



The following report gives feedback to assist assessors with general issues and trends that have been identified during external moderation of the internally assessed standards in 2024. It also provides further insights from moderation material viewed throughout the year and outlines the Assessor Support available for Visual Arts.

Insights

91912: Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Mātauranga Māori

Performance overview:

Explanatory Note 2 states: “An Aotearoa New Zealand Māori context acknowledges Māori culture as foundational, a living treasure, indigenous, and unique to Aotearoa New Zealand.

In a Visual Arts context, our unique Māori foundations can be drawn upon through understanding concepts, kupu, narratives, tikanga, symbols, and patterns inextricably linked to mana whenua and the rich legacy of Māori visual culture.”

Overall, submissions were mindful of correct te reo usage and often included education experiences beyond the classroom such as visiting marae, museums, galleries, and places of significance. Investigating local knowledge and providing appropriate resources/assessment activities for students resulted in authentic, rich evidence.

Successful Māori context investigations often included:

- Taonga and objects of significance (adornments, heirlooms, artifacts, weaponry).
- Site-specific, place-based learning (pūrākau, flora/fauna, historical information).
- Key values (kaitiakitanga, whakawhanaungatanga tūrangawaewae, ‘ko wai au’).
- Studies of specific Toi Tūturu (traditional) and Toi Rerekē (contemporary) Māori artforms.

Practices that need strengthening:

In some cases, the deeper cultural significance of terms such as tūrangawaewae are not fully reflected in sample responses. Alternatives, such as kāinga waewae, kāinga tupu (where I grew up), and kāinga tūturu (original homeland) may be more appropriate for student self-selected contexts such as ‘my bedroom’ or other countries.

Correct spelling of te reo, using macrons or double vowels where required, and acknowledging the source of the mātauranga Māori information (whether, book, online, or a particular person) is good research practice. Using visual arts methods rather than relying on sourced text to process specific information supports achievement at higher grades. For example, drawing a storyboard or illustrating key visual artifacts of a pūrākau is a more effective visual inquiry than copying text verbatim or pasting found images.

91912: Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Visual Arts Practice-Based Inquiry methods

Performance overview:

Submissions included a range of drawing modes and media used to document visual and cultural information. Evidence mostly consisted of a mix of analogue and digital methods, although wholly digital or analogue approaches also provided opportunities for achievement.

Many submissions included a level of student agency in the selection of the second cultural context. Teacher guidance supported student understanding about what visual arts inquiry methods can encompass and how to select media and methods for the 'research purpose'.

For example:

- Observational drawing approaches to capture form, structure, details, and colour.
- Found imagery such as photographs, maps, documents, diagrams, data to record historical/cultural information.
- Student generated photographs to explore sites, objects, and atmospheric properties.

Practices that need strengthening:

In some cases, more structured tasks and teacher guidance could be provided about how to conduct a visual arts practice-based inquiry. This can support more rigorous inquiry into both the Māori and second cultural contexts.

Utilising visual arts practice-based methods should be encouraged, rather than defaulting to text and written notes to examine and reflect on contexts. Visual integrations of cultural imagery, accompanied by an explanation of the connections and relationships between cultural elements, align more closely with the visual arts intention of the standard.

91912: Use practice-based visual inquiry to explore an Aotearoa New Zealand Māori context and another cultural context

Selection and alignment of cultural contexts

Performance overview:

Many programs included opportunity for students to investigate their ahurea tuakiri (cultural identity, personal interests, ethnicity, domestic spaces) as the second context. This resulted in wide ranging submissions where students were engaged with unique research and information specific to themselves.

Where aligned topics were selected, such as a marae and public building, there was greater opportunity to make explicit and meaningful links and relationships. Projects that aligned visual and cultural elements thematically included:

- Objects, artifacts, personal taonga, or heirlooms such as hei-tiki or pendants, that aligned form, function, materials, cultural value, and personal narratives.
- Architectural subjects such as marae, whare, church, public building, or homes that aligned structure, materials, decoration, function, and protocols.
- Significant places such as, ancestral homelands, personal marae, local landmarks, and mahinga kai.
- Cultural practices and beliefs such as foods, narratives, ceremonies, customs, protocols, or values (for example, kaitiakitanga of local wetlands linked to recycling and environmental efforts).

Practices that need strengthening:

In some programs, greater structure and guidance was needed to ensure that student investigations demonstrated the in depth examination and reflection of visual and cultural information needed for higher levels of achievement.

Broad ranging, undefined, and/or unrelated contexts appeared to limit students' ability to identify the links and relationships between contexts needed for higher levels of achievement. Successful submissions included two clearly defined contexts that were specific and aligned, allowing students to relate them in meaningful ways.

91913: Produce resolved artwork appropriate to established art making conventions

Sustained and significant expectations

Performance overview:

Explanatory Note 2 states: "A *resolved artwork* is a single sustained and significant artwork. It is the most effective communication of an idea or narrative with the appropriate technical finish."

A significant artwork should be substantial in terms of both production values and communicative purpose. Significant production values include large scale, specialized processes, complex pictorial or component elements, and a high degree of technical finish. Significant communicative intentions involve a clear thematic purpose such as a specific narrative (literary, personal, cultural, historical) or conceptual idea (formal, abstract, political, promotional).

Practices that need strengthening:

In some cases, resolved artworks were not yet sufficiently sustained and significant in relation to the credit weighting and curriculum level of the standard.

To ensure students have opportunity for all levels of achievement, evidence should include:

- Supporting research and developmental decision making to show the sustained nature of the investigation. This is a requirement of the Conditions of Assessment.
- An indication of scale and media to show the significance of the artwork.
- A statement explaining the symbolism/meaning of the work to show intention in terms of communicating an idea or narrative.

91913: Produce resolved artwork appropriate to established art making conventions

Activity scope and guidance

Performance overview:

The MoE assessment activities generated successful outcomes when the full 40 hours of class time was provided.

Original school-based approaches often enhanced engagement with student-centred topics and/or a clear connection with the special character or culture of the school. Local expertise with specific skills (digital, print, carving, ceramics) supported conceptual depth and technical finish of outcomes. School-based approaches included: Toi Rerekē, Siapo, moving image, installation, diorama, masks, wearable arts, ceramics, large scale painting, printmaking, and multimedia approaches.

The most successful original assessment activities include the following features:

- A clearly defined and complete list of design and production conventions specific to the chosen visual arts context. This includes descriptions in the assessment schedule for what control (Merit) and fluency (Excellence) looks like in relation to that context.
- Guidance and test activities to learn and refine skills relevant to the specific context. For example, small test prints to trial a new printing process.

- Time provided to develop a clear communicative intention. For example, a personal or cultural narrative, a conceptual idea, or a promotional or political message.
- A sustained developmental phase that explores a variety of concept options and includes self (or peer) reflection on the strengths and weaknesses of each option. This evaluation refines both the communicative purpose and pictorial/technical properties.
- Sufficient time allocated to the production of the resolved artwork to ensure students have opportunity to make substantial artworks with the highest level of technical finish.

Practices that need strengthening:

Insufficient learning time to complete resolved artworks tended to limit opportunity to show the consistent control and convincing fluency needed for higher levels of achievement. At least four weeks is typically needed in the production of a significant resolved artwork in order to meet the control and fluency requirements of Merit and Excellence.

Sustained supporting evidence normally involves four or more weeks of research, testing of materials and processes, and planning for the resolved outcome.

While student selected topics can enhance personal engagement, these need to be supported by guidance about the nature of control and fluency in relation to the unique conventions of the specific context. Where more than one context option is offered, a full unpacking of conventions unique to each option needs to be provided.

All standards – Digital submissions for external moderation

Performance overview:

Most external moderation submissions were of digital rather than physical materials. The system is designed for teachers to upload samples directly into the external moderation application, or to provide a link to web hosted material. This option can reduce costs and turnaround times for moderation.

Practices that need strengthening:

Moderation delays can occur with web hosted sites when security settings prevent moderators from accessing the materials. For hosting sites such as Google Drive or SharePoint, access should be set to public, or a username and password should be provided.

Key features of well-prepared digital submission include:

- Well focused and exposed images with legible text and clear surface detail.
- Correctly oriented images that are not sideways or upside down.
- Pages arranged in the correct chronological and developmental sequence.
- File titles match the *Learner A, B, C* of the External Moderation Application.

A free online bite-sized module available on Pūtake provides more detailed guidance about preparing Visual Arts samples for external moderation.

91450, 91451, 91452, 91453, 19454: Unsupported folio panels for 3.3 developing ideas standards

Some submissions for 3.3 standards have been provided as images of completed external folio panels assessed for 3.4. Folio panels are often an edited selection of final outcomes that omit the personal origin of images and conceptual thinking underpinning the artworks.

Showing depth of critical thinking is a key requirement for higher levels of achievement with 3.3 standards. This is often demonstrated through supporting workbook evidence such as research, annotations, false starts, risk taking, experiments, trials, planning, etc.

Practices that need strengthening:

Where folio work generated for 3.3 has been mounted on folio panels, it is recommended that the associated developmental work is also included with submissions for external moderation. This ensures that the critical decision making and original genesis of key imagery can be authenticated for assessment purposes.

Assessor Support

NZQA offers online support for teachers as assessors of NZC achievement standards. These include:

- Exemplars of student work for most standards*
- National Moderator Reports*
- Online learning modules (generic and subject-specific)**
- Clarifications for some standards*
- Assessor Practice Tool for many standards**
- Webcasts*

*hosted on the NZC Subject pages on the NZQA website.

**hosted on Pūtake, NZQA's learning management system. Accessed via Education Sector Login.

We also may provide a speaker to present at national conferences on requests from national subject associations. At the regional or local level, we may be able to provide online support.

Please contact workshops@nzqa.govt.nz for more information or to lodge a request for support.

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