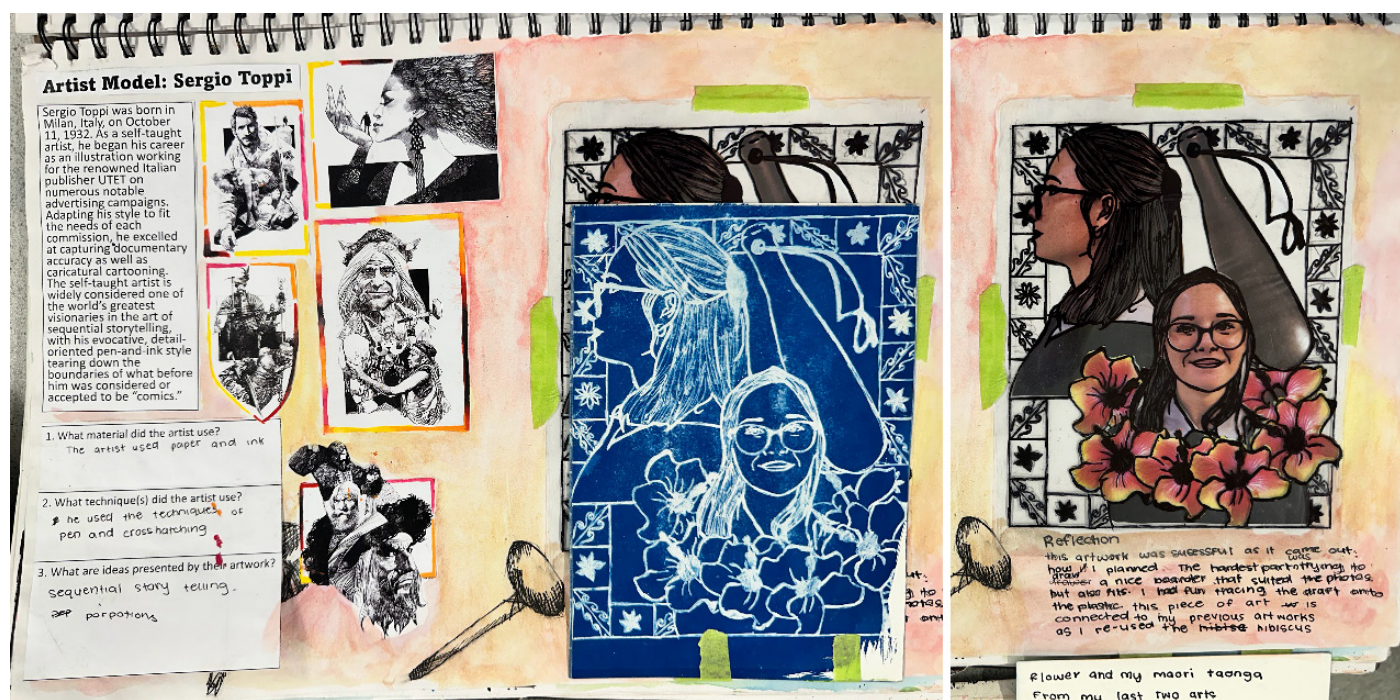
- Annotated contact sheets - but be wary of volume.
- Sketched plans for potential photographs.
- Sequences and arrangements of processed photos.
- Examples of photographs processed in different ways .
- Explorations of conventions of angles, framing, depth of field, and lighting.
- Examples of the use of different camera settings.
- Sequences experimenting with different subject matter or setting.
- Process work towards photomontages or photocollages.

Design

- Compositional or planning sketches of design collateral such as posters or double page spreads.
- Typography or lettering exploration.
- Concept and development processes of design material.
- Development of design assets such as vector graphics or motifs.
- Colour palette generation and exploration.
- Sketching towards logo design.
- Exploration of image and type without specific design outcomes

Sculpture

- Planning sketches
- Photographic recording of:
 - Maquettes
 - Material experiments
 - Construction processes



In this example, the process of developing the composition using collaged photographs and the addition of pattern elements when making the cyanotype negative are documented in the workbook, alongside an example of the cyanotype outcome.

PROCESSES AND CONVENTIONS

Task 6a : Mauren Brodbeck

I used my photo from the trip and experiment with different buildings, colours and the opacity to let some of the texture blend through the colours

I used the photo of my house for the next MB works. My first works wasn't good as it didn't really highlight the different shading and tonality of the house so I improve it by giving it some shading in the darker areas such as the roof.

Comments and explanations:

Task 6b : Randy Grskovic

I used this photo from my city trip. Firstly, I duplicated the image and rotate one of them. I then plot in the rough layout of the circles and delete it so it shows the rotate image underneath and colour adjustment of the final image.

This photo is a sunset outside of my home. I first edited the image and crop it into a square. For the first version, I only did a rectangular cut out of the border and then a diamond with a circle in the middle. In the final version, I added another rectangular cut out of the border to fill the empty space and complete the image.

Comments and explanations:

This digital sample shows the step-by-step process of the creation of four experimental works as the student explores geometric manipulation in photoshop.

John Pule Inspired

Trying the colours onto the sketch

- stylised plants
- vibrant colours in a set palette
- frog subject in one colour without shading
- nature themed

Any improvements I might make:

- make the colours more vibrant
- add in a few more plants
- maybe enlarge the frog a little?

I prefer ver. 1 because it shows the frog's silhouette a little clearer

Colour Palette

← main colour palette for all of my paintings

Rough sketch based on my thumbnails

Two ideas for the frog's colours:

thumbnails

I like the heart-shaped plant and the one with a circle in the middle

I like the 5 islands of this composition

I like the dots for the vine and the heart-shaped plant

Examples:

→ subject matter in pink colour only

→ mostly mono-chromatic colours

→ nature-themed

This page from a painting-focused sample showcases comprehensive exploration of composition and colour palette planning alongside a small study that tests paint application techniques.

ASSESSMENT SPECIFICATIONS

At the time of this guide's publication, the NZQA specifications for the format of standard AS91914 read as follows:

"Eight-page portfolio (workbook) specifications

The paper-based portfolio should consist of 8 single-sided A3 pages.

The portfolio must be scanned for submission as a single file (see Submission requirements below).

OR

Slideshow portfolio specifications

The slideshow portfolio may include digital video and / or audio files, of the permitted file types (see Submission requirements below).

Evidence should not exceed 120 seconds in total. The portfolio should contain no more than 8 slides, including the title slide and credits slide.

Where the portfolio (workbook) consists of more than 8 pages, verifiers will only look at the first 8 pages to make their judgement."

The volume of work expected is generally dictated by the specification of 8 pages. This is supported by the 2024 NCEA Assessment Report for 91914:

"Candidates who were awarded Not Achieved commonly:

contained very few pages, included blank pages, or large gaps

provided evidence that did not meet the specifications (i.e. less than eight pages)."

Your learner's submissions for assessment (including in school marking) should be either:

Eight A3 pages only

OR

An 8 slide powerpoint in the case of audio or moving image content, and no more than 120 seconds of time-based content

For a scanned workbook submission it is recommended to make use of the pages available to present evidence for the standard, i.e. Visual Arts processes and conventions. It is not recommended to include a title page for this reason. For slideshow portfolios, any title or credit material can feasibly be included on a slide that also contains evidence toward the assessment of the standard. It is also important to note that the specification was reinforced in the Assessment Report in the following way:

"Where submissions exceeded eight pages, only the first eight pages were viewed as evidence for verification, as stated in the assessment specifications."

This may have significant ramifications for learners if more than 8 pages are submitted, particularly where evidence for higher levels of achievement is concentrated in later pages of the submission.

SUFFICIENCY

The specifications of the assessment are intended as a guideline for the expected amount of work required to achieve the standard. As stated in the previous section, the 2024 Assessment Report noted that common features of Not Achieved submissions were as follows:

“Candidates who were awarded Not Achieved commonly:

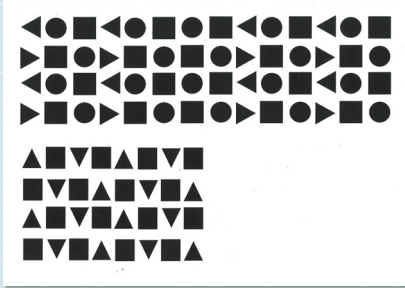
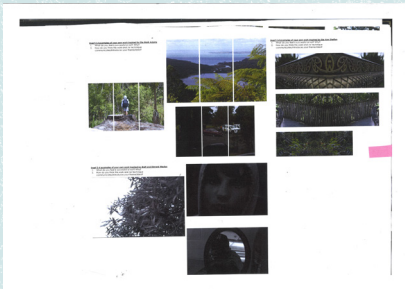
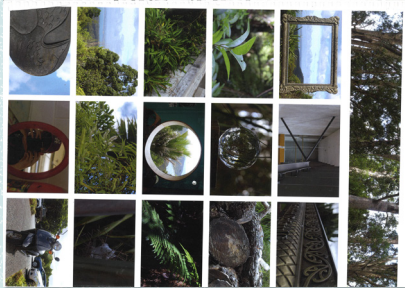
- contained very few pages, included blank pages, or large gaps
- provided evidence that did not meet the specifications (i.e. less than eight pages).
- lacked visual evidence and contained primarily written work
- used multiple pages for analysis of established practice or mood boards “

A sufficient amount of art-making is required in order to give the best opportunities to achieve the standard. Blank or missing pages obviously impact this. Established practice analysis and moodboards, while crucially important parts of the art-making process, are not contributing evidence for this standard, and should be limited to what is required to outline initial intentions.

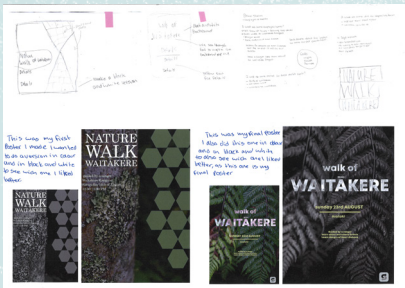
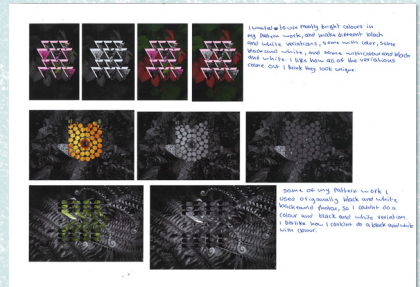
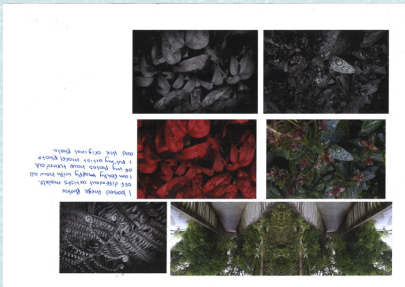
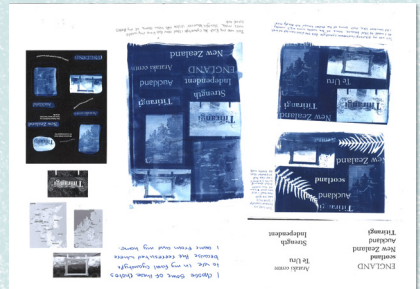
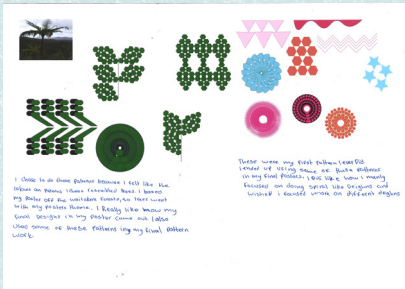
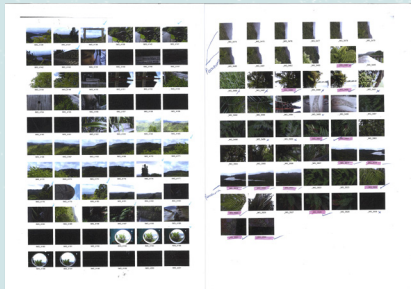
A common feature of Merit and Excellence submissions is a higher density of work, but this is not necessary to demonstrate the criteria required at those levels of assessment.

On the following pages, examples are presented of two pairs of samples. Each pair is from the same programme, but in each case one submission has issues with sufficiency of work that may impact assessment outcomes.

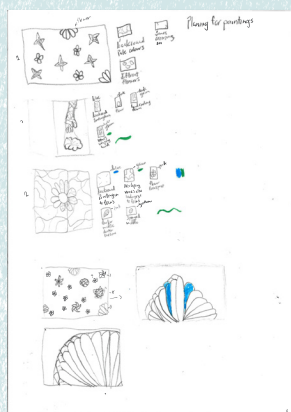
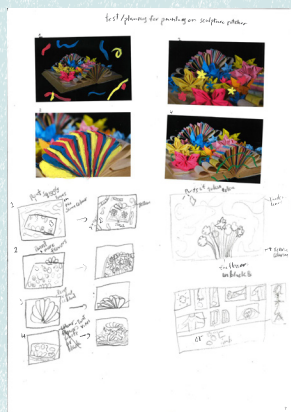
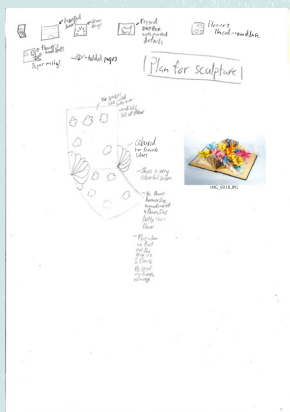
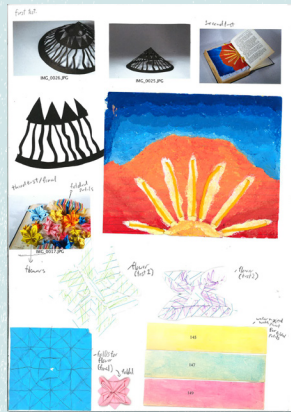
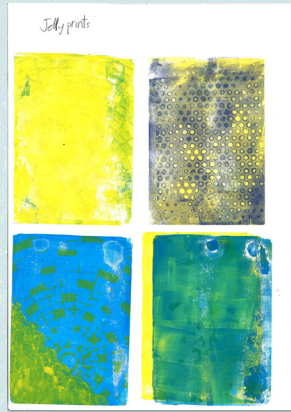
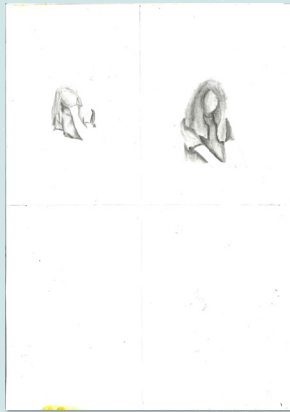
SUFFICIENCY



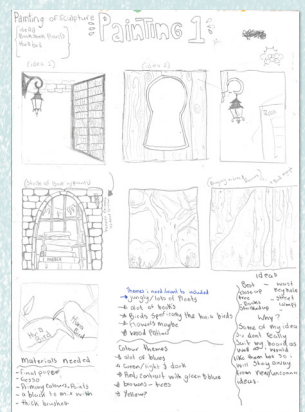
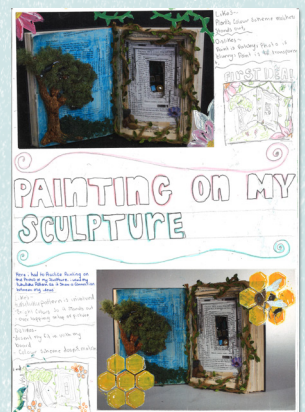
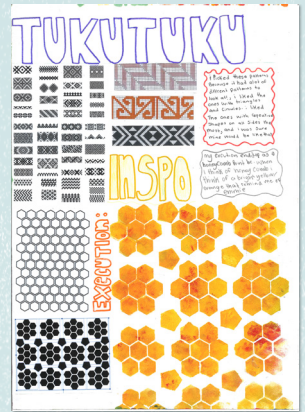
This sample has concerns with sufficiency of work that would prevent it from meeting the requirements for *Exploration* (Achieved). Pages 4, 6, and 8 contain only a singular work each, and pages 3 and 5 are duplicates of one another.



This sample contains sufficient visual work that the volume of presented work would not impact its level of assessment.



This sample has concerns with sufficiency of work that might impact its ability to achieve at the level the submission might otherwise demonstrate. The first page is nearly blank, and pages 5 and 8 also contain large areas of blank space. The gelliplate prints function as a substrate exploration, but considered alongside other incomplete elements do not convincingly demonstrate consistent exploration.



This sample contains sufficient visual work that the volume of presented work would not impact its level of assessment.

TWO APPROACHES

The standard leaves plenty of room for a variety of subject matter and content, allowing for basically any approach to making that fits within a context of contemporary or historical art-making. The assessment of the standard requires a specific format to be created, and figuring out how to fit this into your year plan is crucial.

Many submissions fall into one of the two following structural approaches, or some combination of the two:

The project workbook

This approach implements the standard as a standalone project. Students are instructed on what should be completed for each page, and across the cohort students build towards the same outcome or set of outcomes. In some cases an actual printed template is used to heavily scaffold the work and page layout.

Some benefits of this approach include:

- Focusing workbook pages towards particular resolved work for AS91913 or AS91915
- Encouraging students to intensify the pages that are for submission, and letting non-submitted workbook work be more loose
- Ease of ensuring consistency between student assessment levels when marking
- Clear and uncomplicated year planning
- Ease of communicating to students what work is “assessed”

Some drawbacks include:

- Difficulty in determining what is authentic exploration, and what is the work of the template
- May implicitly discourage students who might otherwise be capable of going beyond the planned work from extending themselves
- Students who do not complete the prescribed work may fall short of sufficient evidence

A note on templates - strongly templated programmes can be successful in supporting our learners who struggle with the kind of self-directed work we often do in the Visual Arts. They can also be a great entry point into planning your AS91914 assessment for those new to the standard, or new to the sector. However, some drawbacks have been noted:

“Heavily templated programmes, did not allow for genuine experimentation, and restricted opportunities for candidates to show their own thinking.” - from the 2024 assessment report.

It is recommended that even templated programmes should have sections that allow for student agency in page layout and making.

TWO APPROACHES

The collated workbook

This approach approaches the standard as something that is done across the whole course. Each skill or technique learned or resolved work developed is done with workbook process alongside, or documentation taken of the process. Towards the end of the course, the pages or processes that best showcase the learner's exploration are edited to create the 8 page document.

Some benefits of this approach include:

- Allowing for learner agency, especially in student-led inquiry style approaches
- Opportunity for extension beyond requirements for high ability learners
- Likely to generate a surplus of work to support learners who are not prolific workbookers
- Selection allows for curation of best work, and work that best represents the learner's development process

Some drawbacks include:

- Harder to clarify assessment timelines to learners and administrators
- Time required in order to collate work
- Sparse workbooks in courses that are physical media heavy may require cutting and rearranging

Learners should do their own selection and editing of work for the submission. It is recommended that guidelines and exemplars are given to your students when collating their work.

Guidance and feedback on what evidence best represents their creative journey is acceptable within the conditions of assessment. The assessment specification allows for the following relevant input during this process:

“conferring with individual students during the inquiry process”

“supporting the student to develop questioning and self-reflection skills”

“conferencing with the student and supporting them to reflect on progress and use this to inform their next steps”

ASSESSMENT TIMELINE

Given the proximity to workbook and sketchbook practice, an authentic approach to process work that runs alongside all of the resolved work that our learners make is an ideal situation. The realities of assessment and administration in schools mean that is not always the case. Fitting this standard into your year plan can be done a number of different ways. It can support the work created for other standards, expand on work created for other internal assessments, or simply be a standalone project that teaches particular skills, techniques, and conventions. As integrated programmes are largely recognised as best practice, there is an expectation that some crossover of evidence between each assessment will happen, and this is fine - the only exclusion in the level 1 visual art standards is between the resolved work for AS91913 and the portfolio of resolved work for AS91915.

Here are some examples of how a year plan might be arranged, using three standards in various configurations.

