Design and media studies

Core 2 – design and media production project

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Content provided in this learning sequence is not intended to form a complete program of study for this topic. Content may be adapted, modified and supplemented to meet the individual requirements of students undertaking the Design and media studies course.

References to technical language, access to equipment and technology, and teacher experience in a range of design and media practices may result in the need for additional adjustments to suggested activities. Teachers will need to consider the ability and background of students in their class and plan lessons that support their learning needs.

Appropriate adjustments may include use of explicit instructions and defining key terms or concepts, simplified or modified practical activities, use of pictures and diagrams clearly labelled to support students to access the tasks, and speech-to-text or augmentative communication devices.

# Introduction

The Design and media studies course supports the opportunity for students to explore a range of areas within the scope of design and media. This resource provides some lesson sequences and suggested teaching strategies that could be used to structure the project and content and engage learners in an authentic cycle of production in design and media. There is no requirement to use all (or any) of the following activities, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher judgement.

Teachers can select content in Core 2 to focus on a particular medium as appropriate to student projects, such as filmmaking, graphic design or illustration. Teachers should embed examples and activities to develop and support student understanding of content, and provide feedback to students as they develop, produce and resolve their projects.

Teachers should refer to [Appendix 1](#_Appendix_1:_Suggested) for elaboration of concepts and suggested activities about acknowledging the significance of Country, cultural protocols, and Aboriginal Peoples’ perspectives and contributions in design and media.

Links to third-party resources are a suggestion only, and all third-party material, including videos, should be reviewed by the teacher prior to classroom activities. It is recommended that teachers refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), and the [Audiovisual material in schools – procedures for use [DOC 55 KB]](https://education.nsw.gov.au/content/dam/main-education/policy-library/public/implementation-documents/audio_proc.doc) when reviewing and selecting third-party material.

# Focus

This core learning sequence guides students to understand and enact the role of design and media creators through an investigation of practice and application of the design process to produce a resolved work or project.

Responding to a provocation, brief or stimulus, students will:

* establish the scope and parameters of their project
* create a proposal to meet the intentions of the brief
* follow a production timeline to further explore and develop their ideas and skills
* produce and resolve a design and media project
* present their work to an audience.

## Outcomes

A student:

* **DM5-1** refers to relevant ideas, histories, and theories to analyse and produce design and media works
* **DM5-2** applies appropriate visual communication strategies to represent meaningful ideas about the world
* **DM5-3** applies design and media conventions, practices, techniques, and processes that reflect creative industry standards
* **DM5-4** works independently and collaboratively to produce design and media works that respond to provocations, stimulus, or creative briefs
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects
* **DM5-8** explains a range of safe working practices and diverse cultural protocols associated with design and media
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies" \l ":~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills and interests, and a diversity of personal, local and/or cultural stories and perspectives. Opportunities for further research or enhancement of some activities are also indicated in the learning sequence, where appropriate. There is a focus on the students’ creative agency, but there is also flexibility in the design so that teachers can adapt and modify the activities to better support the learning needs, skills and interests of all students in their class.

Some strategies may include:

* summaries and/or glossaries of activities provided prior to classroom activities
* provision of further resources including images and videos to facilitate deeper understanding and revision of essential concepts
* teacher-led planning of collaborative tasks
* teacher-led modelling of learning activities, including practical activities and process log entries
* explicit teaching of technical terms accompanied by visual cues such as writing on the board
* displaying class mind maps and other class-generated reference material in the learning space
* use of strategies like sentence starters and cue cards to assist students in developing a range of prepared responses
* teacher sourcing and provision of stimulus material to supplement or enhance students’ own research
* adapting activities to allow for individual, pair or small group work in practical and analytical tasks
* adaptation of writing activities, including documentation of ideas, to allow for audio or video responses, or visual presentations
* further adaptation of learning activities to respond to the specific needs of students.

Teachers can refer to the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies), the [Inclusive Practice Hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school/teaching-strategies/differentiation), and [Differentiation for EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/english-as-an-additional-language-or-dialect/teaching-and-learning) for further examples of differentiation adjustments.

# Teacher advice

## Sequencing Core 2 and options

This learning sequence, Core 2 – design and media production project, provides a suggested framework for the development of a significant student project that demonstrates their learning in the Design and media studies course. This framework can be used to structure the content and processes from the options in the course, meaning Core 2 and an option can be delivered simultaneously where appropriate to the class context. Core 2 may also serve as an extension of previously completed options with the aim to further develop and resolve student projects, presenting refined design and media works to an audience as part of the project completion.

## Process log

Students maintain a process log throughout the Design and media studies course. They use the process log to reflect on their development of skills, knowledge and abilities in design and media. Evidence recorded in the process log should include responses to explicit teaching activities (such as written responses, markup activities, class notes and presentations), as well as documenting preliminary and experimental works, works in progress, and complete works for self, peer and teacher evaluation.

Teachers may use the process log to conduct formative assessment, with progressive review and feedback rounds used to refine and develop student practice.

## Portfolio

Students assemble a portfolio throughout the Design and media studies course as a showcase of their best practice in the media forms they have explored. It may provide evidence of the student’s development, refinement and resolution of design and media works, and may highlight the student’s individual contributions to collaborative projects. Students should identify examples of at least one outstanding work per topic for inclusion in the portfolio and this ‘portfolio piece’ may be used for summative assessment of student projects. Post-school and industry opportunities and pathways may also be strengthened and targeted through a portfolio focus on specific industry or tertiary entry requirements.

# Learning sequence 1 – proposal component

This learning sequence offers teachers a framework with a range of sample teaching and learning activities as a possible approach to the proposal component of Core 2 in Design and media studies.

Students:

* consider a provocation or brief
* establish the parameters (possibilities and limitations), purpose and context of their project
* develop a pitch or proposal for a project that responds to the brief
* create a production timeline to conceptualise and develop a plan for a work in a selected medium.

## Proposal – consider a provocation

**Teacher note:** consider the class context and planned structure of delivery when approaching the development phase of the design process. Student projects in Core 2 should respond to a provocation – a stimulus used to initiate creative activity in which students apply their understanding of practice in one or more design and media forms to create a resolved product that satisfies the conditions of the provocation. In Core 2, provocations may be determined by the teacher or in consultation with students. The provocation should offer students an opportunity to explore their practice, then produce resolved design and media works.

Provocations could include:

* a creative brief
* a theme or concept brainstorm
* a medium
* guidelines for an event
* a literary source
* an evaluation of previous projects with the intention to revise, extend, rework or refine the design and media works
* a combination of the above.

Teachers should set practical limits on the scope of projects, such as a size or length limit, to support students to set achievable goals.

The following table includes some suggestions for provocations.

Table 1 – provocation examples

|  |  |
| --- | --- |
| Provocation | Examples |
| Creative brief | * a project, for example * a film * production design * sound design * graphic design * illustration * animation * 3D object or environment * interactive media * game design * information about a topic that needs to be communicated to a specific target audience, for example * a magazine for people aged 13–18 about issues related to their world * infographic on the impacts of social media on social skills * website promoting a product or place such as skateboards, new personal sound devices, or teenager retreat * identify a problem that needs to be resolved, for example * an environmental issue * a functional issue with a space, place or object * a world problem like poverty, hunger, safety or shelter * layout of the school * architectural and spatial design, for example * floor plans * facades * interior design * landscape design * urban design * other interior or exterior environments * designing a social space for youth * designing an accessible cafeteria * outline a local community need, for example * a recreational space * the aesthetic of a public area * emergency accommodation * community garden. |
| Medium or form | * film * animation – 2D, 3D or stop-motion * zine, magazine, comic or graphic novel * a board, card or tabletop game * video game or virtual reality * interactive or immersive installation * a promotional package, which may include * websites * posters * infographics * postcards * radio advertisements * television advertisements. |
| Theme or concept | * sustainability * social justice issues such as gender equality, race, or issues around social status * place * relationships * narratives * entertainment and leisure * new worlds or reality * fantasy * First World problems * taking care of Country. |
| Guidelines for an event | * exhibition or showcase, for example * a design and media exhibition * a performing arts event * product exhibition * travel expo * virtual exhibition such as a digital platform with multimodal components including images, video, digital models or sound * live presentations with multimodal components * festival guidelines, including guidelines adapted from real festivals. Categories may include * film festival * music festival * gaming festival * storytelling festival * product or inventions festival. |
| Literary source  Consider different genres and types of text. | * book * journal * film * television show or advertisement * podcast * poem * play * script or screenplay * letter * visual text. |
| Previous project | * evaluation of * strengths and weaknesses * usability * sustainability * adapt to a new target audience, place or time * interconnectedness between projects or other places, people, objects or designs * accessibility * produce in different media * extend, rework or refine, for example * extending a character design to create the character’s world or developing an animation with the character * reworking a design to suit the future when quality internet access is everywhere, or there is an apocalypse and it no longer exists at all * modify to suit a completely different target audience such as a different age group or group with diverse physical or neurological abilities * modify to suit a different place. |

### Unpacking a provocation

Explore the provocation that has been provided. The following list provides a range of strategies that can be used to explore the conditions set by a provocation and begin to plan for the initial stages of the project:

* develop questions to ask
* answer questions provided
* explore the possibilities and limitations of a medium
* identify the target audience or users
* develop a survey to collect data
* conduct research to collect information or data
* review concepts through visual documentation, description or mapping
* consider genres, structures or conventions
* brainstorm connections
* consider social norms, expectations, possibilities or limitations
* conduct community consultation, including with Aboriginal Elders, Aboriginal peoples or organisations
* consider the gaps or problems identified at this early stage of planning
* identify current barriers or problems that need solutions
* create a list of needs.

## Proposal – establish the parameters, purpose and context

In this phase of the proposal, use the general idea about the intention or end goal of the projects to determine the purpose, context, parameters and medium in preparation for the project start.

The following tables offer suggestions for purpose, context, parameters and medium.

### Purpose

Table 2 – considering purpose

|  |  |
| --- | --- |
| Considerations | Tips |
| * What is the creative intent for the project? * How will the project meet the creative brief? * Who is the intended audience? * What are the needs of the intended audience and how will this project meet them? * Why is this project important or significant? * What are the benefits of this project? * Does this project have potential negative impacts on the audience, the world, or environment? How will you minimise this? | Cross check your plan with the provocation or creative brief to ensure you have covered all the essential points in your design or plan. |

### Context

Table 3 – considering context

|  |  |
| --- | --- |
| Considerations | Tips |
| * When and where is this project intended for? * What are the commonly held values and beliefs of this time and place? * What protocols need to be addressed? * How does this project align to or disrupt these values and beliefs? * Will this design be able to adapt to another context if necessary? | Review your plan to ensure that the project is suitable for its context. |

### Parameters

Table 4 – considering parameters

|  |  |
| --- | --- |
| Considerations | Tips |
| * What do you need to know to be successful in this project? * What do you need to be able to do to successfully complete this project? * What are your strengths and weaknesses in the designed solution? * Do you know how to use the medium to create it? * Do you have access to the resources you will need? * Where are the gaps in your plan and how will you fill them? * How much time do you have and how long will each part of the project take to complete? | * Create a realistic timeline allowing room to rectify any errors or make changes that may need to occur. When developing your timeline consider including * a weekly or fortnightly plan detailing how you will use your time to ensure consistent progress * a list of resources you will need in each activity * time for experimentation and skill development, reflection, feedback and refinement * regular timeline check-ins, making adjustments as necessary to ensure you can deliver your project by the due date. |

### Medium

Table 5 – evaluating a medium

|  |  |
| --- | --- |
| Considerations | Tips |
| * What is the best medium to use to meet the intentions of the project? Explain why. * What are the limitations and possibilities of the medium? * What skills will you need to develop to use the medium to its fullest potential? How will you develop these skills? * What is the scale of the project? Questions may include * How long will your film go for? * How many webpages will you build? * What size will the work be? * How many pages will your comic, magazine, zine or graphic novel be? * How will the audience experience the final products? Presentation methods may include * virtual * printed, hard copy * soft copy (digital file) * augmented reality * view on screen, phone, computer or projector * immersive installation * interact or play. | If you are new to a medium, familiarise yourself before creating a detailed plan to ensure you and the medium have the qualities and capabilities you need to deliver a successful project. You can familiarise yourself with the medium by:   * experimenting with the medium to find its possibilities and limits * researching the medium to learn more about it * reviewing examples of existing works in that medium * following tutorials online or from someone who is skilled with the medium to further develop your understanding and skills. |

## Proposal – develop a proposal or pitch

**Teacher note:** it is common practice for design and media creators to develop a formal proposal to share with clients towards the end of the development phase or to submit as a pitch for a festival or exhibition.

Students will create an informative and engaging proposal or pitch. Students should be mindful of who they are presenting to and make choices that best suit the audience. For example, if the provocation for Core 2 has been framed as a client brief, students should take the client’s context into consideration when developing their proposal.

Develop a pitch or proposal that outlines the essential information relating to the project. The pitch or proposal should include:

* an overview of the project’s intentions and purpose
* an explanation as to how the conditions of the provocation/brief have been met
* an explanation of who the target audience is and how their needs will be addressed
* an overview of what media will be used to produce the project
* how the final products will be presented to the audience
* potential issues and solutions (limitations with skills, resources, sustainability, adaptability)
* potential additional benefits, possibilities and advantage of the work
* a detailed timeline for the length of the project.

The proposal or pitch can be presented in a variety of formats, such as:

* a presentation
* a speech
* a report
* a webpage
* a poster
* a pamphlet or booklet
* a digital document
* a video.

**Teacher note:** the proposal or pitch provides an opportunity for formative assessment, which may feature teacher feedback, peer feedback or self-reflection. Sample marking guidelines for the proposal are provided as part of [Assessment – Core 2 project framework.](#_Assessment_–_Core_1) Other students from the class can also benefit from reviewing their peers’ proposals against the criteria or the creative brief to deepen their understanding of the process and provide constructive feedback. Peers may also be encouraged to contribute additional ideas and ask questions, or assume the role of the client to advocate for the guidelines of the creative brief where appropriate. Students should record any feedback in their process log and reflect on their progress so far, adjusting the project as necessary.

For further advice on formative assessment, refer to [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice).

# Learning sequence 2 – production component

Learning sequence 2 offers teachers a framework with a range of sample teaching and learning activities as a possible approach to the production component of Core 2 in Design and media studies.

Students:

* follow a production timeline to conceptualise, develop and produce a work in a selected medium
* use the process log to account for intentions, choices and actions throughout the development, pre-production, production and post-production phases
* refine, synthesise and resolve assets, content and short projects that have been initiated in optional topics into the final Core 2 project
* demonstrate understanding of practice and application of conventions appropriate to the selected medium to produce a resolved product.

## The production timeline

The production of a project can include 4 phases: development, pre-production, production and post-production. The length and structure of each phase is dependent on the medium students are working in and the guidelines they are following to produce a resolved design and media work. It is recommended that teachers consider their students’ skills, knowledge, context and accessible resources to determine the way this portion of the project is approached.

## Development phase

**Teacher note:** the development phase is where the ideas for the project are first considered, explored, and refined conceptually. During this phase, students are looking for the ways to meet the demands of the creative brief or extend from the provocation. They make choices about intent, purpose, target audience, end goals and a timeline for production. This process can occur in the preparation of a pitch and may extend beyond their pitch depending on the medium and structure the teacher or student decides to use.

Teachers could refer to [Proposal – establish the parameters, purpose and context](#_Proposal_–_establish) for more ideas to engage in this phase.

Begin the development phase with a [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) or [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) of all possible ideas.

Through a process of elimination, discard ideas that:

* do not meet the creative brief
* cannot be achieved in the time frame
* are well beyond current skills or the ability to learn and apply new skills within the time frame.

Conduct preliminary research to understand the requirements of the provocation, which could include the needs of the client, potential media, or ways other designers have communicated similar ideas or resolved similar issues.

## Pre-production phase

**Teacher note:** the pre-production phase is focused on planning and preparation to ensure a successful production phase. All processes undertaken throughout this phase should be documented by students in their process log.

Undertake deeper research and analysis of related case studies to inform the production project.

Describe the design and media conventions, practices, techniques and processes that were identified in the research and analysis and consider how these could be applied to the production project.

Consider the relationships between designers, products, audiences, and the world. Respond to the following question, ‘How are these relationships evident in researched works, and in the proposed project?’

Collect and analyse data about the intended audience to inform the development of the project.

Participate in demonstrations, and tutorials, and experiment with how to use the selected medium for the best outcome.

Develop protocols to ensure that universal accessibility, cultural safety, WHS (work health and safety) requirements, and legal and ethical standards are met for the work.

Determine the best strategies to communicate ideas and intentions to the audience through techniques and conventions relevant to the medium, informed by research and experimentation.

Develop a project timeline to deliver a finished project on time. The timeline should include additional information for example:

* organisational lists of resources
* call sheets
* production schedule
* filming days.

**Teacher note:** Table 6 outlines a range of classroom activities that could be used to support the pre-production phase.

Table 6 – sample pre-production activities

|  |  |
| --- | --- |
| Pre-production activity | Examples |
| Undertake deeper research and analysis of related case studies. | * Related case studies could include: * designer and industry standard practices * works exploring a similar concept * works made with the same or similar media. |
| Develop and understand design and media conventions, practices, techniques and processes from the research and apply them. | * Present a case study on architecture and contemporary building designs. The case study could include images of the architect’s plans and finished works, videos of the production process, interviews, journal articles, and any issues or controversies that may have occurred. * Categorise the new information into designer, product, audience, and the world. Work collaboratively to explore the relationships between these categories. * Analyse the use of conventions and visual communication techniques before engaging in further research and analysis of an architect whose work inspires the proposed project. |
| Explore the relationships between designers, products, audiences, and the world. | * Use prompting questions under each of these categories to support further research of designers and synthesise this research into a response, document, presentation, website or the multi-modal process log. See [Appendix 2](#_Appendix_2_–) for a scaffold that could be used or adapted for this activity. * Develop a review of a design and media work that reflects on the audience’s experience of the work and analyse the extent to which the work achieved its purpose or intention. * Review a design and media work in the selected medium of production and make recommendations to improve its design to meet set criteria, such as accessibility, sustainability or adaptivity. |
| Collect and analyse relevant data about audiences to inform design decisions. | * Create a survey for potential audiences to complete. Analyse the results of the survey to find trends, outliers, common issues, concerns, needs or expectations. Use this information about the target audience to improve the design. For example, if creating a graphic novel that should appeal to teenagers, create a survey about topics your peers are interested in or can relate to. * Look at statistical data to help in the design of the prototype. For example, if designing an interactive installation, predict the range of audience heights to ensure that entry or exit points in the installation can accommodate them. * If designing a board game for children aged 3–8, collect information on the typical fine and gross motor skills, and the cognitive abilities of this age group. Use this information to design a game they can understand, access and enjoy. |
| Participate in demonstrations and tutorials, and experiment with how to use the selected medium for the best outcome. | * Explore a range of camera movements, angles and shot types to see the impact those choices have on the footage they capture. * Manipulate colour, size, scale and other design and compositional elements when developing a layout for a graphic design or illustration work. * Prior to creating a prototype of a designed object, use paper and cardboard to work out the net shapes. Experiment with ways to fasten components of the object together, without the use of glue, so they remain moveable. * Follow a step-by-step tutorial on creating basic forms in SketchUp before engaging in some independent experimentation to apply, adapt and extend skills in the software. |
| Refine ideas and processes that will make or keep the design project universally accessible, adaptive, sustainable and interconnected to place, community, the design world or audiences. | * Consider questions such as: * Can I include visual symbols on signage and instructions to help people with English as an additional language to navigate the design and media work? * Can people with limited mobility engage with this work? * What adjustments can be made to make this work more inclusive? * Is the font type and colour easy to read? * What environmental impacts does the design and its creation have? Does land need to be cleared? Can you work around large trees? Can you use recycled materials instead? What products or processes could be more sustainable and reduce impact and waste? Can waste from the production process be recycled? * In an environmental design, can stairs be replaced or co-exist with ramps or elevators? * How will the design support relationships between people? * How will the design take care of Country? * How can the design pay tribute to and acknowledge the histories of the traditional custodians of the land on which is it created? * Can the design be adapted to work with other products? * Will the design work in other contexts? What adaptations could be made so it has a more universal appeal? |
| Consider creative protocols, including WHS (work health and safety), legal and ethical protocols, and cultural safety. | * Note all work, health and safety processes, and protocols in the process log. Any preparation lists of materials needed during production should also include safety equipment such as protective eye wear, cutting mats and gloves, and a clear identification of hazards through the production of a risk assessment. * Ensure working areas are set up to be safe, including ergonomic set-ups at the computer, desk or machinery. * Consider the cultural protocols that are observed and inclusive in the local and broader community. Access and understanding of the protocols may require further research and conversations or consultation with school and community members. |
| Determine the best strategies to communicate ideas and intentions to the audience through a manipulation of techniques and conventions relevant to the medium. | * If producing a horror film, use conventions from the genre such as low or dim lighting, sullen and suspenseful music, and hand-held camera techniques to reinforce the theme and creative intention of the film. * If creating zines to be photocopied for distribution, choose contrasting patterns and designs that translate well in the photocopying process, so details are not lost. * If creating a promotional package, consider colours that represent the values of the brand and a font that is accessible and easy to read. * If developing board games, consider the composition of the board and other game components and ensure that instructions can be followed by the players. |
| Develop, monitor and adjust a project timeline to deliver a finished project on time. The timeline may also include several organisational lists of resources, call sheets, production, or filming days. | * Support project management and organisation by: * using a scaffold or template that outlines the key information for a project timeline * allocating regular time to review the timeline and adjust plans * allowing time to update the process log * setting checkpoint dates to have components of the design completed. |

## Production phase

**Teacher note:** this is typically the longest part of the production process. During this phase, students will enact their plans and produce their design and media work by following the timeline they have created. All processes undertaken throughout this phase should be documented by students in their process log. Refer to the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) for advice and rubrics to support self-reflection and peer assessment activities.

Review the project timeline and ensure that no further planning is required to commence production. Continue to monitor and review the timeline as the project develops and adjust where necessary.

Refer to the project timeline to complete productions steps. Ensure that project work is kept well-organised, with all files and assets saved appropriately, and ongoing documentation of process and progress completed in the process log.

Regularly engage in self-reflection, and in teacher and peer feedback, to apply problem-solving and ongoing refinements to the project.

**Teacher note:** Table 7 outlines a range of support mechanisms for the production phase.

Table 7 – supporting students in the production phase

|  |  |
| --- | --- |
| Support with | Examples |
| Timeline management | * Ask students to have the timeline in front of them during all ‘production’ lessons when they are working on their project. * Set time aside at the conclusion of each lesson to assess their progress against the timeline, mark off the items that have been completed, and note what they will begin with next lesson. * Provide frequent reminders that the timeline is a ‘living document’ that is changeable, flexible to stay realistic, and relevant. |
| Production support | * Ensure students have a system, process or place to organise their materials, including saving and storing assets, and that their draft work is accessible every lesson and from alternative locations when necessary. For example, saving files in the cloud that can also be worked on from home or the library. * Encourage students to develop systems and processes that help them to be productive. This may include modelling different set-ups and processes to help students find a working order that suits their needs. * Establish a routine for regular process log entries. Consider offering students guiding questions to make their entries meaningful and useful. |
| Problem solving | * Support students to reflect on what is not working – it is much easier to find solutions to identified problems. * Guide students to find help and problem solve the issue, for example * online tutorials about the process or medium * research to better understand options available to the student * discuss with a teacher or another student who has knowledge and experience in the same area as the problem * encourage more experimentation to resolve the issue * students can refer back to their process log entries for ideas, solutions or alternatives they have noted. |
| Refining work | * As the project moves through the phases of production, there should be an ongoing cycle of review, feedback and adjustment to ensure the work is as polished as possible by the submission date. This may include * self-reflections with prompting questions and time to apply solutions * peer reflections with focus areas to consider and report back on, such as considering how the design is achieving its intentions or how the scale impacts the audience experience * small group reviews of work in progress against the creative brief * teacher, peer or self-marked checkpoints and application of feedback. |

## Post-production phase

**Teacher note:** in the post-production phase, works are resolved and prepared for presentation to audiences. Post-production processes and conventions vary according to medium. In some cases, such as video editing, post-production tasks may require a review of planning and decisions made in the pre-production phase. All processes undertaken throughout this phase should be documented by students in their process log. Refer to the [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) for advice and rubrics to support self-reflection and peer assessment activities.

Review the completed components and create a post-production plan. Consider what steps need to be taken to resolve the project ready for presentation.

Monitor and adjust the project timeline to account for steps to be completed in the post-production phase.

Undertake one or more review rounds, and consider how to apply teacher and peer feedback, and self-reflection, to make any final adjustments and refinements to the project.

Depending on the requirements of the medium, take appropriate steps to finalise the project for presentation to audiences such as exporting, printing, publishing, mounting or installing project components.

**Teacher note:** Table 8 can be used to offer guidance on medium-specific processes involved in post-production.

Table 8 – post-prodution processes

|  |  |
| --- | --- |
| Medium | Post-production process |
| Film, video and animation | * Edit footage into a sequence with appropriate transitions. * Edit and refine sound components. * Add a title to the sequence. * Export, save and test playback as a playable file. |
| Printed 2D products | * Scan hard copies to create a digital copy where applicable. * Organise material into the desired sequence. * Add a bleed to the document files. * Export and save files as PDFs or another appropriate format. * Make a test print where appropriate. * Print the documents. * Mount where appropriate, such as board game components. |
| Digital and interactive works | * Export and save the file in a playable format. * Test the file on multiple devices. * Test user inputs and any other custom parameters. |
| Printed and constructed objects | * Tidy edges, sanding, painting or sealing objects. * Add further detail for aesthetic impact. * Mount the object. |

# Learning sequence 3 – presentation component

Learning sequence 3 offers teachers a framework with a range of sample teaching and learning activities as a possible approach to the presentation component of Core 2 in Design and media studies.

Students:

* release or exhibit the completed project for an audience with ancillary materials in a form appropriate to the medium and the school context
* develop an [Acknowledgement of Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) to preface or accompany the presentation
* develop ancillary materials to support the release or exhibition of the work
* use the process log to evaluate the project, reflecting on successes and challenges
* finalise the portfolio to include and highlight outstanding aspects of the Core 2 project.

## Presentation

The presentation phase provides an opportunity to complete the design production cycle. During this phase, the work and processes are resolved in ways that are modelled on creative industry practices. Prior to the formal presentation of works, complete:

* an evaluation of the work
* the development of ancillary materials to support the presentation of the work
* a selection of evidence from this project to include in the portfolio.

## Developing an Acknowledgement of Country

**Teacher note:** developing an Acknowledgement of Country that is based on a connection to the land you are on is a way to promote a greater understanding of and respect for Aboriginal peoples and cultures. Sharing an Acknowledgement of Country at the beginning of student presentations is one of the ways you can teach students to observe, participate in, and promote fundamental protocols of Aboriginal cultural practice. The NSW Department of Education offers more information related to [Acknowledgement of Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) that is a helpful guide to teachers in facilitating this component of the project presentation.

Teachers can use the information below as a source of ideas to authentically build student knowledge and skills in relation to Aboriginal peoples’ perspectives, contributions and cultural protocols.

Refer to [Appendix 1](#_Appendix_1:_Suggested) for further elaboration of concepts and suggested activities about acknowledging the significance of Country, cultural protocols, and Aboriginal peoples’ perspectives and contributions in design and media.

### Sample Acknowledgement of Country activity

Access the samples of Acknowledgements of Country and respond to the reflective questions:

* [An Acknowledgement of Country in Auslan (0:23)](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country#An4:~:text=(PDF%20487.76KB)-,An%20Acknowledgment%20in%20Auslan,-This%20video%20demonstrates)
* Spinifex Gum’s [Acknowledgement of Country (Live at Sydney Opera House, 25/01/2019) (01:16)](https://www.youtube.com/watch?v=dv1RFkVDAsE)
* Reconciliation Australia – [Acknowledgement of Country and Welcome to Country (embedded video, 01:18)](https://www.reconciliation.org.au/acknowledgement-of-country-and-welcome-to-country/)
* Acknowledgements of Country on art gallery website homepages, such as [Art Gallery of NSW,](https://www.artgallery.nsw.gov.au/) [MCA Australia](https://www.mca.com.au/) and [National Gallery of Australia](https://nga.gov.au/)

**Reflective questions**: what are the essential elements of an Acknowledgement of Country? What are the key messages that are woven into an Acknowledgement of Country?

Develop an Acknowledgement of Country to accompany the design and media work that has been developed.

## Ancillary materials

**Teacher note:** design and media works are typically presented with ancillary materials to support their consumption during the release. Ancillary materials can take a variety of forms and students may choose to include a combination of materials that best suit the needs of their audience.

Consider what ancillary materials to produce that will support and enhance the audience’s experience of the project. This may include additional design work to produce promotional or informational material.

The following table can be used to consider what ancillary materials best support the delivery of the project.

Table 9 – ancillary materials glossary

|  |  |
| --- | --- |
| Ancillary material | Description |
| Blurb or description | A short explanation of the work and its intended purpose or impact on audiences. It may also include the benefits or features of the product. |
| Video trailer or teaser | A video with sound that combines a series of excerpts from the work, such as a film or video game, to give the audience an insight or brief overview about the work. A trailer usually outlines some initial plot points or the set-up of the work. A teaser is usually shorter and may feature limited excerpts to reveal aesthetic or genre codes without revealing any plot elements.  Ideally, the trailer or teaser makes the audience want to engage with the product.  [FlexClip](https://www.flexclip.com/create/trailer-video.html) is a tool which may assist students to create a trailer. |
| Poster, cover, and promotional graphic designs | A visual design made for print or screen with an aesthetic that aligns to the work’s intended impact and promotes it to the target audience. [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/653) offers a range of tools and templates to support poster and cover designs. |
| QR code | A scannable code that will take audiences to an online platform to view the digital project such as a website, film, image gallery, digital document or interactive work. [QRCode Monkey](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/637) is available via the NSW Department of Education’s [Digital learning selector](https://app.education.nsw.gov.au/digital-learning-selector/). |

## Portfolio

**Teacher note:** design and media professionals maintain a portfolio with samples of their best work to showcase to potential clients. Portfolios may also be used as part of a job recruitment process or for entry into a specialised course of tertiary study.

See [Design and media studies assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~:text=Design%20and%20media%20studies%20assessment%20advice) for further guidance on portfolios.

Develop a portfolio over the duration of the course, including the Core 2 project as a demonstration of practice.

Select samples and excerpts of independent work to include in the portfolio. This may be supported by strong examples of draft or preliminary work, or well-resolved samples from options such as Production design or Film studies.

Conduct constructive conversations about the strongest samples with peers deciding what content to include and how to present it in the portfolio.

## Evaluation

**Teacher note:** the purpose of an evaluation is for students to examine the ways the project was successful and reflect on the challenges that arose and how these were managed. Table 10 contains sample questions and prompts to develop evaluation activities for students. Students should record their self-evaluations in their process log.

Table 10 – evaluation scaffold

|  |  |
| --- | --- |
| Area | Questions and prompts |
| Strengths | * What worked well in your project? * What processes made it easier to produce? For example, an assembly line, practice, or organisational folders. * What were the best qualities of the media you used and why? * Explain how your completed project was successful in meeting the brief. * What can the audience or consumers gain from your project? * Highlight the best features of your design and explain why you think they are the best. |
| Challenges | * What did not work well in your project? * What processes made it challenging to produce? * What were the most challenging qualities of the media you used and why? * How could your project be improved to better meet the brief? * What challenges might the audience or consumers face when using, viewing or experiencing your work? * Highlight the biggest challenge you faced and the steps you took to overcome it. |
| Learning | * What have you learned as a result of completing this design process? * What skills have you gained through this project and where else might they be applied? |
| Collaboration | * What were the benefits of collaborating with peers during the process? * What were the challenges of collaborating with peers during the process? * What were your individual contributions to the collaborative work? |

# Assessment – Core 2 project framework

The Core 2 assessment can be an open-ended task with a wide range of variables for students to engage with. This sample assessment provides a framework to guide teachers in developing an assessment that suits their context by highlighting key components of the task.

The outcomes assessed should be selected based on additional information, including outcomes assessed in prior Design and media studies course options and areas students may need additional time and focus to achieve.

## Outcomes

A student:

* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies" \l ":~:text=Design%20and%20media%20studies%20course%20document) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Content

Students enact the roles of designers and media creators to produce a work that responds to a provocation, brief or other design situation. Students may work independently or collaboratively in a medium of their choice, as appropriate to the class context. Students draw on their knowledge and understanding of design and media concepts developed throughout the course and propose a work that applies design and media conventions to communicate meaning with audiences.

Students extrapolate the conventions and impacts of their chosen medium, concepts and content through an analysis of the relationships between designers, design and media works, audiences, and the world. Students apply their understanding of these roles to develop and enact a production plan to produce and present a resolved design and media work.

## Task instructions

Students produce a design and media work that may extend from a project started earlier in the course. Students should work through the entire design process including:

* developing a project proposal that responds to a provocation or brief
* working through the phases of production (development, pre-production, production and post-production)
* creating a resolved design and media work
* presentation of work and ancillary materials to an audience.

The table below provides a sample assessment structure that teachers may choose to adjust to suit their context.

Table 11 – project components

|  |  |  |
| --- | --- | --- |
| Outcome | Evidence of learning | Assessment type |
| DM5-5  DM5-7 | Project proposal | Formative |
| DM5-6  DM5-7 | Process log | Formative |
| DM5-5  DM5-6  DM5-7 | Finished project | Summative |
| DM5-5  DM5-6  DM5-9 | Presentation of resolved project with ancillary materials | Summative |

## Marking criteria – project proposal

Table 12 **and** Table 13 **are student self-assessment criteria. The ‘I can’ statements are there to support students in reflecting on their project throughout their development process.**

* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

Table 12 – project proposal student self-assessment criteria

|  |  |
| --- | --- |
| Criteria | Grade |
| * I can demonstrate a comprehensive understanding of the interconnected roles of designers, products, audiences, and the world to meet the needs of my context. * I can demonstrate sophisticated creative intention through my refined proposal that synthesises the medium and design to meet the purpose and parameters of the provocation or brief. | **A** |
| * I can demonstrate a thorough understanding of the interconnected roles of designers, products, audiences, and the world aligned to my context. * I can demonstrate clear and well-developed creative intentions through my thorough proposal that is specific to my chosen medium and meets the purpose and parameters of the provocation or brief. | **B** |
| * I can demonstrate a sound understanding of the roles of designers, products, audiences, and the world. * I can demonstrate creative intention through my proposal that is specific to my chosen medium and addresses some aspects of the purpose and parameters of the provocation or brief. | **C** |
| * I can demonstrate a basic understanding of the roles of designers, products, audiences, and the world. * I can set a creative intention that may reflect the purpose of the provocation or brief. | **D** |
| * With teacher support, I can demonstrate a limited understanding of the roles of designers, products, audiences, and the world. * With teacher support, I can recognise the purpose of the provocation or brief and set a creative intention. | **E** |

## Student self-assessment criteria – process log

* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

Table 13 – process log student self-assessment criteria

|  |  |
| --- | --- |
| Criteria | Grade |
| * I can create a highly-developed project timeline that will support the delivery of my project on time. * I can use my process log to explore and resolve problems that arise in a timely and efficient way, and comprehensively document the progress of the project. * I can extensively document and evaluate my progress through the process log to refine and resolve the project. | **A** |
| * I can develop a thorough project timeline that will support the delivery of my project on time. * I can use my process log to explore and resolve problems that arise and document the progress of the project in detail. * I can reflect on my process log, consistently seeking opportunities to refine my design and media project. | **B** |
| * I can develop a sound project timeline that will enable me to deliver my project on time. * I can use my process log to identify problems that arise and document the general progress of the project. * I can reflect on my process log and make some adjustments to refine my design and media project. | **C** |
| * I can develop a basic project timeline that may enable me to deliver my project on time. * I can use my process log to document the general progress of the project. * With teacher support and feedback, I can make some adjustments to refine my design and media project. | **D** |
| * With teacher support, I can develop a project timeline that may enable me to deliver my project on time. * I can use my process log to document an aspect of the project. * With teacher support and feedback, I can identify areas for improvement in my design and media project. | **E** |

## Marking criteria – design and media production project

* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-7** demonstrates creative intention and refinement to resolve design and media projects

Table 14 – design and media production project marking criteria

|  |  |
| --- | --- |
| Criteria | Grade |
| * Demonstrates an extensive understanding of the interconnected roles of designers, products, audiences, and the world when making design and media works. * Applies consistent and flexible project management strategies to develop, plan, produce, and deliver a design and media project. * Demonstrates a sophisticated, creative intention that approaches the brief in an innovative, insightful, and/or nuanced way in a highly resolved design and media project. | **A** |
| * Demonstrates a thorough understanding of the interconnected roles of designers, products, audiences, and the world when making design and media works. * Applies well-developed project management strategies to develop, plan, produce, and deliver a design and media project. * Demonstrates a creative intention that meets the demands of the brief in a well-resolved design and media project. | **B** |
| * Demonstrates a sound understanding of the relationships between designers, products, audiences, and the world when making design and media works. * Applies sound project management strategies to develop, plan, produce, and deliver a design and media project. * Demonstrates an intention that meets the demands of the brief in a mostly resolved design and media project. | **C** |
| * Demonstrates a basic understanding of the roles of designers, products, audiences, and the world when making design and media works. * Attempts to apply project management strategies to develop, plan, produce, and/or deliver a design and media project. * Demonstrates an intention that may be related to the brief. | **D** |
| * Demonstrates an elementary understanding of the roles of designers, products, audiences, and the world when making design and media works. * Attempts to follow some project management strategies to develop, plan, produce, and/or deliver a design and media project. * Attempts to develop an intention in response to the brief. | **E** |

## Marking criteria – presentation

* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world
* **DM5-6** applies project management strategies to develop, plan, produce, and deliver design and media projects
* **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples’ perspectives and contributions in design and media

Table 15 – presentation marking criteria

|  |  |
| --- | --- |
| Criteria | Grade |
| * Demonstrates a sophisticated understanding of the relationships between themselves as designers, their work or product, the target audience, and their world through a thoughtful evaluation of their project. * Creates innovative ancillary materials to engage the target audience with the design and media work or product. * Demonstrates a sensitive and sophisticated understanding of cultural protocols by including a contextualised adaptation of an Acknowledgement of Country at the beginning of the presentation. | **A** |
| * Demonstrates a thorough understanding of the relationships between themselves as designers, their product, the target audience, and their world through a thorough evaluation of their project. * Creates resolved ancillary materials to support the target audience to understand and engage with the design and media product. * Demonstrates a thorough understanding of cultural protocols by adapting an Acknowledgement of Country at the beginning of the presentation. | **B** |
| * Demonstrates a sound understanding of the relationships between themselves as designers, their product, the target audience, and their world through an evaluation of their project. * Creates related ancillary materials to support the target audience to understand the design and media product. * Demonstrates a sound understanding of cultural protocols by developing an Acknowledgement of Country at the beginning of the presentation. | **C** |
| * Demonstrates a basic understanding of the relationships between themselves as designers, their product, the target audience, and/or their world through a summary of their project. * Creates basic or unrefined ancillary materials about the design and media product. * Demonstrates a basic understanding of the Acknowledgement of Country protocol with an existing acknowledgement included in the presentation. | **D** |
| * Demonstrates an elementary understanding of the relationships between themselves as designers, their product, the target audience, and/or their world through a summary of their project. * May make elementary ancillary materials. * May include limited elements of an Acknowledgement of Country in the presentation. | **E** |

# Appendix 1 – suggested activities to support outcome DM5-9

Teachers may refer to the following suggested activities to support delivery of outcome **DM5-9** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples' perspectives and contributions in design and media.

## Acknowledges the significance of Country

Access more information on Country:

* AIATSIS – [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia)
* [Engaging with Traditional owners](https://aiatsis.gov.au/publication/94688)
* [Indigenous arts and languages](https://www.arts.gov.au/what-we-do/indigenous-arts-and-languages)
* Local council websites may also contain relevant information including histories and languages.

### Country – applications in the classroom

* Students know whose land they are on and acknowledge the custodians through Acknowledgement of Country at the start of all meetings.
* Students learn to consult and seek permission from community under the guidance of their teacher and Aboriginal Education Officer.
* Students may seek permission to include some traditional language in their projects or Acknowledgements of County.
* Students consider how they can care for Country when selecting materials and processes – opting for more sustainable materials or processes.
* Students consider how their design is adaptive to the evolving needs of a place.
* Students look for patterns and cycles in their place and how these might be considered to improve the design. Students consider how changes in Country (seasons, natural disasters, and man-made systems and threats) may impact on their design or how the design could help the community overcome or work within the limitations created by these patterns or cycles.

## Acknowledges the significance of cultural protocols

Access more information on cultural protocols:

* SafeWork NSW – [What is cultural safety?](https://www.safework.nsw.gov.au/safety-starts-here/our-aboriginal-program/culturally-safe-workplaces/what-is-cultural-safety)
* [Aboriginal and Torres Strait Islander principles and protocols](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols)
* [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country)

### Cultural protocols – applications in the classroom

* Create a class set of agreed protocols that aim to acknowledge and protect Aboriginal intellectual and cultural property. See the [8 Ways website protocol](https://www.8ways.online/our-protocol) as an example.
* As a class, collaboratively develop an Acknowledgement of Country specific to the Country your school is on as a result of research and consultation where appropriate or possible. Students could then use or further adapt this Acknowledgement to preface their own projects.

## Acknowledges the significance of Aboriginal Peoples’ contributions

Access more information on Aboriginal Peoples’ contributions:

* Aboriginal Affairs NSW – [Aboriginal Cultural and Intellectual Property (ACIP) Protocol](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/)
* National Museum of Australia – [Art and Indigenous rights](https://www.nma.gov.au/exhibitions/yalangbara/art-indigenous-rights)
* ABC News – [What is Indigenous cultural intellectual property and copyright and how can I respect it?](https://www.abc.net.au/news/2020-05-11/what-is-indigenous-cultural-intellectual-property-and-copyright/12150308)
* Arts Law Centre of Australia – [Indigenous Cultural and Intellectual Property (ICIP)](https://www.artslaw.com.au/information-sheet/indigenous-cultural-intellectual-property-icip-aitb/)

### Aboriginal Peoples’ contributions – applications in the classroom

* Students learn about the Aboriginal Cultural and Intellectual Property Protocol and actively apply it to their project.
* Research current or past cases of cultural copyright and intellectual property and develop a list of predominant issues and potential solutions for the design industry you are studying.
* Students learn a range of ways to acknowledge Aboriginal contributions by understanding the contribution and its value.
* Publicly acknowledge Aboriginal contributions in references and attributions when given appropriate permissions to use Aboriginal intellectual and cultural property.

## Acknowledges the significance of Aboriginal Peoples’ perspectives

Access more information on Aboriginal Peoples’ perspectives:

* [Aboriginal education policy and key documents](https://education.nsw.gov.au/teaching-and-learning/aec/policy-strategy-and-business-systems)
* [8 Ways – Best Practice Examples](https://www.8ways.online/best-practice-examples)

### Aboriginal Peoples’ perspectives – applications in the classroom

* Examine and explore through practice the interconnected relationships between designer, designed work, audience, and the world. Leave room in case studies for students to discuss and make their own connections.
* Encourage story sharing where all students contribute their understanding or experience so that a collective knowledge is developed.
* Create a visual map of learning processes and core content in the classroom to which studentscan refer. This allows them to see where they are in the ‘learning journey’ and to make connections between different parts of the map, which are not linear.
* Offer non-verbal activities for students to apply skills and discover connections through ‘doing’.
* Support learning with the inclusion of visuals and metaphors to illustrate ideas. Ask students to encode their understanding in symbols or images that are meaningful to them.
* Take your lessons outside and let students learn on Country.
* Link content to your local place by using local examples or highlighting a local viewpoint or need that can be addressed through media and design works.
* Share learning, project outcomes and designs for the benefit of the local community.
* Offer opportunities to think laterally or combine systems, processes or projects to enhance non-linear thinking.
* Use case studies to deconstruct content, skills and processes and then students can apply this understanding to develop their own design and media works.

# Appendix 2 – defining designer, product, audience, and the world

The table below elaborates on the definition, roles and components of designer, product, audience, and the world. This list is only a sample to illustrate the broad range of possibilities and may be extended upon by teachers and students in their studies of design and media.

Table 16 – defining designer, product, audience, and the world

|  |  |  |  |
| --- | --- | --- | --- |
| Designer | Product | Audience | World |
| * filmmaker * animator * graphic novelist * graphic designer * promotional designer * logo designer * gaming designer * interactive or augmented reality designer * installation artist * architect | * film and video * animation * graphic novel/comic/ zine/magazine * website * content for online platforms * logo * promotional material * digital game * tabletop game * virtual reality * installation * architecture/spatial design | * viewers * readers * customers * clients * users * players * followers * target markets * demographics * participants * the general public * community members | * online and digital environments * designed public spaces * historic events that have influenced design practices * technological advances that have impacted design practices * values and needs of a time and place |

## Supporting questions

The questions below are a sample that teachers may pose to students to help them engage with the roles of designers, products, audience, and the world, as well as support their exploration of the relationships between them.

Questions about the **designer** may include:

* How did the designer create the work?
* What has influenced the designer’s style or practice?
* What was the designer’s intention when creating the design or media work?

Questions about the **product** might include:

* What conventions have been used to create this work?
* How have the elements of design been utilised in this work?
* How does this design meet the needs of the audience?
* How could this design be improved?
* Is this design work accessible to everyone?
* As a designer, what limitations will you need to problem solve?
* Is the design or media adaptable for other purposes?

Questions about the **audience** may include:

* What are the values of the audience?
* What are the needs of the audience?
* How does the audience interact with the product?
* What can the audience gain from viewing, using or playing the product?

Questions about the **world** may include:

* In what world does the design or media product exist? (for example, online, digital, physical, augmented reality)
* How have world events, contexts, times or places influenced the design of the product?
* How has the product influenced the world?
* How does the product reflect the technology and needs of a particular time and place?

# References

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