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Level 3 Visual Arts 2025

91455 Produce a systematic body of work that integrates conventions and regenerates ideas within design practice

EXEMPLAR

Achievement

TOTAL A

BRIEF

Mind in Motion FC is a football club that's dedicated to mental well-being, physical health, and community support. Its built on the belief that an active body fuels a strong mind, our club promotes fitness, resilience, and emotional well-being both on and off the pitch. It integrates mental health awareness into training programs, offering wellness workshops, stress management sessions, and access to mental health professionals. Football is not just about competition, it's a powerful tool for self-expression, confidence-building, and emotional release. The purpose is to create a safe and supportive environment where everyone feels support and in a comfortable space, spreading positivity.

LOGO



SOURCE IMAGERY



VEHICLE



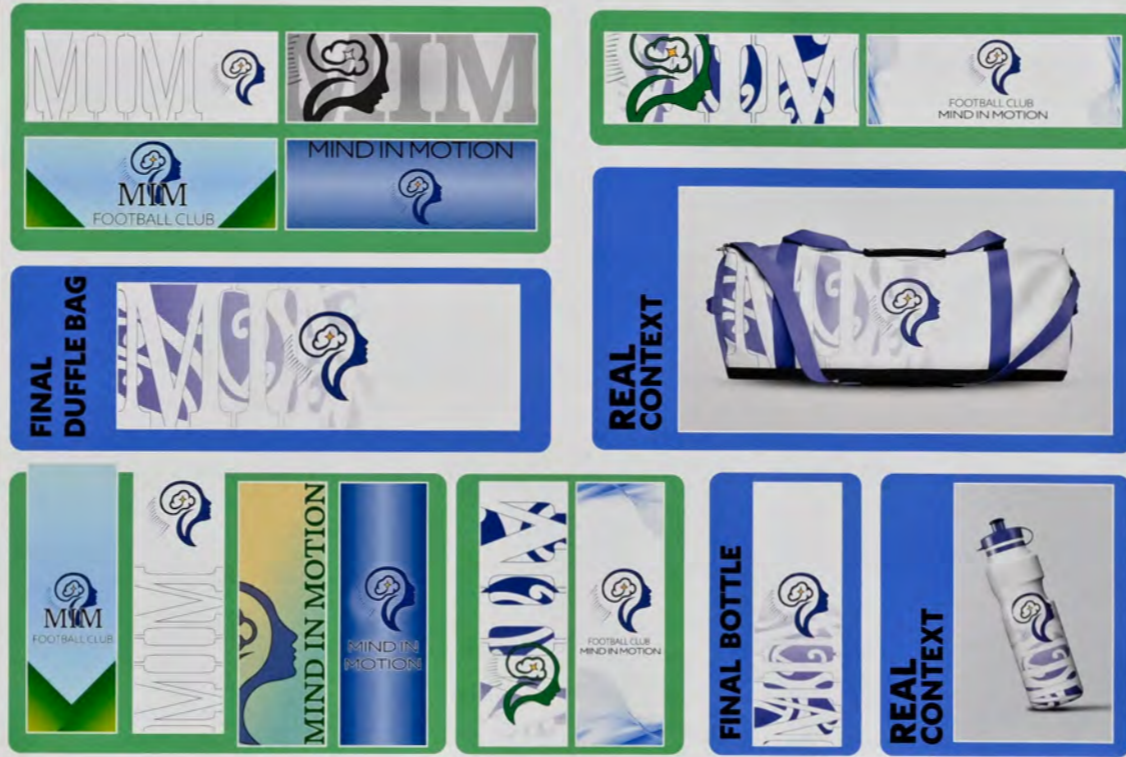
POSTER



DOUBLE PAGE SPREAD



TEAM GEAR



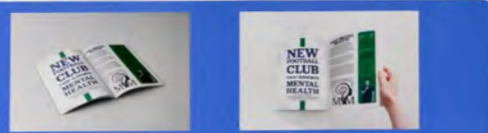
WEBSITE



FINAL DOUBLE PAGE SPREAD



REAL CONTEXT



REAL CONTEXT



FINAL BOTTLE

REAL CONTEXT



FINAL POSTER



REAL CONTEXT



Achievement

Subject: Visual Arts – Design

Standard: 91455

Marker commentary

This portfolio's brief aims to integrate mental health awareness into training programmes, workshops, and stress-management sessions. The brand mark shows a combination of a face silhouette with a linear motif linking the brain and a star, indicating the candidate's ownership over existing logo tropes and online references. The substitution of a football for the 'O' in Motion and the shield motif demonstrates early idea generation on Panel 1. A well-managed range of photographs supports systematic progression throughout the portfolio.

Double-page spreads apply text hierarchy to connect football and mental health messaging, posing questions such as Why Mental Health? The development of original body copy would strengthen authenticity and communication, as the use of placeholder text is typical at Achieved level. Conventions of double-page spreads are understood, and compositional structure, colour, and graphic atmosphere are extended into posters and a website on Panel 3, which is a positive feature of this submission.

Outcomes are contextualised effectively; however, folio efficiency can improve by reducing oversized headings, avoiding repeated final images, and reconsidering the framing of all outcomes. Greater use of taglines would reduce reliance on the brand mark and acronym type. The inclusion of a Māori motif feels unsupported, and integrating this into logo development from an earlier stage would strengthen authenticity and cultural relevance.

Formats align with the brief and target audience, although collateral such as the bag and water bottle replicates existing ideas rather than extending them. Regeneration improves on Panel 3 through photographic treatment and composition, with a focus on match day material and increased image resources, representing an important step beyond Panel 2.

Panel 3 demonstrates sensitivity to layering and graphic juxtaposition, evidencing understanding of layout principles. However, duplication of backgrounds and minor variations limits advancement. Reliance on the brand mark and title as primary text restricts opportunities to expand language and conceptual depth.

Overall, this portfolio demonstrates sound technical and conceptual skills. To achieve at a higher level, the candidate could have introduced a more varied range of text assets, integrate cultural motifs more meaningfully, and extend phases of work on Panel 2 to deepen messaging and strengthen audience connection.