Design and media studies

Core 1 – design and media conventions

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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 to explore a range of areas within the scope of design and media studies. This resource provides some lesson sequences and suggested teaching strategies that could be used by teachers to support student learning. There is no requirement to use all (or any) of the activities provided, as they are suggestions only. The length and timing of each activity will be dependent on the class context and teacher professional judgement.

Teachers can select content in Core 1 to focus on a particular medium as appropriate to the class and school context, for example, filmmaking, graphic design or illustration. Teachers should embed examples and activities to develop and support student understanding of content.

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 introduces students to the essential practices, conventions, histories and theories in design and media – the essential creation of images and objects in 2D, 3D and 4D forms that combine aesthetic and functional qualities. Students learn how to identify, understand and apply the language of design, media and communication by analysing historic and contemporary design and media works. Students begin to apply their knowledge to preliminary explorations in a range of media.

## 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
* **DM5-8** 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#:~: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 video 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

## Practical activities

Practical activities are embedded in each learning sequence. Provocations are used to present a stimulus, brief, problem or other project requirement that students respond to by making design and media works that demonstrate their understanding of course content, and their emerging practice in one or more media. Provocations may also set limits on the scope of creative activities (such as a size or duration limit), and may require the application of specific skills, techniques, concepts, or other features. Teachers should determine the scope and duration of practical tasks to suit their class context. For example, a teacher might devise a series of practical tasks with a duration of one lesson early in the course to demonstrate students’ initial understanding of core concepts, followed by longer tasks that allow students time to plan and collaborate, and demonstrate their understanding of practice in a specified medium.

## Process log

Students maintain a process log throughout the Design and media studies course as a site for documenting their ongoing explorations of practice, and 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 or recorded 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. Students should be supported to make decisions about how to record and present evidence, allowing for written or digital media forms such as audio and video recordings.

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

## Portfolio

Students assemble a portfolio over the course of design and media studies, 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. Students should be supported to make decisions about how to present portfolio material, allowing for written or digital media forms such as audio and video recordings.

Aboriginal peoples should be aware that images, voices, or names of deceased persons may be included in photographs, film, audio recordings or printed material referenced in this document.

# Learning sequence 1

Students are introduced to essential practices, conventions, histories and theories in design and media. Students view an example case study work, and analyse its application of design and media conventions, techniques and practices. Students learn about how various protocols are applied to ensure design and media practice adheres to creative, safety, legal and cultural requirements.

**Teacher note:** examples of design and media works are selected to support the intended focus areas of the course, such as the practices and media that will be explored in the optional topics. This learning sequence refers to case studies, which should be selected by the teacher and clearly demonstrate examples of the features, characteristics, conventions and practices to be explored throughout Core 1.

For example, in a course focusing on film and video production, short films or television programs may be selected as case studies. These examples may include professional, student or teacher developed productions. The following examples may serve as a guide for case study selection:

* [The Eleven O'Clock // Short Film (12:52)](https://vimeo.com/181565462)
* [The Swamp (05:53)](https://www.12canoes.com.au/canoes), available via [Twelve Canoes](https://www.12canoes.com.au/)
* [Day in 60 Seconds (1:10)](https://www.youtube.com/watch?v=7TKZRc2Cn00)

## Activity 1 – case study viewing

Conduct a [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) about prior knowledge of design and media context and the specific focus areas prior to viewing the case study.

Discuss the varying definitions of ‘media’ as an industry and ‘media’ as the plural of ‘medium’, referring to the various forms used to transmit messages, meaning and entertainment. Examples may include television, social media, print media, films, advertising, radio, games, and experimental and hybrid media forms.

Further discussion questions and prompts include:

* Give a definition for what you think media is.
* Explain what it means when something is designed.
* What are your personal experiences in a particular media area? (Teachers should specify one or more media forms.)
* What skills would you like to develop in this course?
* What are you most interested in learning about?

View the case study, and consider reflective questions such as:

* What type of media is this, and what are your first impressions?
* What possible meanings, purposes and messages can be identified?
* Could these be interpreted differently if the case study had been produced in a different medium?
* What conventions, techniques and practices can be identified?
* Why might the creator of this work have chosen to apply those conventions, techniques and practices?

Display and discuss a breakdown of some of the notable conventions within the context of the case study, including:

* composition and framing of key features
* line, colour and placement of text or images
* camera angles, movement and shot types
* the intended meaning, and how it has been communicated
* intended audience
* other conventions relevant to the medium.

Use the scaffold below to create a vocabulary list to record metalanguage and key terms relating to ideas, conventions, practices, processes, techniques, skills and protocols encountered.

Table – vocabulary list scaffold

|  |  |  |
| --- | --- | --- |
| Term | Definition | Example |
| (Add term) | (Add definition) | (Add example) |
| (Add term) | (Add definition) | (Add example) |
| (Add term) | (Add definition) | (Add example) |
| (Add term) | (Add definition) | (Add example) |

Complete an activity where notable features of the work are identified and annotated. For time-based works such as film and video, screenshots of key frames should be captured, and a video annotation tool such as [VideoAnt](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/589) or [Edpuzzle](https://edpuzzle.com/) used to collate annotations.

Complete a summary response guided by the following

* Describe the notable features in the work.
* What is the purpose of the work?
* Who is the intended audience for the work?
* What theme, concept, idea or message has the creator communicated in the work?

Responses may take the form of a scaffolded written paragraph, a visual presentation, discussion or other mode of presentation appropriate to the class context.

## Activity 2 – practice and protocols

**Teacher note:** refer to the list below to select examples of protocols relevant to the class context and selected case study.

The protocols should be integrated into the practical lessons related to each design and media practice. Teachers should ensure that students know, understand and can apply relevant safe work practices, creative protocols, legal requirements, and ethical and culturally respectful practices throughout all practical learning experiences.

Where students collaborate to complete activities, group protocols are explicitly taught, modelled and evaluated by the teacher. Specific roles are formed for group members and methods to assess individuals are created.

**Practice** refers to the intentions, choices, actions, ways of working and processes that designers and creators apply when making works.

**Protocols** refer to the relevant procedures and systems of rules that inform and influence practice, including:

* creative protocols
* safe working practices
* legal and ethical issues
* respect and cultural safety.

When designing teaching and learning activities for design and media protocols, teachers should refer to the following policies and advice:

* [Work Health and Safety (WHS)](https://education.nsw.gov.au/policy-library/policies/pd-2013-0454)
* [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045)
* [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country)
* [Aboriginal education policy and key documents](https://education.nsw.gov.au/teaching-and-learning/aec/policy-strategy-and-business-systems)
* [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)
* [What is cultural safety?](https://www.safework.nsw.gov.au/safety-starts-here/our-aboriginal-program/culturally-safe-workplaces/what-is-cultural-safety)
* [Aboriginal Cultural and Intellectual Property (ACIP) Protocol](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/)
* [Students and Copyright](https://smartcopying.edu.au/students-and-copyright/)

Review the case study and identify a range of practices and techniques used, such as:

* technical choices relating to use of materials and equipment to manipulate structural elements of the case study, such as framing and composition, lighting and colour, sound and music, and application of design principles
* conceptual choices relating to communicating meaning with audiences
* processes, procedures and conventions associated with creative work in this medium.

Discuss examples of 1–2 relevant design and media conventions, practices, techniques or processes related to the case study, and how the creator has applied these in order to communicate meaning with audiences.

Consider relevant protocols applicable to the case study. These may be displayed, written about, discussed, and linked to the conventions, ideas and practices evident in the work, such as:

* safe use of specialist equipment in professional and classroom settings, such as film sets and art/design studios
* effective collaboration between practitioners with different roles
* use of copyright material such as soundtrack music
* respectful and inclusive representation of social and cultural groups
* Aboriginal cultural protocols, including protocols referring to cultural safety, Acknowledgement of Country, and ACIP (Aboriginal Cultural and Intellectual Property).

Practice using a scaffolded monitoring activity that refers to protocols relevant to planned classroom practical activities. This may take the form of:

* a checklist
* a ‘licence’ to use equipment and resources (such as a camera and tripod)
* booking and check-in/out sheets
* other material that is recorded in the process log.

Identify and annotate responses to protocols relevant to the project.

Respond to reflective questions on the importance of protocols in design and media production, such as:

* What are the positive and negative aspects about sharing films or filming everyday events?
* As a [digital citizen](https://www.digitalcitizenship.nsw.edu.au/), is there a right and wrong way to share images online?
* What protocols exist about appropriation and copyright, and why is it important to understand and follow those protocols?
* How have Aboriginal and Torres Strait Islander contributions, perspectives and protocols been treated in this example?

# Learning sequence 2

Students build on their knowledge from Learning sequence 1 to specifically consider examples of cultural protocols being developed to address concerns about Aboriginal Cultural Intellectual Property through a case study and further research.

Students consider the case study work from Learning sequence 1, or a related work, to explore the interconnected roles of creators, products, audiences, and the world. Their investigation focuses on use of particular practices or concepts, and the choices made by the practitioner to communicate with audiences.

## Activity 1 – Aboriginal Cultural Intellectual Property

Discuss the following questions:

* When is it acceptable to use content belonging to Aboriginal peoples in design and media works?
* What considerations do Aboriginal and non-Aboriginal designers and creators need to be aware of?
* What protocols do you think designers and creators should be aware of in relation to content belonging to Aboriginal peoples?

Access the resources [Art and Indigenous rights](https://www.nma.gov.au/exhibitions/yalangbara/art-indigenous-rights) and [Case study 4: 'The carpets case'](https://webarchive.nla.gov.au/awa/20180321150642/https:/ab-ed.nesa.nsw.edu.au/go/aboriginal-art/protecting-australian-indigenous-art/case-studies-of-copying-and-appropriation/case-study-4-the-carpets-case) as an introduction to ‘The Carpets Case’ (*Milpurrurru v Indofurn Pty Ltd*).

Discuss the following questions related to ‘The Carpets Case’:

* Who is the main artist named in this case, and what Aboriginal group (or groups) do they belong to?
* What kind of cultural content did they represent in their original artworks?
* What cultural protocols has the artist applied in the creation of their original artwork?
* How was the artwork used by the company Indofurn?
* How did Indofurn access the artwork image?
* What cultural protocols were followed (or ignored) by Indofurn?
* Why did the use of culturally significant material as a carpet design cause distress for the artist involved?
* What was the outcome of the case?

Undertake research to identify a contemporary news story about ACIP, Aboriginal design theft or ‘fake’ Aboriginal art. Use the following questions and prompts for discussion or a summary:

* What is the main issue being discussed in this article?
* What kinds of art, design and media works are referred to?
* What issues were raised by Aboriginal peoples in this article? Find a direct quote to support your answer.
* What legal or social change is being called for? Outline one possible solution to issues raised by Aboriginal peoples.

**Teacher note:** use the discussion questions from the start of this activity and consider if their views have changed after learning about the examples in this activity. An activity such as [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) could be used to structure student responses.

Undertake research to collate or develop a summary list of ACIP protocols for designers, creators and audiences. The following resources may be used to guide responses:

* [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)
* [Labelling 'fake art' isn't enough. Australia needs to recognise and protect First Nations cultural and intellectual property](https://theconversation.com/labelling-fake-art-isnt-enough-australia-needs-to-recognise-and-protect-first-nations-cultural-and-intellectual-property-187426)
* [Indigenous Cultural and Intellectual Property (ICIP)](https://www.artslaw.com.au/information-sheet/indigenous-cultural-intellectual-property-icip-aitb/)
* [How to buy ethically](https://indigenousartcode.org/how-to-buy-ethically/)

**Extension activity:**

Design a work in a chosen media form (such as an informational graphic design, comic strip, video or other form) that outlines the summary list of ACIP protocols.

## Activity 2 – creators, their works, audiences, and the world

**Teacher note:** use either the same case study or a related work to examine a new focus, such as use of particular technologies, practices, skills and conventions, or explorations of a particular idea, concept or theme. Consider the choices made by the practitioner to communicate a message, meaning or other understanding with audiences. This new focus will become the basis for the next practical activity in the learning sequence.

Revisit the vocabulary list of metalanguage and key terms.

Access the case study and use the questions below to complete a discussion or summary that examines the ways in which relationships between creators, their works, audiences, and the world may be considered in the context of the case study. Use the following questions as a prompt:

* What is the purpose or intention of the case study, for example entertainment, persuasion or aesthetics?
* What perspective, meaning, message or point of view was conveyed?
* Which conventions, techniques or technologies have been used to help create and communicate this point of view?
* What social or historical issues were explored?
* What specific practices, conventions or techniques were used to increase audience interest or engagement?
* How have social views been explored in this work? Do these reflect current ideas, or ideas that have changed over time?

Consider questions relating to specific protocols, such as:

* What are the positive and negative impacts of sharing films or filming everyday events?
* As digital citizens, is there a right and wrong way to share images online?
* What issues can be identified about copyright, appropriation and intellectual property?
* How have Aboriginal and Torres Strait Islander contributions, perspectives and protocols been treated in this example?

Complete a structured task that can be used for formative assessment of understanding of design conventions and practices. This could take the form of written responses, presentations, discussions, expert groups or other modes appropriate to the class context.

Analyse the role of the audience, and how consideration of target audience can influence the creative process.

### Provocation

**Teacher note: in this activity, students respond to a provocation that asks them to consider a specific target audience to propose or create a preliminary design and media work. This preliminary activity models a structure for provocations that can be used throughout design and media studies.**

The provocation should identify 3 key components:

1. a target audience
2. a theme, idea, concept, problem or other prompt for students to respond to
3. one or more specified practices, techniques or protocols for students to apply.

The teacher should determine the scope of this preliminary activity relevant to the class context. Examples of preliminary activities could include:

* story outlines
* simplified [storyboards](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559)
* mini-scripts (teachers may refer to the [ACMI screenwriting resource](https://www.acmi.net.au/education/school-program-and-resources/film-it-screenwriting/) for guidance on script formatting)
* graphic designs such as a poster or infographic
* character sketches
* other practical activities relevant to the course focus.

For example, the provocation might require students to create a storyboard for an informational film, where a voiceover technique is used to explore issues around social media use for a target audience of Year 9 students.

Respond to the provocation to apply an understanding of practice and protocols to communicate a message with a specified audience.

Consider questions relating to the target audience, such as:

* What qualities or characteristics of this audience can you identify?
* What kind of media do you already know this audience consumes?
* What are some characteristics of this media?
* How could you create a design or media work that specifically targets this audience?
* How could you consider content, style, publication platforms, marketing or other factors to strengthen audience engagement?

[Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) ways to respond to the creative prompt. How will you explore the possibilities and limitations outlined in the provocation to create a work that will communicate meaning with audiences?

Consider the relevance of design and media protocols to the task, for example:

* planning and preparation
* individual and collaborative practice
* safe use of resources
* appropriate source material
* file management.

Use the process log to record the creative process, including:

* preliminary idea generation and planning
* identification of annotation of relevant protocols
* records of individual or collaborative work.

Record a copy of the final product or completed work in the process log and portfolio, where appropriate.

Complete a reflective entry in the process log using some of the following prompts:

* Describe the task today.
* What elements/conventions were you focusing on?
* What was challenging about this task?
* What would you improve/change about your work?
* How was your work similar or different to the case study previewed?

# Learning sequence 3

Students deepen their understanding of practice by engaging in activities where they identify and apply skills, techniques and conventions specific to one or more media areas. Students consider ways to incorporate conceptual depth and meaning into their preliminary and experimental design and media works.

## Activity 1 – exploring practice

Review the case study, or a new work, and identify how specific techniques and conventions have been used to show or illustrate a specific theme or point of view. Discussion questions may include:

* What was the intended audience and meaning of the work?
* What ideas about society, history or technology were explored?
* How were specific techniques, practices or features of the case study used to communicate meaning?

Select specific techniques associated with one or more media to focus on in this activity. For example, where film and video production is a focus of the course, this activity may be developed to focus on camera angles and shot types and the way filmmakers apply these to guide audience experiences and effectively convey meaning.

Complete a summary table that links examples of techniques in the case study to their impact/meaning. In the first column, include a screenshot or description of the technique used.

Table – technique/impact scaffold

|  |  |
| --- | --- |
| Technique used | Impact/meaning |
| (Add technique) | (Add impact) |
| (Add technique) | (Add impact) |
| (Add technique) | (Add impact) |

## Activity 2 – communication through signs, symbols and codes

**Teacher note:** students are supported to view the case study with a focus on semiotics – how the language of signs, symbols and codes have been used to communicate meaning, and how meaning can be interpreted by audiences.

Teachers may choose to use the same case study or a related work to look at signs and symbols, techniques, conventions or other features relevant to the work. Students' attention should be drawn to the similarities and differences between the ways peoples of other histories and cultures, including Aboriginal and Torres Strait Islander cultures, use and understand symbols, and how this can influence the interpretation of media by various audiences. This new focus will become the basis for practical making tasks in this learning sequence.

Review reference material related to ideas about semiotics, representation and meaning in design and media works, such as:

* [What are Codes and Conventions? (3:05)](https://www.youtube.com/watch?v=gmhX_a5xwZs)
* [Media Representation | Media in Minutes | Episode 7 (3:26)](https://www.youtube.com/watch?v=fOecpti7Qf8)
* [Semiotics theory in under 1 minute (0:53)](https://www.youtube.com/watch?v=F_aP6A0zhr0)
* [Representation & the Media: Featuring Stuart Hall (5:33)](https://www.youtube.com/watch?v=aTzMsPqssOY)

Responding to the case study, consider what signs, symbols and codes are evident in the case study, and interpret possible meanings through an activity such as:

* a presentation
* a whole class discussion
* a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity
* a drawing, labelling, or markup activity
* [concept mapping](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577)
* a digital collaborative document such as [Mentimeter](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/140) or [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593).

Prompts for semiotic analysis may include:

* What is meant by the terms sign, symbol and code?
* What are some common signs and symbols in everyday life? Examples could include red lights, love hearts, a cross, icons and logos, flags, emojis, tattoos, road signs.
* What is an example of a code used in a particular medium? Examples could include conventions and techniques that are specific to a medium or genre, or conventions that relate to aesthetic choices.
* What meanings do these common symbols communicate?
* How does the use and interpretation of systems of signs, symbols and codes differ across diverse social and cultural groups?
* How has the use and interpretation of systems of signs, symbols and codes changed over time?
* What signs, symbols and codes can be identified in the case study?
* How can meaning of these be interpreted, assigned, inferred or otherwise understood?
* Do audiences interpret or understand the meaning of signs, symbols and codes as the creator intended, or are other meanings possible?

Definitions may be given for metalanguage, such as:

* sign – anything that represents an idea and communicates its meaning, like an image or a word
* symbol – a type of sign that viewers must interpret to understand its meaning
* code – a group of signs that are combined to represent more complex ideas, where audiences apply their contextual understanding to interpret meaning.

Summarise the understanding of semiotics developed in the case study through a considered response, such as a paragraph, short essay or visual presentation. Identify and describe signs, symbols and codes, and explore personal interpretations and the possible interpretations of others, including the creator and other audience members.

The following note making scaffold may be used to support this activity. Include a screenshot, image or description in the first column.

Table – symbol/meaning scaffold

|  |  |  |
| --- | --- | --- |
| Sign/symbol/code | Intended meaning | Other possible meanings |
| (Add meaning) | (Add meaning) | (Add meaning) |
| (Add meaning) | (Add meaning) | (Add meaning) |
| (Add meaning) | (Add meaning) | (Add meaning) |
| (Add meaning) | (Add meaning) | (Add meaning) |
| (Add meaning) | (Add meaning) | (Add meaning) |
| (Add meaning) | (Add meaning) | (Add meaning) |

**Teacher note**: collate a list of student-identified signs, symbols and codes and use these as stimulus material in the [1-2-3 choice grid](#_Provocation_–_1-2-3_1) for the [Assessment – design and media conventions](#_Assessment_–_[insert) in this topic.

### Provocation

**Teacher note:** students demonstrate their understanding of the way designers and media creators communicate concepts by responding to a simple provocation.

Students are given an idea, concept or message, and use one or more media techniques to create a representation of that concept. Students should also be given clear guidelines that limit the scope of the intended final product, for example a runtime, size limit, or aesthetic restriction such as a limited colour palette or a graphic design with no text.

This activity could be consolidated by having students interpret the meaning of each other’s works in peer feedback sessions to evaluate how well the concept was communicated. Further information about peer feedback sessions can be found in 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).

Teachers should specify the scope of this practical activity, for example as a 3-second video, a single photograph or a simple graphic design.

For this activity, develop a provocation using the word list below:

* transformation
* connection
* communication
* isolation
* chaos
* elegance
* fear
* patience
* trust
* friendship
* surprise
* luck
* idea.

Use signs, symbols or codes to create a representation of that concept in the chosen medium.

Complete a [concept mapping](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) or [brainstorming](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) activity to record ideas, associations, definitions and other material to assist in planning this activity.

Use the process log to document research, draft and experimental work, and reflective annotations. A copy of the complete exercise should be retained in the process log and may be referred to as source material for a later task, or for inclusion in the portfolio. Ensure that project files (including assets and the final copy) are stored appropriately.

# Learning sequence 4

Students reflect on their learning across the protocols, practices, techniques and conventions throughout learning sequences 1, 2 and 3. They will make choices to respond to a provocation to create a design and media work that explores a direct relationship or response to the case study.

Students explore the concept of practice in design and media production – the intentions, choices, actions, ways of working and processes that designers and creators apply when making works.

Students work through a production timeline to conceptualise, develop, produce and resolve a design and media work, which communicates their intended meaning with audiences. Throughout this process, students will respond to provocations. Students present their work for teacher and peer feedback and may present works for audiences. Students maintain a process log as a record of their practice and retain the final resolved work in their portfolio.

**Teacher note:** determine whether this project is best suited to individual or collaborative practice based on your context, and make appropriate modifications.

## Activity 1 – development and pre-production

Review the [Assessment – Design and media conventions](#_Assessment_–_[insert) task descriptions and the [1-2-3 choice grid](#_Provocation_–_1-2-3_1) provocation. Identify links to the case study and respond to initial ideas and questions.

Decide which ideas, themes, concepts, techniques or practices identified in the case study will be integrated, explored or challenged.

Initiate the development phase of the project by exploring ideas through [concept mapping](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577).

Select one of the purpose/intent options from the [1-2-3 choice grid](#_Provocation_–_1-2-3_1) and explore how to respond to the prompt to convey meaning to audiences.

Refine and add detail to the concept map by selecting a range of techniques and symbolic language to convey meaning about the idea to audiences.

Complete required planning tasks to develop a production plan which may include:

* developing a proposal, outline or rationale that gives an overview of the work, and its intended meaning
* identifying and analysing qualities of the intended audience
* considering what techniques, conventions and symbolic language to apply to engage audiences and communicate the intended meaning
* identifying resources and equipment necessary to realise the project
* considering and planning for relevant protocols, for example the safe use of equipment, organisation and management of project logistics, and respectful representation of social and cultural groups
* developing a production timeline or schedule to outline necessary steps, identify goals and targets, monitor progress and ensure successful completion of the project
* establishing how success can be defined in this project, and how success could be measured or evaluated by students, teachers or audiences.

**Teacher note:** return to the assessment task and support students to begin planning for [Part B – case study analysis](#_Part_B_–) by identifying links between the case study and their own proposed project. Assist students to consolidate their understanding of the way the creator of the case study applied techniques appropriate to the medium, and symbolic language, to communicate meaning with audiences. Students may begin to complete supported responding tasks, such as note taking and paragraph scaffolds, to commence work on their [Part B – case study analysis](#_Part_B:_Case) task.

### Collaboration

Where collaborative practice is embedded into the activity (such as a filmmaking project), develop clear protocols for collaboration, such as:

* clearly identified group roles and responsibilities
* respectful communication and decision making
* opportunities for [peer feedback](https://schoolsnsw.sharepoint.com/:w:/s/Teachingandlearning7-12StatewideStaffroom-Designandmediastudies2023/Ec09vWNb_h1BrbcXLM2m19cBt8IXIBFes0OnFJDc4HZSKQ) within and between groups.

Use a series of questions to undertake self and peer evaluation of projects. Questions may include:

* How well did the group work together?
* Explain how your group balanced the participation of members of the group in the production of this project.
* What were the problems during the production and how did group members help each other in reaching solutions?
* Was there a tendency of certain members to monopolise the discussion?
* How open were group members to the ideas of others?
* How well prepared were members to contribute to the discussion?
* Identify some ideas and processes that came out of the discussions and production of the film that you did not know or would not have thought of as an individual.
* Explain your role in the project and describe how you have contributed to the project so far.
* Explain where you have worked the hardest or had to put in your best effort.
* Reflecting on your peer feedback, what has most surprised you most? Why?
* How can you ensure your group has positive feelings about your work together?

## Activity 2 – production

**Teacher note:** implement formal and informal progress checks to ensure that students remain on-track to complete their project within the timeframe required by the submission date. Progress checks may be opportunities for formative assessment and feedback.

Assistance may be provided to students in developing solutions and strategies to manage problems or other obstacles in their production, for example:

* logistical issues may be prevented by using scheduling templates
* organisational issues may be resolved through a provision of planning time
* technical issues may be prevented and supported through expert advice or online tutorials
* intra-group issues such as disagreement, peer conflict or unscheduled absences may be managed by clearly defining and agreeing to group roles, or by applying [peer mediation](https://education.nsw.gov.au/student-wellbeing/attendance-behaviour-and-engagement/behaviour-support-toolkit/support-for-teachers/restorative-practices/peer-mediation) strategies.

Apply feedback to refine the production plan and timeline/schedule.

Commence the making activities, following steps and goals detailed in the production plan.

Recording evidence of progress in the process log, including accounting for individual contributions to collaborative work where appropriate.

## Activity 3 – post-production

**Teacher note:** identify a set date for students to present their near-complete work in progress for peer and teacher feedback. This should be scheduled with enough time for students to respond to feedback and make any recommended changes to the project. This feedback session could be considered as a parallel to an industry market test or screen test, where a design and media product is presented to an audience to gauge its effectiveness.

As projects approach completion, class time should be provided for students to make progress on assessment [Part B – case study analysis](#_Part_B_–).

Plan for opportunities to present, display or otherwise share the work with audiences. Undertake peer feedback sessions using a presentation, Q+A session, [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) or other format appropriate to the media forms being presented. Discussion questions could include:

* Can you identify which provocation prompts were selected?
* What connections to the case study can you identify?
* What is the meaning, impact or purpose of this project? Has this been clearly communicated to audiences?
* Can you identify the target audience? Has the project successfully taken this audience into account?
* Can you identify any specific practices or techniques that have been used? Have they been used effectively?
* What warm feedback can you give? (Aspects of the project that you like or are successful)
* What cool feedback can you give? (Aspects of the project that are less successful, with constructive suggestions for improvement)

Complete self-reflection. Prompts may include:

* View the work once. Are you pleased with the work so far? Explain why or why not.
* Revisit the provocation and view the work a second time.
* Have you successfully demonstrated your intention/purpose?
* Have you successfully used 2 signs, symbols or codes in the work?
* Have you successfully executed at least 3 identified techniques?
* Describe one aspect of the work that is your favourite (a particular shot, technique, compositional choice or other feature). What is particularly pleasing about this aspect?
* Describe on aspect of the work that is your least favourite. Why don’t you like it? Are there any opportunities to edit, change or modify this aspect to improve it?
* Does your narrative or concept make sense? Why or why not? What could assist it now?
* How does your work reflect the themes or techniques from the case study?

Record feedback and reflections in the process log, and annotate these records with comments, solutions and intended actions.

Act on feedback to finalise and resolve the project and prepare it for presentation and assessment.

Utilise peer and teacher feedback and self-reflection to analyse the use of technique and symbolic language in the project. Feedback and self-reflections can also be used to evaluate the project’s success in responding to the case study and engaging audiences.

Submit both parts of the assessment task and retain a complete copy, or selected excerpts of Part A for inclusion in the [portfolio](#_Portfolio).

# Assessment – design and media conventions

**Teacher note:** consider the class context and course focus to determine the specific parameters of this task, including the provocation and project limits or guidelines. Class time should be allocated for students to complete the task across the second half of the Core 1 – design and media conventions topic. Determine whether individual or collaborative work is best suited to the class context.

In this task, a [1-2-3 choice grid](#_Provocation_–_1-2-3) is used as a provocation to guide student selection of purpose/intent, symbols/codes and techniques. Modify the example choice grid to suit the class context.

The final form of the analysis should be determined by the teacher – this may be a short essay, a presentation, or other form appropriate to the task and class context. Scaffolds are provided in Tables 5 and 6 to guide student note making.

## 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
* **DM5-5** explores the interconnected roles of designers, products, audiences, and the world

[Design and media studies course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/design-and-media-studies#:~: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

Work individually or in collaboration to complete a resolved design and media work based on the case study studied throughout the unit, using a [1-2-3 choice grid](#_Provocation_–_1-2-3).

Submit an analysis explaining the use of purpose/intent, signs/symbols/codes, and techniques within the case study, as well as making connections to their own work.

## Task instructions

Complete both Part A and Part B.

### Part A – choice grid project

Plan to produce a work in the selected design and media form by choosing:

* a purpose/intent that relates to the case study
* 2 symbols/codes which communicate their intended meaning
* 3 techniques developed during this topic which communicate their intent.

Use the [1-2-3 choice grid](#_Provocation_–_1-2-3) to identify choices, as in the example provided in Table 4. The form of works should be informed by the media focused on in Core 1 – design and media conventions, for example:

* film and video forms may include
* a mini-script or plot outline
* a short [storyboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559)
* a series of still photographs
* a short film of less than one minute
* graphic design forms may include
* an infographic or poster
* an icon or logo design
* illustration forms may include
* a character design sheet or other mock-ups such as locations and/or concept art
* a short [storyboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559)
* a book cover, film poster, or other promotional material.

#### Provocation – 1-2-3 choice grid

Follow the prompts to select 1 Purpose/intent, 2 Signs/symbols/codes and 3 Techniques to include in their project.

Table – 1-2-3 choice grid

|  |  |  |
| --- | --- | --- |
| Choose 1  Purpose/intent | Choose 2  Signs/symbols/codes | Choose 3  Techniques |
| * Create a work using the theme, style, genre or meaning of the case study you have studied. * Create a work which has an opposing or contrasting theme, style, genre or meaning to the case study you have studied. * Create a work which is a parody of the case study you have studied. * Other thematic option as determined by teacher/students, with reference to the case study. | List here symbolic codes which relate to the case study. This list should be drawn from signs, symbols and codes completed in [Learning sequence 2](#_Learning_sequence_2). | List here techniques relevant to the focus medium for this topic.  Examples for film and video production may include:   * Framing * rule of thirds * extreme close up * close up * medium shot * long shot * over the shoulder * point of view shot * Camera angles * low * high * eye level * Camera movement * pan * tilt * track * dolly * free. |

### Part B – case study analysis

Consider the creative purpose/intent of both the case study and your own project and evaluate how symbolic language and medium-specific techniques were used to achieve an intended purpose or meaning in both works. Where applicable, this evaluation should include reflective statements that account for cases where student works did not achieve effective communication, or other student-identified areas for improvement.

The following sample question may be used as a guide – more specific language can be used to refer to medium-specific techniques examined throughout this learning sequence.

Analyse ways in which the case study and your own work use symbolic language and practical techniques to communicate meaning.

Use the scaffolds in Table 5 and Table 6 to record ideas.

Table – case study and own work analysis

|  |  |  |
| --- | --- | --- |
| Feature | Case study | Own work |
| Purpose/intent | (Add notes) | (Add notes) |
| Signs/symbols/codes | (Add notes) | (Add notes) |
| Techniques | (Add notes) | (Add notes) |
| Audience consideration | (Add notes) | (Add notes) |

Table – analysis scaffold

|  |  |
| --- | --- |
| Section | Student notes |
| Introduction  Answer the question and identify the key features to be discussed. | (Add notes) |
| Case study analysis  Draw links between the purpose/intent of the case study, and how the creator applied making techniques and symbolic language to communicate meaning with audiences. | (Add notes) |
| Own work analysis  How did you select and apply making techniques and symbolic language to communicate meaning with audiences?  How does your own work relate to the case study? | (Add notes) |
| Conclusion  Summarise your argument and evaluate how effectively each work realised the creator’s purpose/intent. | (Add notes) |

### Marking criteria – Part A

Table – marking criteria – Part A

|  |  |
| --- | --- |
| Criteria | Grade |
| * Readily applies appropriate visual communication strategies with a very high level of competence to represent their chosen intent or theme when making design and media works * Makes informed choices to apply a range of sophisticated design and media conventions, practices, techniques and processes that reflect creative industry standards when making design and media works * Demonstrates extensive understanding of the interconnected roles of designers, products, audiences, and the world when making design and media works | **A** |
| * Applies appropriate visual communication strategies with a high level of competence to represent their chosen intent or theme when making design and media works * Applies thorough knowledge and understanding of design and media conventions, practices, techniques and processes that reflect creative industry standards when making design and media works * Demonstrates thorough understanding of the interconnected roles of designers, products, audiences, and the world when making design and media works | **B** |
| * Demonstrates sound understanding of visual communication strategies to represent their chosen intent or theme when making design and media works * Applies sound knowledge and understanding of design and media conventions, practices, techniques or processes that demonstrate an awareness of creative industry standards when making design and media works * Demonstrates sound understanding of the roles of designers, products, audiences, and the world when making design and media works | **C** |
| * Demonstrates basic understanding of visual communication strategies and may represent a chosen intent or theme when making design and media works * Applies limited knowledge and understanding of design and media conventions, practices, techniques or processes when making design and media works * Demonstrates limited understanding of the roles of designers, products, audiences, and the world when making design and media works | **D** |
| * Demonstrates elementary understanding of visual communication strategies that may explore meaning when making design and media works * Applies very limited knowledge and understanding of design and media conventions, practices, techniques or processes when making design and media works * Demonstrates very limited understanding of designers, products, audiences, and the world when making design and media works | **E** |

### Marking criteria – Part B

Table – Marking criteria – Part B

|  |  |
| --- | --- |
| Criteria | Grade |
| * Demonstrates extensive knowledge and understanding of relevant ideas, histories and theories to critically analyse design and media works * Demonstrates extensive understanding of the interconnected roles of designers, products, audiences, and the world when analysing design and media works | **A** |
| * Demonstrates thorough knowledge and understanding of relevant ideas, histories and theories to analyse design and media works * Demonstrates thorough understanding of the interconnected roles of designers, products, audiences, and the world when analysing design and media works | **B** |
| * Demonstrates sound knowledge and understanding of ideas, histories and theories to explain design and/or media works * Demonstrates sound understanding of the interconnected roles of designers, products, audiences and the world when analysing design and media works | **C** |
| * Demonstrates basic knowledge and understanding of ideas, histories or theories to describe design or media works * Demonstrates limited understanding of the roles of designers, products, audiences and the world when analysing design and media works | **D** |
| * Demonstrates elementary knowledge and understanding of ideas, histories or theories to identify some features of design and media works * Demonstrates elementary understanding of designers, products, audiences, and the world when analysing design and media works | **E** |

# References

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