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Curriculum elements

Years 7–8

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| **Band level description** |
| In this band, learning in Visual Arts builds on each student’s prior learning and experiences. Students learn in and through visual arts practices. They use visual arts processes and available analog/physical and/or digital materials in purposeful and creative ways, and continue to develop their connection with and contribution to the world as artists and as audiences. They work individually and in collaboration with peers and teachers.  Students explore visual arts in local, regional, national and global contexts, such as visual arts in countries or regions of Asia, including use of visual arts in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with living visual artists and expand their awareness of the diversity of artworks and visual arts practices.  In this band, the focus is on students:   * exploring and responding to   + artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces, or engagement with artists   + the diversity of visual arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights * developing practices and skills   + creative practices and skills for developing ideas, themes and their visual arts practice   + critical practices by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research * creating artworks in 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual conventions, visual arts processes and materials * presenting artworks to audiences, in physical and/or virtual spaces; for example, for a specific target audience. |
| **Achievement standard** |
| By the end of Year 8, students analyse how visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience. They evaluate the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual arts practice. They describe respectful approaches to creating and/or responding to artworks.  Students generate, document and develop ideas for artworks. They reflect on their visual arts practice. They select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning. They curate and present exhibits and/or displays of their own and/or others’ artworks and/or visual arts practice for audiences. |

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| **Strand: Exploring and responding** | | **Years 7–8** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts  AC9AVA8E01 | * investigating arts works by First Nations Australian artist/s that cross over multiple artforms, either through direct engagement with First Nations Australian artists or using online resources created or co-created by First Nations Australians, analysing how the arts forms come together; for example, a drama presentation with visual elements such as backdrops, costumes and props, or music such as songs with lyrics that reference environmental concerns or historical events (protest songs) and are presented with projections of visual images * researching the ways that artists from different times and places have represented a particular subject or theme, such as portraiture, the natural world or social events, using a range of styles and conventions * analysing the ways that artists represent subject matter and ideas in their artworks when developing ideas for their own representations * creating written accounts, such as catalogue entries, interview transcripts or reviews, that discuss or explain how artists have shown their ideas in their art-making * investigating and trialling techniques and visual arts processes used by artists, thinking about whether these processes and technologies have changed over time, and how they can have an impact on art-making * exploring the ways that artists are inspired and influenced by the practice of artists from other countries or cultures they have relationships with; for example, the reciprocal influence and impact between Australian and Asian artists and their practices | |
| investigate the diversity of First Nations Australians’ artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights  AC9AVA8E02 | * locating and discussing information about Indigenous Cultural and Intellectual Property rights and protocols, and engaging in activities that help them understand how to make ethical choices and empathise with content creators and story owners; for example, asking questions such as “Who created this artwork?”, “Whose story is it?”, “May I use ideas from this artwork and do I need permission to do so?” * investigating examples of how visual artists and designers ensure their legal and moral obligations are met when selecting and using First Nations Australians’ cultural material to develop and create contemporary work; for example, by accessing information about how professional artists and design companies go about obtaining permission to use cultural material that belongs to a collective or a cultural group rather than an individual when creating new work * investigating an example of cultural appropriation where it has been found that First Nations Australian Indigenous Cultural and Intellectual Property rights have been denied and identifying how this situation could have been approached respectfully; for example, a situation where an artist used symbols, techniques or styles that carry cultural knowledge without gaining permission from the knowledge holders * exploring how visual artists can respect Indigenous Cultural and Intellectual Property rights when using historical or other background materials that accurately communicate First Nations Australians’ perspectives, such as their resilience in response to the impacts of colonisation; for example, by using protocols or guidelines from education authorities or those that are endorsed by First Nations Australian organisations | |

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| **Strand: Developing practices and skills** | | **Years 7–8** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| experiment with visual conventions, visual arts processes and materials to develop skills  AC9AVA8D01 | * selecting and appropriately acknowledging the use of found images when making and responding to artworks; for example, when choosing source material for collage or deliberate appropriation, such as images that represent identity and personality in a self-portrait * investigating the choices that other artists have made when structuring their representation of ideas to assist in structuring their own ideas; for example, using sketches, studies, maquettes, annotated digital images or journal entries of other artists * developing an understanding of how and why artists choose to use encryption in their artworks; for example, in analog artworks using lemon juice, symbolism or ciphers, layering of content, symbols and visual elements, and/or in digital images through the use of hex encryption software for the purposes of copyrighting works, and including information in works * evaluating feedback from teachers and peers; for example, feedback offered in discussions and reviews of their artworks and planning in progress; then documenting their subsequent decisions and responses in written, oral or multimedia, physical or digital journals or diaries using visual arts terminology * developing an awareness of cultural and artistic conventions for representing subjects through a contextual study of artists and their artworks, taking care to observe protocols for using First Nations Australian cultural property in the arts * reflecting on learning and evaluating/resolving choices to represent their ideas as the ideas for the artwork progresses, using informal discussions, process annotations, reviews or written/oral/multimedia evaluations in physical or digital journals or visual diaries * exploring the ways that a range of artists use materials, visual conventions and visual art processes to communicate their concepts; for example, investigating how artists use choices of materials and visual arts processes when working on a similar concept and how this impacts the viewer response, or experimenting with these approaches to consider how they might approach the same concept * observing the different ways that artists respond to sensory stimuli, such as emotions, feelings or material properties, to generate ideas and directions for their own works; for example, being guided by the tactile qualities of a material as inspiration for practical exploration | |
| reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice  AC9AVA8D02 | * developing understanding of the ways that visual conventions can be used to communicate feelings and emotions in artworks; for example, exploring multiple small compositional sketches to identify and reflect on how they can change the emotions communicated in a simple still life by making changes in composition, colour and tone * using teacher and student set goals to reflect on and practise specific skills over time; for example, practising observational drawing skills by completing one drawing a week of increasingly complex compositions and using Viewpoints to develop questions reflecting on aims, strengths and areas for improvement in order to set future goals * exploring and reflecting on the way a particular artist/group of artists use materials, techniques and processes in their work to inform their own investigations; for example, manipulating, reflecting and trialling to explore potential for artworks, such as exploring different techniques in using and mixing paint, reflecting on and trialling the effects and outcomes of using different conventional and non-conventional brushes * considering sustainable practices when exploring properties of materials in order to understand and reflect on how they can be used to create artworks; for example, considering when it is appropriate to fire ceramics, taking into consideration the longevity of the finished product, or exploring the creation of dyes and paints made from natural materials, such as plants or fruits * reflecting on the work of others and their own explorations when developing an understanding of visual conventions and how they might be manipulated to communicate meaning in artworks; for example, learning about colour theory and applying this to develop compositions that explore harmonious or contrasting colour palettes * building on their understanding of composition to explore multiple ways to represent space and depth in an artwork; for example, experimenting with proportion and scale, positive and negative space in 3D work, or exploring the use of linear, aerial and atmospheric perspective, and reflecting on how they may apply this understanding to create the illusion of space | |
| **Strand: Creating and making** | | **Years 7–8** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| generate, document and develop ideas for artworks  AC9AVA8C01 | * engaging in visual brainstorming by selecting, organising and combining appropriate images, forms, visual art processes and materials to represent ideas about a particular subject; for example, annotating the process with short statements using correct terminology and using Viewpoints to develop questions to explore issues and concepts that arise from the combination of elements; for example, "What combinations are surprising, and where can this lead me?", "What would happen if I …?", "How can I push these ideas further?" * documenting their visual arts practice when developing ideas and processes, including studio practice, such as correct use of materials and tools, creative thinking and reflection as they experiment and develop skills in using materials and techniques, finding ways to communicate their thinking visually and develop their use of visual arts language * developing a series of compositional sketches as planning for a final artwork that communicates how the visual conventions and planned processes will communicate meaning; making decisions about the final artwork and justifying their choices * exploring and researching ideas about their interests in the world/subject matter or concepts from a particular perspective or a range of perspectives in order to plan and refine their approaches to representing their ideas * recording and documenting their research into a subject or theme using their own images or images from other sources, written annotations and comments, or evaluations * exploring ways that artists, designers, architects or craftspeople communicate ideas and meaning in their work, using written discussions, annotated images, debates or digital presentations | |
| select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning  AC9AVA8C02 | * creating a series of Augmented Reality digital assets that represent distinct textures; for example, placing assets within a space to communicate concepts that explore blocking some areas and revealing others * creating artworks and using their visual arts practice as a way of exploring their feelings and emotions, such as self-awareness, emotional awareness and personal wellbeing * working independently and/or in groups to create artworks that tell stories or create awareness about issues that are significant and important to them/the group * transforming an analog visual artwork into a series of digital versions using digital tools such as software, visual art processes and materials; evaluating and selecting the most successful transformation, and documenting the steps to create a procedural text using appropriate visual arts terminology * considering sustainable design practices when generating ideas for designs in response to a brief; for example, exploring sustainable fabrics and recycled materials when creating wearable art * applying their knowledge and understanding of visual arts processes, materials and techniques to create artworks; for example, demonstrating understanding of relief printing and the technical skills needed to create an edition of prints, or creating artworks using skills developed in exploring digital tools, such as photographic manipulation applications or digital drawing programs * representing ideas in their artworks through considered use of visual conventions, such as using modulated and directional lines in a composition to create a sense of movement, or breaking a rhythmic pattern to create discord | |

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| **Strand: Presenting and performing** | | **Years 7–8** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspectives and/or meaning to audiences  AC9AVA8P01 | * creating a webpage, walkthrough, presentation or other document to connect geographically distanced audiences with a visual arts showcase * working together to identify/select a space within the school for showing their works, considering who in the community might see their works, or why it could be valuable for others to see their work * visiting and evaluating exhibitions of work in galleries, museums or community sites and developing responses to exhibitions of work in written, oral or multimedia explanations or reviews, digital forms of presentations or in verbal/vocal discussions * making a themed series of artworks to be displayed in the class or via the school intranet; considering the relationships between each of the artworks and the space in which they are to be displayed using Viewpoints to develop questions such as, “How can I create a visual narrative through the groupings of these artworks?”, “Does the audience need space to view this artwork or do I want to draw them in close?”, “How does this artwork relate to the space that it will be displayed in?” * creating visual art labels for an exhibition/showcase; for example, researching a variety of art gallery labels and using findings to plan and write a label with the artist’s name, materials, year, and information about how the task was approached and what the artwork is about * describing the artistic vision of artists from different contexts, cultures, times and places, particularly referencing the meaning that their artworks convey * using hex editors to explore information included in encrypted artworks and create their own encrypted information in their own artworks to communicate ideas, perspectives and/or meaning to audience | |

Years 9–10

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| **Band level description** |
| In this band, learning in Visual Arts continues to build on each student’s prior learning and experiences as students develop their capability and confidence across the practices of Visual Arts. They continue to use visual conventions, visual arts processes and materials in purposeful and creative ways that are informed by their engagement with the work of living visual artists, visual arts practices and arts spaces in local, regional, national and global contexts such as countries or regions in Asia, including use of visual arts in multi-arts, trans-disciplinary or hybrid forms. This awareness of the diversity of visual arts practices, forms, styles and representations informs their own visual arts practice. They work collaboratively with peers and teachers.  In this band, the focus is on students:   * exploring and responding to   + artworks and visual arts practices from across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces or engagement with artists   + ways artworks created by First Nations Australians celebrate and challenge multiple perspectives of Australian identity * developing practices and skills   + building and extending creative practices and skills for visual arts practice, developing ideas and intentions, creating representations, and developing skills and techniques in specific visual arts processes   + building and extending critical practices by taking opportunities to reflect, evaluate or respond to their own work and the work of others; for example, considering how to apply knowledge of visual arts practices in their work * creating artworks to communicate ideas, perspectives and meaning in 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual arts practices and materials * presenting artworks and practices to audiences; for example, curating exhibits of their work, as individual artists or by working collaboratively. This can include designing and preparing a space or developing supporting material such as artist statements. |
| **Achievement standard** |
| By the end of Year 10, students analyse how and why visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience. They evaluate how and why artists from across cultures, times, places and/or other contexts use visual conventions, visual arts processes and materials in their visual arts practice and/or artworks to represent and/or challenge ideas, perspectives and/or meaning. They evaluate how visual arts are used to celebrate and challenge perspectives of Australian identity.  Students draw on inspiration from multiple sources to generate and develop ideas for artworks. They document and reflect on their own visual arts practice. They use knowledge of visual conventions, visual arts processes and materials to create artworks that represent and/or communicate ideas, perspectives and/or meaning. They curate and present exhibitions of their own and or/others’ artworks and visual arts practice to engage audiences. |

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| **Strand: Exploring and responding** | | **Years 9–10** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning  AC9AVA10E01 | * analysing a selection of artworks that represent a point of view on the same or similar theme, story, historical event, place, time, use of a technique or materials, noting the differences and similarities in the range of artworks and how an artist’s lived experience and cultural forces can have an impact on perspectives found in their work * investigating how linear timelines, in contrast to circular timelines, can shift meaning in art with reference to First Nations Australian ways of knowing, being and doing * researching, analysing and evaluating the ways that artists from different times and places represent subject matter, themes or concepts, such as portraiture, freedom and social change or identity, using a range of styles and conventions * creating extended written, oral or multimedia accounts, such as essays, pod/vodcast, debate or reviews, that discuss and explain how artists have represented their ideas in their artworks and artist practices * selecting different critical viewpoints to develop explanations about artists’ approaches and works at different times and in different contexts * exploring the development of a visual arts form over time, considering the impact of globalisation, cultural practices, and new discoveries in materials and technologies; for example, wood block printing or photography | |
| investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice  AC9AVA10E02 | * researching a diverse range of artworks or designs such as artworks in galleries, protest posters or street art in order to analyse how and why First Nations Australian artists have used visual communication as a tool to express activism for change * analysing the ways that First Nations Australian artists use their practices to challenge and inform community debate and present multiple ways of understanding an issue; for example, understandings about “first contacts” between the First Nations Peoples of Australia and people from Britain or Europe * comparing, analysing and evaluating ways that contemporary First Nations Australian artists and designers are exploring and challenging concepts and histories of Australia and Australian identity * exploring the ways that First Nations Australian visual artists use their practices to communicate ideas, messages and lived experiences to the broader community * understanding ways that the arts provide opportunities for First Nations Australian artists and designers to continue and develop their culture * investigating how First Nations Australian visual artists are caring for Country/Place, culture and people through the visual arts; for example, by working with representatives of the First Nations Australian community to explore how local groups are caring for the local environment and highlighting these issues through visual arts projects, such as campaigns that focus on environmental issues | |

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| **Strand: Developing practices and skills** | | **Years 9–10** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| experiment with visual conventions, visual arts processes and materials to refine skills and develop personal expression  AC9AVA10D01 | * experimenting with the material properties of a medium or form and investigating/exploring, in depth, the technical processes associated with that form in order to develop a comprehensive understanding of the ways that they can use it to represent their ideas in their own visual arts practice * interrogating multiple ways of approaching an activity; for example, using a diverse range of media to express different interpretations of the one topic, such as producing several sketches of the one object using different media with each one exploring a different emotion * investigating a diverse selection of artists through their sketchbooks to uncover their practices, and find connections between their processes and the development of their personal expression * developing an “inspiration” journal of collections from everyday life, such as photographs, found objects, experiments with media, thoughts and ideas, and using questions based on Viewpoints to interrogate their “inspiration” journal and begin identifying their own personal style; for example, "What am I drawn to, and why is this important to me?" * documenting and evaluating their investigations of visual art processes, visual conventions and materials in a diary, portfolio or digital journal; for example, annotating the processes used and using Viewpoints to develop questions to deepen their understanding of the concepts explored or processes used, such as "Have I pushed and explored this idea, medium or technique as far as I can?", "What is the problem, and how can I find multiple possible solutions?", "What happens when I …?”, “What did I learn from this …?”, “How can it inform my future art-making?" * drawing lines, shapes and arrows drawn over photocopies of artworks and using a code to demonstrate their understanding of the way the artist has composed the artwork to communicate meaning; for example, using lines to trace over an artwork to show composition techniques, such as rule of thirds, creating movement using diagonal and or curved lines, repetition and pattern, or the use of visual hierarchy to indicate how the viewer’s eye follows the layout of a designed product | |
| reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice  AC9AVA10D02 | * investigating and reflecting on the role and influence of their own culture, family or personal experiences when developing ideas for artworks * investigating a diverse range of visual artists; for example, artists who live and work in a different place, such as a country in the Asia region, and reflecting on accounts of them discussing influences on their work and practices, in order to develop an understanding of the many factors that can shape their own visual arts practice * analysing and reflecting on the ways that artists have structured their artworks to represent ideas; for example, using Viewpoints to generate questions to facilitate their understanding of the artists’ intentions * reflecting on, evaluating and resolving their choices for representing their ideas as their work progresses; for example, through informal discussions or reviews, or in written/oral/multimedia evaluations, such as journals * exploring current issues that are of importance to them, such as global or local issues, as a starting point for generating and reflecting on ideas for artworks that explore themes/concepts such as sustainable futures, wellbeing and emotional health, or human rights issues * investigating the ways that artists use their visual arts practice to explore, examine, resolve or represent personal experiences and expressions as a starting point to understand how they can use their own visual arts practice to explore and respectfully/safely represent personal issues, such as self-awareness, emotional awareness and personal wellbeing | |

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| **Strand: Creating and making** | | **Years 9–10** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| evaluate critical feedback when planning, developing and refining their visual arts practice  AC9AVA10C01 | * uncovering meaning, interpretations or reactions from audiences by seeking impressions without confirming or leading the audience towards intended responses * tracking success using self-assessment and reflection guided by questions based on Viewpoints in order to solve creative challenges, and considering how the artwork could be improved, and then editing, altering, updating, improving, adding or taking away from the work and re-evaluating * experimenting with and evaluating ways of structuring ideas in sketches, studies, maquettes, annotated digital images or journal entries * evaluating and responding to feedback on works in process from teachers and peers, in discussions or reviews, and documenting their decisions and responses in written, oral or multimedia, physical or digital journals/diaries * collaborating with other students, groups or agencies, such as community groups, to generate ideas for artworks on design or artistic projects for curated exhibitions or events | |
| select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning  AC9AVA10C02 | * creating artworks that realise the intentions and communicate ideas developed through their experimentation and planning * researching approaches to representing their ideas and interests in the world/subjects or concepts from a particular viewpoint or a range of viewpoints in order to plan and refine their approach * recording and documenting their research into their subject using their own images or images from other sources, written annotations, and comments and evaluations * initiating their own ways of resolving ideas and concepts visually, using creative problem-solving throughout the process of creating their final artworks * creating their own artworks in response to a specific subject, theme or idea, using material, techniques and conventions in intentional, interpretative and personal ways * applying their knowledge and understanding of visual arts processes and materials to create artworks; for example, demonstrating understanding of sculptural techniques, space and form to create a site-specific 3D work, or a range of painting techniques to create the illusion of texture and form in a landscape painting | |

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| **Strand: Presenting and performing** | | **Years 9–10** |
| **Content descriptions** *Students learn to:* | **Content elaborations**  *This may involve students:* | |
| evaluate art exhibits to inform the curation and exhibition of their own and/or others’ artworks and/or visual arts practice  AC9AVA10P01 | * investigating ways in which artworks are displayed and how artists and curators work together to create a visual narrative that communicates broader ideas about an artist’s/group of artists’ intentions; for example, by creating a virtual or scale model of an exhibition of an artist they have researched in order to communicate their understanding of the artist’s intentions * selecting and presenting their own artworks for exhibitions in class, in the school or in the wider community * planning and curating exhibitions of their own work, community installations, projects or imagined exhibitions of artworks by other artists, considering, as appropriate, Indigenous Cultural and Intellectual Property rights * developing material to accompany exhibitions, such as didactic panels, artists’ or curatorial statements, branding, advertising or press statements * visiting and evaluating exhibitions of work in physical or virtual galleries, museums or in community sites in order to identify options for presenting their own exhibitions * developing responses to exhibitions of work; for example, in written/oral/multimedia explanations or reviews, digital forms of presentations or in verbal/vocal discussions * constructing explanations of how artists, designers, architects or craftspeople communicate ideas and meaning in artworks, written discussions, annotated images, debates or digital presentations; evaluating options/preferences and using similar approaches when creating their own work, and creating an artist statement or curatorial statement | |