**[Kathryn Hendy-Ekers]:** Hello, my name is Kathryn Hendy-Ekers, and I'm the Curriculum Manager for Visual Arts Media and Visual Communication Design at the Victorian Curriculum and Assessment Authority. The VCAA has developed a series of on-demand videos for teachers of Media, Visual Communication Design, and Visual Arts, with a focus on how to teach and assess the study in 2021. This video is related to administration and authentication.

Firstly, I'd like to acknowledge the traditional owners of the land where we're presenting from: the Wurundjeri people of the Kulin nation, and pay my respects to elders, past, present and emerging.

I'd like to introduce to you to Natalie Dunn, the state reviewer for Visual Communication Design, who will be presenting with me today. Welcome, Natalie.

**[Natalie Dunn]:** Thank you, Kathryn.

**[Kathryn Hendy-Ekers]:** So just running through this presentation, the first page to have a look for any authentication and material is the study design page for Visual Communication Design. You'll find all that information on there including the current study design, information about school-based assessment, the examination and then a range of support materials.

The advice for teachers has some very helpful advice for authentication in it, so we strongly encourage you to have a look through that page. There are some headings there, particularly on the page on legal and copyright information, which will help you when you are using any copyright material with your students.

There's also some teaching and learning examples for School-assessed Tasks, sample approaches to developing coursework tasks, performance descriptors, and an example of some sample student work. To keep up to date with authentication and administration information, it's really important to keep track of the VCAA bulletin, which comes out each month.

And you can subscribe to that to get that information directly into your inbox. You'll also find that we do have past copies of the bulletin on our pages, on the VCAA pages. Also, the Notices to Schools that get issued to principals that regularly has updates about administration information for the School-assessed Tasks for Visual Communication Design. So it's strongly encouraged to always check with your principal or senior leadership executive person or your VCE coordinator as to who has that information. They are also archived on the VCAA website for your use.

These administration dates are probably one of the most important things for a teacher of a School-assessed Task study. So that's for Art, Studio arts, Media and Visual Communication Design, product design, Systems engineering, and Algorithmics. This information has the dates for a submission of School-assessed Tasks, scores, coursework scores, and any vital information that needs to go to the VCAA. So I'll just run through their administration dates and a schedule on our pages. The other important administrative document is the administrative handbook.

So that has a lot of information in it for a School-assessed Task study, including what to do about lost, stolen, and damaged work, redemption policies for students, satisfactory and non-satisfactory completion of units, and any enrolment information. So again the document is updated each year and is available through this link on the VCAA website. These are the key dates for Visual Communication Design for 2021.

The School-assessed Task, the first three criteria, are due on Friday, the 11th of June, and then the criteria four to 10 are Wednesday the 3rd of November. The coursework scores for Unit 3 Outcome one and two are due on Monday the 6th of September, and then Visual Communication Design does not have any coursework tasks due in Unit 4, but it's handy to know the date is again the same, the 3rd of November for all other studies.

The earliest date of return of School-assessed Tasks to students, and we often get asked that, is Friday the 5th of November for this year. Natalie, do you just want to explain, although these are VCAA dates, what happens in your school in respect of entering those scores? So if there is a person specifically, who will come to you and ask you for those scores, and how far ahead do you take those in?

**[Natalie Dunn]:** So we don't get told those dates yet, but we usually get forms. So we have to allow for at least sort of a week but often a week and a half before the by date, when the school needs to process them. There's always been a little bit of leeway, where if you need more time, that you need to speak with your coordinator, the VCE coordinator at your school, because if you sit for a little bit with how much time, and depending on how long that person has been in that role and how quickly they can get dates in.

It's quite a process, and I had three year 11 and two year 12 classes. Again, you want to be organised. You want to have dates. You don't want to have to work due in too early though, because for students, that's really a tight timeframe once they finish outcome one and two, to get that last outcome for unit three completed. So the date that I've got for my students, is week seven of term two, which is the 3rd of June or the fourth, and that gives me, the weekend to really get those marked and into the VASS co-ordinator.

**[Kathryn Hendy-Ekers]:** And also to organise the moderation, so you'll have another person looking at those scores with you and when you're following the marks to ensure that you're pitching your students and assessing your students correctly.

**[Natalie Dunn]:** You need to have time to assess it without doing that, and then you need to have time where you've got another partner or someone else that's looking at it once you've assessed it and for them to see what you've marked and make sure that you're having If you've got, like me, a lot of students, you don't need to have them marking every folio, you can just have some lower, middle, and higher range ones, to get feedback on, to make sure that you're on track with your marking.

**[Kathryn Hendy-Ekers]:** Fantastic! Good. And we will be organising some online moderation as we get into 2021, we found that was quite successful, where we will have teachers with some of their work possibly from 2020 just discussing how they score their students' work. So that'll be available and the dates will be published towards the end of term one this year.

Okay, so the important guide for administration is exactly what it says: Administration information for School-based Assessment, so this document is updated each year, so please check the document and check the wording of the criteria, because we do make adjustments based on audits from the previous year and what we do see in the Season of Excellence.

So we're looking at the scope and the nature of the task published there, the assessment criteria, and then all the authentication information and the authentication record form. So there is a substantive amount of information, there are seven pages of authentication information in this booklet. So it's really important you just take some time to read through that each year, so you need to ask yourself, as the assessing teacher in your school, you need to be really aware of the authentication processes.

Also too, the authentication record form must be filled out, and if we are requesting these in audit, so if they're not available to us, the school will automatically be audited the following year. So, for this year, naturally in unit three, it is just the start, so we might be looking for some evidence of how you've authenticated from the year before, definitely we will be looking through copies of some of the students' authentication record forms -

**[Natalie Dunn]:** And Kathy, with that slide, the last one...

**[Kathryn Hendy-Ekers]:** This one?

**[Natalie Dunn]:** Point six there, that was the one about the Briefs that a lot of teachers struggled to find where to find that. That's about- I mean signing one draft of the brief. So that information is exactly there.

**[Kathryn Hendy-Ekers]:** So, and here we have it, the formal comments about the brief should be only written on one draft. So it must be initial and dated by the teacher, and possibly we will ask for them, particularly in the season of excellence, but also throughout audits, we do ask for copies of students' Briefs, particularly in Unit 4. So make sure that you are looking at that very, very carefully.

So for example, this is a copy of the authentication record form. So we changed these forms slightly at the start of last year before COVID. You will see there are two opportunities for you to fill out observations. So we're suggesting throughout Unit three that you do at least four observations, probably for Visual Communication Design, as it is only one outcome. You're probably only looking at less than four, but you need to make sure it's been divided into each criteria. So criteria one, you could, part of the way through your timeline, put some observation comments there. Then when the student submits their work, you can make a comment based on that. So the students must sign those as well. So it's really important.

We have put online opportunities for and advice of how you can digitally authenticate student work particularly with the last year and remote learning, where teachers weren't having immediate access to student work. So there are different ways of doing that digitally. So you will see here this is an example of a teacher providing feedback to students for those first criteria.

So often too, teachers will put this information in another document. You need to note on the form that you have done that. So when they come into the Season of Excellence, the panel, if they are requiring those forms, they can flick through them, so that's really important to have a look at too. So there are a series of questions at the bottom there that you can use that will help you to make some authentication notes. So this is another example here, so I'm just going to hand it over to Natalie, and she will talk about how she has authenticated her students' work. Thanks Natalie.

**[Natalie Dunn]:** Thank you. So I do keep these in a folder and do them manually, usually. We went into home learning quite early. We're the first school in Ballarat to go to home learning before it was made compulsory, because we had lots of boarding students from New South Wales and different areas of Australia.

My students from very early did do digital submissions, and they did those using Office Lens and CamScanner Office Lens was good for smaller documents, but as folios got bigger through the year, we found it hard to upload lots of pages. So CamScanner is a lot better to do that. I was thinking Kathy earlier and for unit three, I had them email those in an attachment, and then I saved them into a folder. And that was great. I've still got a record of them.

At unit four, we had our class times flowing a bit better, and the school was encouraging us to get students to submit things, performative feedback regularly. So we were doing lots of feedback, so every week in the double I'll give them feedback in that time that students would have to submit their progress, authenticate their work, and then we'd be giving feedback on our reporting page on Nexus, and that was formative feedback.

So unit three, I was doing the Audio Drawboard, audio feedback, and the students found that really useful, because they've got a record. So usually when you're speaking in a classroom one-on-one, they can't record what you tell them. Well, they can record, but they don't do it, and they can't play it back. So it was really good for me.

I did have an issue at the end of last year where I had students that had gone better in year 11. So I'm learning through her, and she had felt that she could get better marks from what she had. So because I had a really good record from the start of the year that she was anything over a medium. So I give band marking with these as well. And so her final score she went well, so she got above 35 for her ATAR. but she didn't get the forties that she was looking at.

So it was really good that there was evidence of why that was, that it wasn't that we were marking her down. I think that's the important thing that we are safeguarding ourselves and having evidence of feedback to students of their progress, so that they can step up their game if they're not sitting in a certain spot or that they are aware of where they're sitting in the cohort as well.

**[Kathryn Hendy-Ekers]:** And this also reminds me Natalie, it's really important to keep these records, particularly if a student, and as one of my other State Reviewers did say, "God forbid", loses their work or it is caught in a fire or something, and you have to do a lost, stolen, and damaged form, you're able to assess the work on your authentication record. So you would be using your authentication process as evidence to assess the student work. So if that does happen to a student, there is a record, a form available through that that needs to be filled out and sent back to the VCAA. And that form is checked to get the student result when it comes in. So that's something really important too, and that shows the importance of these Authentication Record Forms.

Okay, so there we are. You can really have a close look at what Natalie has written there. It is up to individual schools, if they want to put scores for observations, and giving just a high, very high is a great approach, rather than giving students a numerical grade, because as we know, it is the SAT folio that is statistically moderated against the examination, and you don't want students to have some false sense of what they're performing at, and then they get to their exam, and they find the results are entirely different. So it's really important, and the school will, most schools have a policy about how that those scores or feedback is given, so check with your VCE coordinator.

Okay, so the next thing we're going onto is just looking at authenticating source material and this often happens. It's part of the key knowledge and skills of Unit 3 outcome three, about legal and copyright. So for example, these are two pages, where students have really provided details about and they're from 2020 Top Designs, where students have really put the reference right next to the image of what they were working from.

So Natalie, do you just want to give some advice about how you get your students cite and source their images?

**[Natalie Dunn]:** So I do encourage them when they're collecting any inspirational material, if they're on the move or they're on a holiday, and they find a flyer or something they like to get in the habit of documenting sort of, where they found it actually on it or on the back of it, or if they take a photo, to save it into a file and name it the date that they've taken it. It's important that we encourage students to try and own their work as much as they can, and that's a bit tricky with logos of different things, but I try to encourage my students when they're thinking about their clients and the communication means that they're choosing, that they do think of one that can be completely done from scratch by them, rather than using existing logos or imagery, because that just takes one less component for them to worry about out of the whole process. And sometimes it allows for more creativity in their folio development as well.

But wherever possible, if they've got skills in photography, some try and showcase that as a method in their folio, when I encourage them at the start but also in their brainstorming, I get them to try and think about what are their areas of ability and how can they showcase those skills. A lot of students sort of don't think about, you know, doing something for Nike or one of these larger brands that already exists and the complications of that if they do want to exhibit it later on. So I just think it's one less thing they have to worry about, and for the VCAA, it just adds another level of complication for selecting for Top Designs and that too.

Sometimes if it's between two folios, then we don't have to go down that path of worrying about whether the student has done that properly. Then that could be the reason whether they get through or not. So it's really important that if they are using people's work or logos that they do acknowledge it and get permission to use it, but I would encourage students to try and avoid that wherever possible.

**[Kathryn Hendy-Ekers]:** Thanks Natalie. So moving on to copyright, there is some excellent information about copyright on the Season of Excellence web page. So there is a link there on the screen that you can use. So you can see that the season of excellence does give a lot of copyright information for students.

So for example, this is a work from Top Designs 2020, where the student actually used the logo from the Melbourne Zoo. And she actually literally had to get permission from Melbourne Zoo. So when students are applying for copyright, there are two levels. They can apply for copyright just for use in the classroom, but once that work goes in for exhibition at Melbourne Museum or the National Gallery or a third party external environment, who has different arrangements for copyrights, that's where it can get complicated.

So making sure, and there is advice on that in that document I showed you on this slide, but in this document, there are the correct forms and templates to use if students are requiring to request for copyright release. So just an email to a music producer or somebody doesn't quite understand what the student is using it for. So those guidelines will help students quite substantially. Also too, it is your responsibility as a teacher with this authentication record form to confirm that no students has resourced or sourced all the images, they've acknowledged all the material, and they've listed any copyright or trademark material.

Natalie, did you want to add anything?

**[Natalie Dunn]:** No, I think that covers it. It is something that you've got to be really careful about. A lot of the times as teachers, we can look at a folio and not be aware of what they've... We can overlook something. So it's really good to have that conversation at the start and to make it really clear that, you know it is a requirement as a designer for us to try and make sure that we're acknowledging work wherever we can and trying to make things- having students do as much of their work as they can. They're not professional designers, and they're not expected to be that. And I think sometimes they can get a little bit overwhelmed by that thinking it has to look very slick. But we'd much rather see their work, you know, not quite as refined as standard, rather than using someone else's, Because we can't mark them on work that isn't their own anyway.

**[Kathryn Hendy-Ekers]:** So this also goes, and I'll just hand it over to Natalie in a moment, about using external assistance. So if they are making a model or a drawing or getting something manufactured they must have creative control over that technical process. So if they have something printed professionally, they must oversee that process and prepare their own files, and that process needs to be documented. So you must authenticate and note that that has occurred in the authentication record form. So I'm just going to show this final presentation of this example, where Natalie will speak through, particularly to the assessment and final presentations. It must be the own student's work. So if they've got something professionally printed, you're only able to assess the student on the imagery they've created for that professional production. So we have some examples here that Natalie probably can speak through.

**[Natalie Dunn]:** So with this student, this is the one that you saw work of earlier. So they've done the tea towel design and they did a poster. With the teatowel, they've only been assessed on the work that they prepared to go to the printer. The actual printing of it, it's just a celebration, and it just makes it look a bit more slick for them for the exhibition that we have at school. They would have had exactly the same mark if they printed on paper in the classroom and presented it as the presentation format that they listed on the brief, and if they put proposed presentation format on the brief, then that would be fine as well for them to have it as a poster, as long as it is still a teatowel.

They've got examples of instructions to a specialist. So they've actually, they can't have their mom drop it off and their dad pick it up and letting sort of get to you and say it's wrong size and this and that, because that's part of the process. They have to have the conversation with the printer or the person they're outsourcing it to, and they have to make sure that they find out what file format they need to have it in and all of those things. That's part of the process.

On the right here, you can see that this student kept her receipt and also documented a site visit to them to find out what they need to do, and when they were checking it there, they had to go back and re-format it, because they hadn't allowed for borders in the printing process on the actual fabric. So they did have to do more revision to prepare the artwork for the printer, but they've got documentation of that in their folio as well, and on the left there, you can see they actually got the printers to do different fabric swatches in printing as well as part of the process. And you can see how the inks are a little bit different for the different imagery on the different fabrics as well.

So that's important too, because when we print on different papers and weights and different things like that as designers, that can affect the colours and different things as well. So it's an important part of the process. They like can be using laser printers at school to do that. Well, they don't need to at our school. If they're doing something like a surf board, they can take a photo of the surf board and put design onto it rather than have it physically printed on the surf board, and they'd get the same grade for the design. They're being marked on the design, not the surface graphics or whatever they're doing.

**[Kathryn Hendy-Ekers]:** I think in the past, we've had a few examples of- we understand there are quite a few companies out there with templates where students can produce it and click a button and everything appears on the template, so we encourage students to take their own photographs. I think this is an example actually of the student actually giving- setting up their work for the printing process. That was the application, which is great.

**[Natalie Dunn]:** This was a tea towel that the student, on this one, this is where they had to go back after being at the printer, because they hadn't- They spoke with the printer, but they hadn't allowed for the edge printing. So you had to take the borders even more, because when they seamed the tea towel, it would've taken half the logo off, so that was a really important thing this student learned through that process, was that even when they had communication, sometimes by not physically going in there. So they were in Ballarat, and they had to go to Melbourne. So, by not physically going in there, some conversations on a phone, you don't always get all the details either.

**[Kathryn Hendy-Ekers]:** So finally, these are my details. If you need or have any questions, please do not hesitate to contact me. We will be running a webinar with Q and A in March with Natalie and myself. So there will be opportunity for you to send in those questions to us, and we will answer those for you. So that date has been published in the VCAA bulletin that just came out in February. If there wasn't, that will be in March. So thank you very much for watching, and thank you Natalie for your time and presenting, and we'll see you soon.

**[Natalie Dunn]:** Thank you.

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