Visual Arts frequently asked questions related to practical (production) examination submissions

Question 1: How will my artwork(s) be displayed?

The artwork/s will be set up according to the instructions and photograph/s you provide in the *Photograph/s* appendix, located in the *Practical (production) examination requirements* document. Each part of the artwork needs to be labelled with your SCSA student number as well as in number order if there is more than one submission e.g. 1/3, 2/3, 3/3. In Category 1 (two dimensional), the artwork(s) will most likely be displayed on an easel or set out on a floor space. It is not possible to setup artwork(s) in a separate room or with specific lighting conditions. Photographs should show the submission in context of the space it is to be viewed in.

Question 2: How is my artwork stored after submission for marking?

On arrival at the designated venue, artwork(s) are placed into bundles for marking. Approximately 6–7 candidates' submissions artwork(s) are stored together stacked next to each other or placed on tables within the bundle. The submissions are placed next to other artwork which means that there should be no sharp, dangerous or unsuitable materials (e.g. needles, nails, broken mirror, broken glass, barbed wire, liquids etc.) or wet paint on the artwork as these may damage other candidates' work or pose an occupational health and safety issue for markers.

Question 3: How do I protect artwork completed on paper during submission?

For stability and protection during the marking process, artwork/s on paper must be card mounted for their safety and placed in a cardboard folder or on foam core board.

Question 4: How is the artwork marked?

Candidates' submissions are marked independently by at least two markers. In some cases the Chief Marker reviews submissions. The artwork is marked in light of the marking key provided for that year.

Question 5: Can the submitted artwork be framed?

The submitted artwork must not be framed or include any unnecessary display materials unless it is an intrinsic part of the artwork, i.e. contributes to meaning and communication of ideas and reading of the artwork and is subject to assessment. If it is considered to be an intrinsic part of the artwork, there is an opportunity in the artist statement to articulate the intention and fundamental reason for including a 'frame' as part of the artwork. When in doubt about the frame being intrinsic, err on the side of caution and do not frame. Resolved artwork on paper must be card mounted for stability and protection. Schools should place these artworks between thicker cardboard to give added protection during marking. Only **one** over mount/window mount in black or white is acceptable for the protection of delicate paper works.

Question 6: Who marks the submitted artwork?

The Authority employs educators from the tertiary sector, current and retired teachers. Experience in teaching the Visual Arts ATAR course is required of teachers who are selected.

Question 7: How many projects should I submit?

Be discerning in the selection of the final artwork(s) for submission. Quality is more important than quantity. The marker will look at all parts of the submission as one. Therefore all criteria of the marking key (i.e. creativity/innovation, communication of ideas, visual language, media and materials, skills and processes) needs to be addressed and evident in all artwork(s) submitted. If the second semester's work is stronger than that completed in the first semester, then only submit the second semester's work. Teachers are encouraged to assist candidates in the choice of work for submission.

Question 8: If the execution of an artwork of a favourite singer/actor is technically brilliant, yet sourced directly from images from the internet/book, will it receive a high mark?

Not necessarily. If the painting/artwork is a direct copy from a photograph on the internet/from a book and displays limited or no exploration of imagery, style or concept, the work cannot be awarded full marks in Criterion 1: Creativity/Innovation. Markers need to see candidates exploring a personal journey and process to achieve high marks in this criterion. A plagiarism breach is also possible if it is taken directly from the source.

Question 9: Why does the paperwork need to be completed?

The paperwork informs the markers on how to display the work, how the work was created and what primary and secondary sources were used in the process. The *Artist statement* is a concise explanation of the selected artwork in 300 words or less for the entire submission. Markers will only read up to 300 words. The *Artist statement* is not assessed formally as its purpose is to provide clarification of the ideas communicated in the resolved artwork. The paperwork identifies and acknowledges images used that are not the candidates' own images so that plagiarism/authenticity can be established.

Question 10: Why can I only submit nine small photographs?

The nine photographs provide the marker with a good overview of the working progress 'at a glance'. To most effectively utilise this documentation, ensure that photographs of the process are included. Suggested images for the inclusion into the grid of photographs are: research into artistic style, visual inquiry into concepts, experimentation with mediums and materials, observational and inspirational drawing/photography/collage/installation; investigation into the composition and/or organisation of the work and work in progress. Examples could include a stimulus (e.g. photographs of an observational study, pencil observational drawing, poem, research notes referencing artists, observations, visual and written inspirations), colour and composition manipulations, screenshots from computer software, if used, and final artwork(s) process.

Question 11: Can I submit two separate lots of paperwork if I submit work from two different units?

If resolved artwork(s) from two different units are submitted there should only be one set of paperwork to cover the entire submission, i.e. only one *Artist statement* of 300 words maximum, one set of nine photographs and one production validation.

Question 12: When does a 2D artwork become a 3D artwork?

Generally 2D work becomes a 3D work when there is an extension of 10 cm or more from the surface of the canvas/artwork.

Question 13: What is a primary source?

A primary source is the original stimulus, i.e. direct observational drawings, photography, interviews, collection of objects, sourcing of materials etc., which is used to create the original idea/concept of the artwork.

Question 14: What should I include to help support and meet requirements in the documentation of primary sources?

Candidates should explain the research and development of their own ideas when exploring a theme/s and the sources used throughout the process. This could include any of the following examples:

- photographs found on the internet
- drawings/designs from borrowed imagery
- drawings/designs from own photographs
- drawings/designs from direct observational studies
- drawings/designs that were self-generated
- interviews
- collections of objects
- inquiry through documenting own experiences.

Question 15: What is a secondary source?

A secondary source is that which has been appropriated/used and or adapted from other artists'/designers'/photographers' work found on the internet or in books. If an internet source has been used the URL has to be provided on the *Production validation form*. You must include a screenshot which comprises both the image and URL.

Question 16: What must I acknowledge in the Secondary sources documentation?

You should clearly list any influences, such as artists, designers and/or photographers and identify the location of the source/s, e.g. internet, book, magazine or other. It is advisable that you acknowledge the use of digital projection to transfer imagery in the production of the resolved artwork. Apps and/or URLs that link to influential materials in the production of artwork must also be acknowledged.

Question 17: What is internal and external assistance and must it be acknowledged?

If the artwork submitted for external assessment has been worked upon by an outside source (i.e. not the candidate) such as a laser cutting facility, carpentry etc., it must then be acknowledged in the *Production Validation* form.

Question 18: What should I document as internal and/or external assistance in my documentation?

During the production process, you may enlist the help of in-school assistance, this may include support from different departments within your school such as IT technical staff, administration or maintenance. You

must document any assistance that contributed to the production of your resolved artwork. Special equipment or resources (including software) should also be acknowledged.

Question 19: How can a change of categories at the last minute, be avoided?

Teachers should work collaboratively with students to help determine and identify the most appropriate category. In many cases, this symbiotic planning and discussion takes place in Year 11 which assists in specialisation and refinement of skills in Year 12. Students should be selecting using teacher guidance, a category that celebrates their skill set and ideally one they feel they can commit to for the year.

Question 20: Can I submit more than one artist statement?

An artist statement is one concise explanation of the resolved artwork/s submitted. You are required to submit only <u>one</u> artist statement of no more than 300 words with the production.

Question 21: What should I do to maintain complete anonymity during the marking process?

Anonymity is a requirement intended to prevent unconscious bias, either in favour of or against candidates or a school, which might occur in the marking process. To preserve anonymity, the resolved artwork should only be labelled with your SCSA student number. Avoid signing or labelling artwork with a name and alternatively, obscure/cover any name identification. In the *Visual evidence of work in progress* documentation, ensure all images are free of logos and/or words that identify the school, teacher, friends or family.

Question 22: I have prepared my artwork for electrical compliance, but the tag displays the school's name, will this influence the marking process?

The artwork should not identify your name, school, friends and/or family. However, to meet electrical compliance the electrical contractor is obliged by law to write the name of the school on the electrical certificate. You should take a photocopy of the original certificate for inclusion with the submission but blank out the school name. Retain the original in the paperwork that the school is required to keep on file at school.

Question 23: If I am submitting artwork in Category 3, what should be included on the *Photograph/s* appendix documentation page?

The purpose of the *Photograph/s* appendix is to show how the resolved artwork would be displayed and supports the sorting process when artworks are submitted at the marking venue. For Category 3, you should include a photograph that clearly indicates what you will be submitting, that is, a USB, CD, DVD, 2D or 3D artwork or combination of these as long as they do not exceed the size and weight restrictions in Category 3. It would also be beneficial to include a screenshot of the video.

Question 24: My artwork is very fragile – how can I protect it?

The handling of the artwork by the workers at the submission venue as well as by the markers is done to the best of their ability. Factors that influence this is often the material the artwork is made of, whether it has been put together well, or packed appropriately for delivery. Insurance for artwork is the school's responsibility.

Question 25: How are my marks affected if my artwork breaks during delivery or the marking process?

Any damage incurred during the process will not affect the way in which the artwork is marked. However, if it is clearly obvious to the marker that the artwork exhibits evidence of inappropriate or unsuitable choice of fasteners and/or adhesives to combine/bond surfaces or strengthen joins, it may influence some criteria in the marking key, in particular Criteria 4 and/or 5.

Question 26: How many marks do I have taken off my practical (production) examination submission if I incur a breach of examination rules?

Each alleged breach is investigated, then the evidence is considered by the Breach of Examination Rules committee, who collectively determine if a breach has in fact occurred. The committee then determines the penalty.

Question 27: There is so much paperwork to prepare for the submission, how can I make sure I get it all ready in time?

It is best to begin this process earlier rather than later. During the production process, candidates should commence photographing appropriate stages of the artwork and store them ready to select from and insert into Visual evidence of work in progress appendix. Once you have a tangible idea for your resolved artwork and established your choice of media and visual influence, commence a first draft of your artist statement; this will make it easier to edit and refine closer to the submission date. It would be advisable to record and annotate, either electronically or written, all primary and secondary sources and any internal and/or external assistance as you create your artwork. These will become important notes for the preparation of *Production Validation form*.

Question 28: Is there a particular way in which I should prepare my paperwork ready for submission?

Each candidate's practical (production) examination submission must include the resolved artwork and *Declaration of authenticity.* All appendices must also be submitted and presented together, stapled and two-hole punched, in the order shown below:

- Submission cover sheet and photograph/s
- Artist statement
- Visual evidence of work in progress
- Production validation (source acknowledgements)
- electrical compliance (as required).

Schools submitting the artwork should ensure that the stapled appendices are attached to the appropriate artwork or package containing all items for a candidate's examination submission, if there is more than one artwork.

Schools submitting artwork by courier must ensure that the three folders for the *Declarations of authenticity*, *Predicted scores data entry form* and appendices are positioned in an easily locatable position.

Where there is more than one package submitted, include the three folders of paperwork with the package numbered, 1 of X. To assist with the submission process, avoid placing forms in or amongst the package wrapping. If there are multiple packages, each package should be labelled with the school name, numbered 1 of X, 2 of X etc.