

# **National Certificate of Educational Achievement**

## **2012 Assessment Report**

### **Visual Arts Level 3**

- 90517 Produce original work within design to show extensive knowledge of art-making methods and ideas**
- 90667 Produce original work within painting to show extensive knowledge of art-making methods and ideas**
- 90668 Produce original work within photography to show extensive knowledge of art-making methods and ideas**
- 90669 Produce original work within printmaking to show extensive knowledge of art-making methods and ideas**
- 90670 Produce original work within sculpture to show extensive knowledge of art-making methods and ideas**

## COMMENTARY

This was the final year for examinations to assess these achievement standards.

## STANDARD REPORTS

### Design

#### **90517 Produce original work within design to show extensive knowledge of art-making methods and ideas**

#### ACHIEVEMENT

**Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:**

- generated an appropriate drawing study (photo shoot, mood board, pattern, motif and icons) at the outset of board one that provided initial image options
- presented a series of options that responded to the subject/campaign/profession under investigation
- used pictorial strategies from established practice to generate new options and clarify stylistic decisions
- used and interpreted concepts and methods from designers and artists' practices to inform decisions
- when appropriate, identified and applied three-dimensional strategies and conventions from established practice to inform their approach to idea generation, maquette/model making, materiality and scale
- employed two-dimensional drawing strategies (e.g. illustration, photo, collage, overlay, cropping, composition, juxtaposition, pattern, icon, line, silhouette) to explore new ideas relative to their design brief
- used fundamental knowledge of typography and managed type selection, hierarchy of type, construction of type to communicate ideas and explore relationships between image and text
- were able to apply a systematic series of shifts to the design conventions under investigation and analyse the best outcomes
- considered the layout of their folio and presented options in a systematic order to show the regeneration and clarification of ideas.

#### NOT ACHIEVED

**Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They typically:**

- worked to a limited brief that was unable to sustain the generation and regeneration of ideas over three boards
- were over-reliant on only one influence from established practice (for example, Eduardo Recife, David Carson, Bauhaus) and copied these models at the expense of generating and regenerating options
- used other artist/designers' imagery and did not credit the source or modify and apply their own elements to the design process
- presented artwork on the folio non-sequentially, making it difficult to read

- presented unnecessary repetition of ideas, or small incremental decision-making which lacked editing and analysis
- reproduced artwork at an inappropriate scale with no understanding of the conventions of a logo, poster, billboard, business card etc.
- did not demonstrate knowledge or understanding of three-dimensional or two-dimensional conventions needed to explore their topic
- overworked 2D compositions, exploring text and image options to the point that work appeared confused and lacked analysis
- were over-reliant on a limited set of 2D illustration strategies (rather than 3D model/maquette making procedures) to investigate 3D concepts such as site, scale, materiality, function, user awareness and form
- showed an interest in 'photographic and/or graphic picture' but were unable to develop these images into a photo/graphic sequence such as a story board, film sequence or narrative that was readable or communicative
- used Photoshop/digital tools and effects in ways that made work unreadable, overworked, confused and technically misguided
- presented work that was stretched, distorted, or pixelated
- employed and used every colour available in the spectrum across the folio without analysis or clarification
- produced insufficient work or left parts of the folio empty.

## **ACHIEVEMENT WITH MERIT**

**In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:**

- designed a brief that proposed an open-minded inquiry and generated several starting points
- orchestrated and art-directed their own photo shoot, usually accompanied by a deeper drawing inquiry into type and image conventions, thereby owning the imagery they were exploring from the outset
- directed an on-going research process that continually fuelled their making and introduced new approaches and shifts
- demonstrated, through the 2D and 3D conventions they were exploring, that they had sought out, understood and used research models engaged in contemporary, recent and or cross-disciplinary practices
- revisited and added new subject matter to the topic so that ideas were constantly analysed and advancing
- explored and invented formats that were appropriate to message rather than a set of predetermined design formats i.e., logo, stationary, poster, billboard, web
- understood the value of colour and characteristics of both tone, colour selection and contrast to complement ideas and contribute to the readability of text and image
- operated systematically and trialled a number of options to purposefully seek out new ways to re interpret, clarify and regenerate
- analysed typographic conventions in relation to their topic, and made appropriate typeface decisions by working consistently and creatively with a small number typefaces throughout the entire folio
- were able to manage and utilise an array of technical and material strategies with an understanding of craft and media processes and procedures

- started to establish their own visual vocabulary that located a stylistic and aesthetic sensibility in relationship to their ideas and target audience.

## **ACHIEVEMENT WITH EXCELLENCE**

**In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:**

- personally identified and shaped a project that was subject matter rich and quickly established visual references to fuel research, drawing, regeneration, synthesis and experimentation
- designed their way into a topic by employing a number of visual strategies at the outset of board one such as directing their own photo shoot in a way that was useful and informative to the brief, and considered site, props, audience, look and feel, 'the story', concept and context
- produced a series of icons associated with the subject and investigated their own display typeface options, often making 3D type and photographing it in an event or situation
- investigated a number of illustrative and media-specific drawing methods and options (collage, stencil, pattern, juxtaposition, motif, image and text) at the outset of the project
- employed an eclectic range of approaches that supported the development of formats purposeful to ideas, campaigns, professions, message, media and audience
- intelligently regenerated and synthesised new elements from a range of cross-disciplinary platforms at every turn
- developed ideas that were sophisticated and treated these with sensitivity, energy, attitude and humour
- demonstrated ownership of pictorial and typographic devices and used these to generate and develop options, i.e. hierarchy, housing devices, display typeface, text as image, die cut, embossing etc.
- showed fluency and control of the conventions under investigation and moved beyond the artist/designer model's style to create their own style and visual language strategies
- employed an expanded series of illustration techniques and cross-pollinated 2D, 3D and interactive media and format conventions to develop a thorough and engaging investigation of the proposition
- applied two-dimensional ideas into a three-dimensional context (i.e. packaging, bags, environmental graphics, signage, pop up retail) and explored their ideas in relation to the commercial context they were produced for
- presented a visual journey across three boards that was highly crafted, readable, fluid, and exemplified control of elements such as colour, style and scale of format.

## **OTHER COMMENTS**

2012 Design submissions evidenced an extended range of brief 'types' from professional and service focuses to social media; environmental campaigns to industrial design; as well as many diverse and personal topics. Candidates engaged in the design of their topics based on a genuine interest in their subject appeared to take greater ownership of their work. Submissions that presented candidate drawings, photo shoots and acknowledgement of stylistic approaches from the outset showed ownership of the imagery used and this resource instantly provided options for a range of ideas to be explored. Folios that were heavily reliant on artist models were unable to clearly show the knowledge and understanding of the characteristics and constraints of established

practice. Instead they closely emulated their chosen models and did not seek to explore their own understanding of the ideas and conventions behind their research.

Rather than creating a 'business card' or 'leaflet', candidates attempted to explore more cross-disciplinary, contemporary conventions and formats such as App development, conceptual marketing, environmental graphics, lighting design and photo/typo/graphic outcomes. There was also an increase in packaging design and a large majority of these projects were well informed in their knowledge of established practice and procedures beyond a flat 2D perspective. Candidates showed an improvement in designing magazine layouts and a stronger understanding of mast heads, sub headings, display typefaces, strap lines (slogans) hierarchy, body copy and typeface selection.

There was an interesting and strong array of contemporary industrial design briefs this year. Candidates working in this genre are encouraged to adopt appropriate maquette/ model making strategies to move beyond the 2D illustration of ideas (or making just one model) to 3D drawing conventions that can support artwork that purposefully generates, analyses, clarifies and regenerates options.

Candidates need to be careful that an investigation of layout for a web site does not become a default format on board three, as in many cases it is not the best set of conventions by which a candidate can demonstrate purposeful regeneration or evidence a range of options and depth of ideas.

The scale of printed work on a folio is extremely important, as is a logical and sequential organisation of artwork; it cannot be so small it is unreadable or so big as to indicate a lack of work. It has to adhere to the conventions and context it was being produced for i.e. poster, double-page spread, shop window display or environmental signage needs to be printed in scales appropriate to each other. Submissions that were heavy on repetition would have benefitted from further editing in order to show a higher level of systematic evaluation and clarification.

## Painting

### **90667 Produce original work within painting to show extensive knowledge of art-making methods and ideas**

There was an improvement in the quality of submissions in 2012. It is heartening to see the sincerity and commitment of such a large number of candidates to painting.

The wide range of genres and traditions of practice across the cohort of submissions is impressive. Genres of work include, Pop Surrealism, street art, Neo Expressionism, geometric abstraction, comics and graphic novels, children's book illustration, along with many others. This variety reflects the individual interests of candidates and the willingness of teachers to encourage individualised projects by their students.

Across the range of submissions a variety of differing methodologies is also present. Painting practices rooted in Modernism as well as contemporary painting and Installation, those founded in Illustration, or traditional art forms of Maori and Pacifica are notable. In practices of painting related to Maori or Pacifica, adherence to traditional forms and/or methods of pre-planning and execution of singular or small numbers of interrelated works can be influential in the methods of production. Like-wise, in Illustration which often has a client or commercial motivation, larger singular works may be planned, designed, and tested in draft form. This can be distinct from more conventional painting methods where divergent or discursive practices produce variation and refinement through smaller accumulating steps or phases of working.

Some candidates chose to use media from outside traditional painting practices and effectively integrated these into developing painting projects. Photographic media, installation, digital media, and model/maquette-making were all used by candidates to generate subject matter, analyse established ideas, and deepen the sophistication of work. This is not to say that these hybrid practices were always successful but when used with skill and integrity, they were able to reflect the vibrancy of contemporary Painting.

Some submissions that use traditions of figurative painting reveal candidates' lack of skill in drawing and painting the human figure.

The achievement criteria for NCEA Level 3 painting and much of its commentary refers to 'ideas'. There are a large number of submissions that are based on an abstract/non-concrete/intellectual idea such as cultural identity, body image or the natural world. Such submissions are often directed by a purpose to investigate how this theme can be represented. In many submissions, candidates choose kinds of painting that suit their theme and in doing so are able to develop a project where the characteristics and constraints of the type(s) of painting used are relevant to the exploration of the chosen thematic idea. That is, the pictorial idea and the type(s) of painting developed suit the intellectual theme.

Candidates who are interested in artistic practice founded in Abstract (non-representational) painting should be encouraged to develop projects for this exam. They should be confident that 'ideas' related to the form, structure, procedure, methods or materials used in Abstract painting and the philosophical/cultural traditions of which Abstract painting is a part are legitimate and worthwhile themes for work in this examination. Furthermore it is important to emphasise that painting projects founded in ideas in Abstract painting do not necessarily begin with a suite of representational drawings/preliminary works that are progressively abstracted from. Traditions of Abstract

painting have been with us for almost one hundred years now. Abstract forms are as legitimate a starting point as photos of one's family members or the rolling hills of the Waikato.

Some submissions dealing with a 'social' theme such as 'the harsh reality of war' used changes in style or type of painting to illustrate a change in the story or an aspect of the theme. E.g. one folio uses influences from Michael Borremans, Jackson Pollock, Cy Twombly, Peter Doig, to show some sequential change. The attempt to integrate such a broad range of practices and associated ideas is confusing and contradictory.

## **ACHIEVEMENT**

**Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:**

- presented work that had resulted from good preliminary drawing and experimentation
- managed the constraints of the three-panel format with skill to show how ideas were developed
- linked ideas, methods, and media
- applied the influences provided by appropriate artists' models that were relevant to the ideas and types of work that were important to the candidate
- forced poorly reasoned change onto the developing project that did not allow for the integration of issues important to the early work.

## **NOT ACHIEVED**

**Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They typically:**

- drew or coloured in over photography in an attempt to produce an effect of realist or photorealist painting
- used collage, paint splatters, dribbles, glitter, shellac, texture, or 3D relief to fracture, complicate, or accessorise a series of works that lacked sufficient subject matter
- used poor quality paint, limiting ability to control spatial illusion, painterly surface and form.

## **ACHIEVEMENT WITH MERIT**

**In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:**

- integrated an investigation of colour into the larger inquiry of the project
- gathered a good range of subject matter relating to imagery, media, and colour that was useful to sustain the project at a high level
- selected and applied appropriate references related to genre, but failed to synthesise this influence into their own work.

## **ACHIEVEMENT WITH EXCELLENCE**

**In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:**

- maintained a sustained investigation into the use of media and technique that appeared to represent the candidates' interests and skill. Examples of this were a body of work in which the candidate focused on watercolour painting as both a means of experimentation, development, and the production of finished works, or a portfolio in which the inquiry into colour and surface used heavy impasto and was focused on throughout
- took a mature approach to the use of artists' models; themes, media, procedure, or methods were integrated into own work
- demonstrated a reflection of the candidates' own interests and tastes, choice of style, genre, and artistic precedent.

## **OTHER COMMENTS**

This 14-credit achievement standard represents the submission of work from 140 hours of nominal teaching, learning, and assessment. This work is edited down to fit onto three panels.

The layout of the portfolio should reflect the development of the project's ideas and focus, not necessarily its development over time. Therefore, candidates should be advised to avoid fixing works to the portfolio before the end of the course of study. This will allow the layout of the portfolio to be altered to reflect what the candidate sees as being the most important work, to convey the strengths of the project. The discovery of options and the analysis of successful groups of works can be greatly assisted by moving the works around to compare them.

Candidates should make the most of the peers to discuss and critique their projects while in development to gain insight into the options their work generates, how it is seen and interpreted by others and which works are more successful in context.

## Photography

### **90668 Produce original work within photography to show extensive knowledge of art-making methods and ideas**

#### **ACHIEVEMENT**

**Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:**

- demonstrated engagement with an idea, using subject matter appropriately and pictorial devices to assist with clarification and regeneration across three panels
- used technical devices appropriately and for a pictorial purpose, for example: collage/montage, Photoshop filters
- demonstrated evidence of idea development by using compositional devices and appropriately use photographic sequences to support their proposition
- offered some exploration of subject matter to clarify ideas by referencing established practice.

#### **NOT ACHIEVED**

**Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills or knowledge required for the award of Achievement. They typically:**

- selected a very limited subject matter that did not provide sufficient material to sustain an exploration across three panels
- demonstrated poor facility with processes, materials and media used and compositional devices were not understood, often representing weak technical ability with processes such as montage, use of text and Photoshop filters
- lacked sufficient research relevant to the proposition undertaken, therefore often presented ideas that were confusing and unclear with no reference of established practice
- used ill-considered chopping, cutting up, gridations or 'scrap-booking' as a method of combining ideas on panel three.

#### **ACHIEVEMENT WITH MERIT**

**In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:**

- showed more analysis with idea development by demonstrating understanding of their selected genre and purposefully editing and ordering sequences of photographs, each sequences building on the previous one
- utilised a range of research on a topic or selected subject matter to inform ideas including selecting pictorial devices and processes appropriate to selected established practice
- established a range of options that were experimented with on panels one and two, however panel three lacked the critical understanding required for Excellence and often reinforced ideas already evident on panel two rather than showing further development
- demonstrated strong technical knowledge and skill with processes including understanding of the characteristics and constraints of a range of photographic practices.

## **ACHIEVEMENT WITH EXCELLENCE**

**In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:**

- fluently demonstrated intelligent decision making and editorial skills to identify ideas that added to the investigation in order to purposefully focus on synthesis, regeneration and visual crafting
- showed a high level of ownership with their proposition, methods and presented an independent investigation that synthesised unexpected approaches and multiple directions to obtain original ideas
- represented risk taking that was innovative and demonstrated ability to depart from various types of established practice which had been used to inform ideas
- mastered the technical requirements and characteristics of their chosen area of study, whether analogue, antiquarian processes or/and digital.

## **COMMENTS**

The inventiveness and diversity of digital methods this year in Photography was playful and generally done with purpose to the candidate's proposition. This year's candidates selected a range of topics from an area of interest often related to contemporary events, many dealing with these in mature and sophisticated ways based on an in-depth body of research and investigation that became obvious in the candidates decision making process.

Candidates must ensure they spend the time required to develop a proposition that will engage them and have scope to expand throughout the year. In some instances, candidates were restricted by the limited subject matter for their initial proposition e.g. flowers, a Barbie doll, a lego man, an egg and/or a teddy bear and likewise with a one day excursion which will not necessarily allow sufficient opportunity for the candidate to clarify and regenerate as they often are unable to revisit the subject.

With Photography offering so many technical methods and processes with the use of Photoshop, it was pleasing to see processes such as cyanotypes, photograms, Polaroid and analogue camera and darkroom being used. Many candidates used materials and digital techniques with purpose to assist with clarification and regeneration of ideas, however candidate's need to be mindful of arbitrary use of text towards a design outcome or batch processing in Photoshop by applying an action to every single image as this can often limit the candidates ability to show regeneration. Tessellations and fractals can be problematic as regeneration particularly when irrelevant to the proposition. Candidates opting to print using 'screen dumps' often risk stretching and distorting images in the process. When printing an entire A1 panel, candidates must ensure that they have complete control of the resolution of all the images. Overlaying or 'sandwiching' of images should involve careful selection of appropriate images for this process. Often the picture making is lost when appropriate images are not selected. This process may not in itself be a regeneration of earlier ideas.

Consideration must be given to the reading ability of photographs on the panels and sequencing, editing and print paper quality is critical for this to occur. To assist candidates with this, good quality photographic paper is important as in many cases poor choices of photographic papers such as photocopier paper, highly reflective surfaces, surfaces where the ink did not adhere to the paper and papers that flatten the tone and contrast affect the reading of the photographs. On the other hand black backgrounds, flat brown paper, wallpaper and newspaper often obscure the work in its readability.

This year it was pleasing to note the breadth and depth of documentary photographic investigations relevant to the candidate. Often this approach reflects an emotional connection, sensitivity and engagement with the subject matter. It is important that candidates embark on photographic investigations that are relevant to their lives as the proposition needs to sustain momentum for the duration of the year.

## **Printmaking**

### **90669 Produce original work within printmaking to show extensive knowledge of art-making methods and ideas**

#### **ACHIEVEMENT**

**Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:**

- used drawing approaches to investigate formal compositional and print processes
- demonstrated a satisfactory level of technical facility with the print processes selected
- established a feasible proposition with sufficient visual information for the candidates to generate and clarify pictorial ideas in a systematic progression
- demonstrated an investigation of recent or traditional practice in order to explore ideas.

#### **NOT ACHIEVED**

**Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills or knowledge required for the award of Achievement. They typically:**

- did not understand the nature of printmaking which is the transference of media from one surface to another. A hand print, a lipstick mark, a photocopy, a carbon copy or a stamp are all forms of printmaking
- used methods that were confused with print but would be appropriate for drawing in preparation for print. Spraypaint stencil was a common example in these submissions. This process could inform print processes which included spray stencil with, for example, mono or relief print
- did not meet the technical standard required of Level 8 of the NZ Curriculum
- undertook propositions that were confused, unreadable, or not understood by the candidate. This resulted in repeated motifs or a dependency upon appropriated imagery which did not allow for regeneration
- made works which were unrelated to each other and would have benefited from a reduction in size. These smaller sequences of ideas could then have been developed into subsequent steps.

#### **ACHIEVEMENT WITH MERIT**

**In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:**

- demonstrated a lack of fear in terms of experimenting both compositionally and with print processes
- dealt with ideas and the handling of subject matter in an original and inventive way. This enabled the candidates to explore a range of options but these often became repetitive on the last panel
- showed critical analysis of the purpose of the work through editing and ordering of sequences of prints, each body of work building upon the subsequent series
- realised the individual strengths in the work and were able to build upon this insight through both formal and conceptual options.

## **ACHIEVEMENT WITH EXCELLENCE**

**In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:**

- demonstrated independent on-going research upon which the practical work was established, built and extended
- showed ownership of the conceptual framework for the portfolio through a very particular selection and treatment of subject matter
- used formal pictorial and print methods as a vehicle to communicate the conceptual purpose of the work
- engaged in an intelligent and inventive study with a range of artist models and influences, not necessarily limited to print practice or the visual arts.

## **COMMENTS**

The layout of the portfolio should reflect the development of the project's ideas and focus, not necessarily its development over time. Therefore, candidates should be advised to avoid fixing works to the portfolio before the end of the course of study. This will allow the layout of the portfolio to be altered to reflect what the candidate sees as being the most important work, to convey the strengths of the project. The discovery of options and the analysis of successful groups of works can be greatly assisted by moving the works around to compare them.

## **Sculpture**

### **90670 Produce original work within sculpture to show extensive knowledge of art-making methods and ideas**

#### **ACHIEVEMENT**

**Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They typically:**

- understood basic conventions of recent and established sculptural practice
- developed ideas in small, steady, and predictable incremental steps
- engaged with a making processes that were relevant to the ideas explored
- used simple sculptural processes and/or materials to work through ideas logically
- relied upon established sculptural practice to develop ideas in the production of work
- employed a thematic study to drive the development of ideas in an elementary manner.

#### **NOT ACHIEVED**

**Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They typically:**

- explored material properties without sculptural intent based in recent or established practice
- demonstrated a lack of research relevant to a sculptural proposition, therefore presenting ideas that were confused and unclear
- presented unedited photo documentation of sculptural work which did not describe the forms in space or were of a poor technical quality
- used didactic two-dimensional drawings in place of actual sculptural investigation
- fixated on the communication of a theme or social/political issue at the expense of sculptural practice
- investigated one sculptural idea that was then re-contextualised or resurfaced not regenerated.

#### **ACHIEVEMENT WITH MERIT**

**In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit typically:**

- used a range of appropriate drawing strategies to develop and refine ideas
- presented a solid investigation of ideas that were tested and refined with a sense of purpose
- demonstrated a good understanding of how materiality can activate ideas
- used processes and techniques appropriate to sculptural purpose
- employed a clear sculptural proposition founded in both recent and established practice
- engaged in ambitious sculptural projects that were challenging and yet not always fully resolved
- demonstrated a good understanding of how site, materiality, and scale related to the viewer
- used photographic documentation to describe the context of a sculptural work as well as clearly show detail of the work

- employed a systematic approach to evaluating ideas and presented these ideas in an edited hierarchy of image so that the size of the image delineated its importance.

## **ACHIEVEMENT WITH EXCELLENCE**

**In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence typically:**

- presented genuine, ambitious and sophisticated sculptural work in a variety of modes
- investigated parallel ideas, materials and processes within the body of work
- employed a high level of craft skills that was used strategically to extend ideas
- had a command of how materials, scale and site impacted upon works in context
- made intelligent decisions about materials and methods within a clear sculptural proposition
- demonstrated the ability to use formal sculptural language as conceptual
- made intelligent reference to and moved on from established and recent practice in the development of ideas
- used appropriate attitudes to honest performance or sculptural acts that used materials in context with a genuine audience or situation
- understood the appropriate point at which to shift the scale of work in context to site and conceptual and/or formal position.

## **COMMENTS**

The majority of submissions in Sculpture demonstrated an ability to engage in a range of genuine sculptural practice. Most candidates presented clearly defined propositions that were manageable and open enough to allow for an honest extension of ideas. The use of readily available materials and processes allowed candidates to develop and refine ideas efficiently. Many candidates used research to gain a thorough understanding of sculptural conventions such as scale, site and materiality in its relation to a central proposition. When this research engaged in a range of both established and recent practice candidates were often able to expand upon ideas and methods to create work with a sense of ownership. Some candidates used divergent ideas that once synthesised within established and recent practice created innovative outcomes.

It is important to be aware that communication of a political or social issue should not be a substitute for communicating sculptural ideas. Some submissions fixated on the communication of a political idea at the expense of sculptural investigation. Photographic documentation was generally well lit and had its primary concern with providing a good description of the spatial and conceptual context of the work. Candidates who were successful in the documentation of work used photographs that described an edited range of viewpoints and detail that allowed for a clear reading of how the object or installation operated in space. The inclusion of brief notes indicating site and duration of performance, video or kinetic work helped establish the candidate's sculptural intent.

It was pleasing to see that in some cases candidates used a range of appropriate drawing processes that operated as a parallel informative process to the more resolved sculptural works. Successful submissions used documentation as part of a strategic presentation of the work. Candidates who are performing at Merit or Excellence throughout the year should be encouraged to enter for Scholarship. Even with a thin workbook it is still possible to be competitive within the field.