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Scholarship Visual Arts 2024

93307 Design

OUTSTANDING SCHOLARSHIP EXEMPLAR

PROPOSAL



PURPOSE OF MY WORK

The reason I have chosen this theme to base my work on is because I have seen the impact misinformation has had on my family. During the COVID-19 pandemic, my mother started believing fake news on social media and thought that if she took the vaccine she might suffer unexpected consequences due to the misinformation she read. She believed what she was seeing being shared online by her friends on Facebook to be true. She was sharing it believing it to be true and the fear that was instilled by this misinformation made it impossible for her to see the truth and understand she was not in danger by taking the vaccine. The Covid pandemic taught us a lot about conspiracy theories such as that social media is an incredibly powerful tool. A study by the University of Auckland's Hate and Extremism Insight Aotearoa found that one in 71 social media posts in New Zealand is misinformation. It also taught us that conspiracy theories have real-world consequences, we saw vaccine hesitancy and resistance to mandates which I experienced first-hand in my family and so did many others around New Zealand. Our youth who engage online through social media such as TikTok and Instagram encounter influencers who can sway them into believing misinformation. This is because followers feel a connection, feel like they are in touch and think they know a lot about them. This closeness allows the influencers to influence others.

Misinformation is false or misleading information that is spread. It can be found in many different forms such as fake news, rumours, altered or fake images and often spreads rapidly through social media, word of mouth and other forms of media. Unlike disinformation where the intent is to purposely mislead others, misinformation can be shared by others who think they are doing good by spreading what they believe to be true and want to inform others of what they believe to be true. In order to counter misinformation we must first have a basic understanding of media literacy. Unfortunately Media Literacy is on the decline in New Zealand and abroad. This decline is also side by side the issue that by the age of 15 two in five New Zealand Children are failing or only just meeting literacy standards. If our children can't even read or write how can they have the skills necessary to comprehend and wade through the piles of information online to figure out what is real?

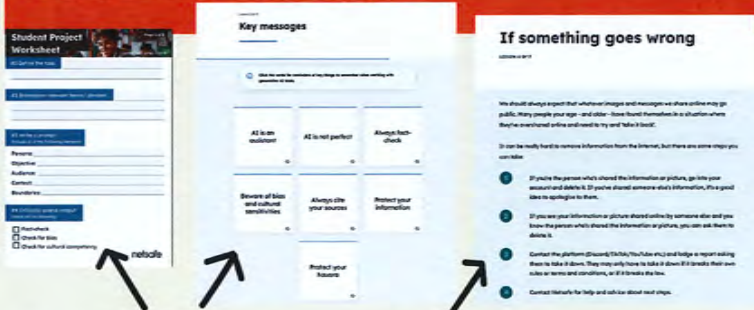
MY BRIEF

SocialScape is an organisation new to New Zealand aimed at raising awareness of online misinformation which is being spread at a rampant pace. My target audience is youth aged 13+. Children at this age are being exposed to social media and its dangers at an alarming rate. Nearly 95% of children aged 13 - 17 use social media apps. So it is important to educate and inform them about such dangers, especially with the rise of AI and how it will shape their future. SocialScape provides the perfect opportunity to inform and combat misinformation equipping students around New Zealand with the tools and techniques to spot and identify misinformation, increasing their media literacy and critical thinking skills. This is important as they are on this pivotal pathway of adolescence.



TARGET AUDIENCE

This age group is highly active online and is beginning to form their understanding of information sources and media literacy. They are also at a stage where they are curious and eager to engage with new ideas but are also very susceptible and vulnerable to misinformation due to limited literacy skills and inexperience. I also choose this demographic because current outlets such as NetSafe and education in the school curriculum touch on aspects of media literacy and critical thinking but fail to be and engaging and are more resources for parents and teachers rather than fun, engaging hands on youth-focused outcomes as I have created. I'm also targeting adolescents because they are being exposed to large amounts of online media and are encountering a "Digital Overload". This digital overload can lead to our youth feeling distracted, anxious, fatigued and even depressed. This is why my outcomes are not digital but rather physical.



These are some examples of resources provided by NetSafe. They are not at all engaging and are all digitally based online increasing the screen time for students. The designs and layouts are plain and boring and not interesting for what they claim to be their target audience

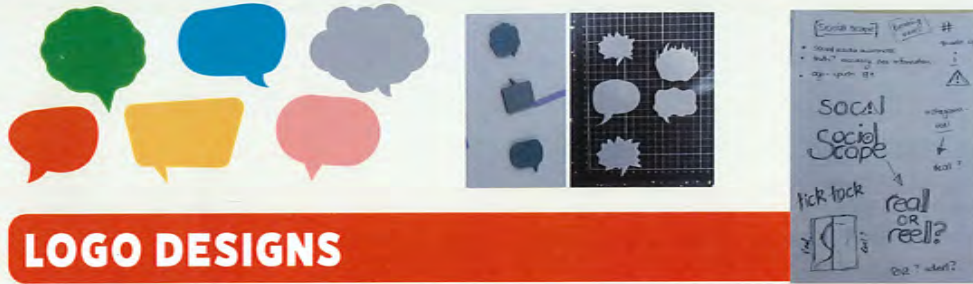
THE BEGINNING



BRANDING GUIDELINES

BEGINNING OF THE SPEECH BUBBLE

I chose the speech bubble as a design element to be used throughout SocialScape because it is a universally recognisable symbol that is linked to communication, speech conversations and sharing ideas. Speech Bubbles are also used often in social media apps where misinformation is commonly encountered. The speech bubble also is a symbol that invites the audience to think, question and communicate their ideas which aligns with the goal of SocialScape for promoting media literacy. The speech bubble is also a friendly symbol which helps to create a welcoming atmosphere and environment throughout the brand. Later on I use these speech bubbles for my characters



LOGO DESIGNS

Originally my brand was going to be called HighLight and below are some type styles and type combos that I was experimenting with early on. I made the decision to change the name to SocialScape later because I felt that HighLight was too narrow and did not fully encompass the idea I wanted to convey. SocialScape goes further by evoking a Social - "landscape" that our youth are navigating daily.



TYPEFACES

Early on I experimented with a range of different typefaces to find one that would align with my brand identity and be readable and accessible to my target audience. The reason I choose a sans serif typeface is because sans serif fonts are generally easier to read which is especially important for younger audiences and neurodivergent people as sans serif fonts do not have the intricacies of serif fonts. I chose a simple typeface because it helps to reduce the visual clutter which makes the text feel cleaner and more readable as well as accessible to my target audience. Sans serif fonts also have a more modern and approachable feel which aligns with the aim of SocialScape's goal of engaging and educating youth about misinformation. Sans serif fonts because they do not have the intricate and decorative elements help to ensure that the text is clear and legible at different scales. This is important when using a font where text could be at different sizes in different contexts such as on cards, posters, boardgames and instructions.



SOCIAL
SCAPE



MAYHEM!

THE COLOUR PALETTE & STYLE



WHY THE COLOURS?

I choose specifically these colours for my branding such as bright red, yellow, blue and green because the colours help to reflect a youthful and playful energy within my brand. Studies have shown that bright colours especially primary colours are more likely to capture the attention and stimulate memory which is what the aim of educational content is to do. Red is associated with urgency and caution which fits within the theme of misinformation. It reflects the danger of misinformation spreading. Yellow is associated with optimism and curiosity which are both qualities that SocialScape encounter within our target audience. It is also a welcoming colour which helps to draw in the audience.

WHY THE SIMPLE SHAPES?

Simple shapes and bright colours are visually appealing and engaging for my target audience. They feel friendly which helps to reduce any intimidation which can be associated with overly complex design styles. This is important for SocialScape which is why I choose simple shapes and bright colours as the goal is to make learning about misinformation fun and approachable not intimidating and scary. Research has also shown that younger audiences are more likely to engage with bold and straightforward design styles rather than complex, intricate or abstract designs. Simple and basic shapes are also understood more universally and reduce the cognitive load on the user.

WHY DOES MY DESIGN NEED TO BE SIMPLE AND COLOURFUL?

My designs need to be simple and colourful because I needed to ensure that the messages I wanted to convey about critical thinking, misinformation awareness and media literacy were more able to "stick" with my audience. By making my characters and icons visually appealing, colourful and simple I am more likely to achieve this. Simple shapes and colours also help to communicate ideas clearly and quickly for example characters with simple shapes and bright colours can convey messages or their qualities quickly without needing to be complex. The use of shape language of a spiky character for example such as Cy could signal danger or misinformation.

By sticking to simple colourful designs it helps to contribute to a cohesive brand identity. It also helps to create a memorable brand presence which makes it easier for people to identify SocialScape content whether it is a poster online or a board game in a classroom environment.

Simple Shapes and high-contrast colours improve accessibility as clear and bold visuals make it easier to tell the difference between things making SocialScape more inclusive for users who may have visual impairments or cognitive difficulties. This aligns with SocialScape's aim to be a tool for everyone to help inform and educate people about misinformation and media literacy. It is also very important in classroom environments where there will be people who have visual impairments and cognitive difficulties. I Myself have been diagnosed with Autism and am neurodivergent so I understand the importance of ensuring that design is accessible to everyone.

CHARACTER DESIGN

WHY CHARACTERS

Characters play an important role in SocialScape, they appear throughout my design outcomes in some way shape or form. I purposefully chose to use characters because it helps to add a personal touch and narrative layer to SocialScape helping players to connect emotionally with the characters. It also helps to make my designs more memorable to my audience as a well-designed character can instantly captivate an audience. By having different characters with distinct personalities and colours I am able to make the brand more engaging and memorable as my audience can relate and recognize the different characters throughout my design outcomes. This helps to increase player connection.



Better Beginnings is a WA wide literacy program designed to support families and communities in building literacy skills for children.

This Design is from a advertising campaign for Literacy in Australia. Each character has a name and is made from an organic shape with the addition of key elements to give facial features and personality.

For my characters I chose to give each character a short bio which helps to add depth to their personalities beyond just what they look like. These bios also help to be a quick reference guide for each character, useful especially later for other applications of the characters.

DEVELOPMENT OF A FACE



DEVELOPMENT OF A CHARACTER



PERSONALITY!

I designed the characters to look friendly by giving them big wide eyes which later will also be seen in my 3D Printed version where I used googly eyes to make them friendly to the audience. This friendly design also helps to break down the difficulties of misinformation in a more appealing way and approachable format. Rather than presenting information as abstract concepts, the characters make it relatable with familiar personalities and common reactions to misinformation. I chose to have the characters have relatable personalities such as curious and sceptical characters as well as easily influenced characters so that they can be related to the audience. My aim is that people will see parts of themselves or others they know in the characters and by recognizing these traits the players may become more aware of how they interact with information online.



HOW DOES THOMAS INSPIRE MY WORK?

The link to my own work and to that of the iconic Thomas the tank Engine is found in the use of the simplified faces. The faces are engaging, easy to interpret and largely unchanged across the multiple merchandise. This makes it easier for universal understanding and in particular in students diagnosed with Autism. This creates a far greater reach and versatility to the brand.

FACIAL EXPRESSIONS/PERSONALITY

I made each character's facial expressions reflect their unique personality traits. This helps people to intuitively understand by just looking at them what their characteristics and personality are.

I gave Dash a worried and anxious expression which helps to reflect his curiosity which is mixed with gullibility. This helps to symbolize the type of person who might be easily misled and gullible.

I gave Chip an angry intense expression like he's staring you down with his stern look. This helps to convey his personality and show his frustration and anger when he encounters information online. I made this to represent a person whose emotional response leads to impulsive actions and sharing of information without checking.

I gave Cy a neutral robotic look with small eyes which helps to make him look like a virus and bot-like. I made this to represent the type of person or algorithm that people encounter online who is deliberately spreading misinformation.

I gave Neo a facial expression that looked somewhat puzzled and a small mouth indicating Neo tends to be swayed by others. Neo represents people who are impressionable and who are easily swayed or influenced by things they see online.

I gave Flash a confident facial expression with a smile and focused eyes to help suggest his intelligence. I made him represent a cautious person, who checks facts and is an ideal role model for someone who is combatting misinformation.



CHIP



CY



NEO



FLASH



DASH

COLOURS OF CHARACTERS

Each character is assigned a distinct colour that represents their personality and role. Their personality is also linked to how they respond when encountering misinformation.

Dash is Green because Green is often associated with growth, curiosity and openness to new experiences. Dash's curiosity makes them more likely to explore and engage with new information but leaves them vulnerable to misinformation as green also implies that they are somewhat naive.

Chip is Red because red is often associated with energy and passion but also with warning and danger. Red is a strong eye-catching colour that immediately signals urgency. There is a reason stop signs are red, red is universally associated with caution and danger. This decision to make Chip red aligns with their impulsive nature and their anger. This represents and reflects the way people in real life respond to misinformation. For example, NetSafe New Zealand states "Emotional and repetitive content, especially that which evokes fear or outrage, can reinforce false beliefs." Chip responds to content that evokes outrage by believing it at face value and acting upon it such as spreading it without even being aware of what they are doing.

Cy is Silver because silver/grey is associated with detachedness and neutrality. The colour choice also fits in with Cy's mechanical and automated nature which is to intentionally spread misinformation. It reflects bots and online algorithms that methodically spread misinformation and who don't have any emotional attachment.

Neo is Yellow because yellow is tied to caution but also represents friendliness and sociability which makes it fitting for Neo who is sociable but still easily influenced by others showing their openness but also their susceptibility to misinformation and just following the crowd.

Flash is Blue is blue because blue is often associated with calmness and intelligence. This colour helps to convey Flash as a trustworthy character making it ideal for a character who prioritizes analysis and critical thinking skills. Flash sets a positive example of informed scepticism for the audience.

AIM:

To create a simple, versatile and informative Poster to target my primary audience. The design must build and expand on the concept of the speech bubbles.

POSTER DESIGN

CRITIQUED AND REMOVED POSTERS

I like the speech bubble idea so I have kept it in the future outcomes.

The image used here does not fit my style which is why I removed this poster.

I like the big bold text which clearly shows what the poster is about.

I don't like how it is too difficult to understand the use of this image especially for my target audience



I like the contrast in this poster and have used this same idea in my final.

STYLE INFLUENCE
The risograph style influenced my posters as I liked the bright colours and the layering of the letters. This colour and style choice is also engaging for my audience.

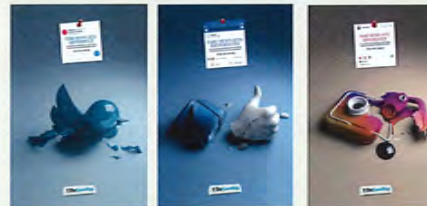


CONVENTIONS

For the poster designs for SocialScape, I needed to carefully consider several conventions to communicate effectively to my target audience. I first needed the posters to be visually engaging and to be understood easily at a glance so I focused on clear and bold typography making the posters easy to read. I also incorporated character-driven imagery to create that sense of connection and familiarity with my audience. I also made the slogan "Reel or Real?" This is based upon the term "Instagram Reel" which is a short-form video content on Instagram where each video is up to 60s long. I asked people around me in my target audience if they knew what a "Reel" was and everyone immediately understood that I was referring to "Instagram Reels". This made me confident in my choice that this slogan would not be misunderstood by my target audience. The explanation of the slogan "reel or real?" is that often on Instagram there is lots of misinformation that goes unnoticed so is the "reel" you're watching "real?" Thus the slogan "reel or real?"

WHY DID I USE BRIGHT PRIMARY COLOURS IN MY POSTERS?

I used bright, primary colours as a starting point to intentionally enhance the visibility and appeal of the posters to the younger audience. The median time an advertisement is gazed at is 0.7 seconds so you have less than even one second to hook the viewer and turn it from a gaze into looking at the info. Bright colours like red, yellow and blue naturally catch the eye and help to convey a positive message which can make the topic of misinformation easier to digest. The vibrant colours also align with SocialScape's brand which ensure that the posters are consistent and cohesive with all my design outcomes



ESTABLISHED PRACTICE

These are established practice examples of posters which fit in a similar theme however they are too complex for my target audience. They are also media forms that a younger audience may not necessarily engage with.

HOW CAN IMAGE MANIPULATION AND AI TECHNOLOGY INFLUENCE DESIGN?

Within the context of AI image generation and the ability for something to be created that is false and misleading, I have attempted this same process to see what would be produced. This is reflective of what an potentially happen with imagery that is posted online- false and misleading.

I gave the brief I have written for my designs to Chat GPT. I then prompted it to create a poster based on this brief and some previous designs. I also gave it the relevant information in particular the slogan.



Disclaimer: This image is AI generated.

So what did I learn? I learnt that it is incredibly easy to employ technology to create something that has the potential to mislead. I could use this same method to create advertisement, articles and sources that appear genuine but are in fact without any substance.

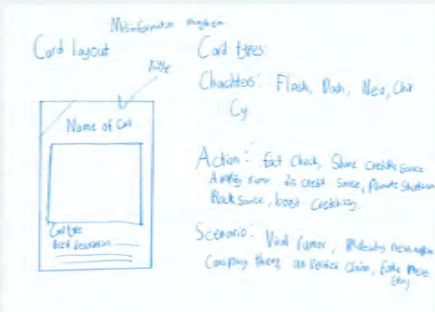
THE PROCESS

The earlier posters have a more simple appearance while my final version has bold and contrasting colours which help to draw attention to the "Reel or Real?" and make it stand out. This visual contrast helps to capture the audiences attention quickly. In my final version the slogan "Reel or Real?" is larger and more prominent making a clear hierarchy. The final design also incorporates my characters helping to make the poster less formal and more relatable and approachable. I also changed the fact to something more relevant to my audience. I also used a larger version of my web address.



CARD DESIGN

AIM:
To create an off computer card game that is able to reinforce the idea of the need for students to check and validate the news, imagery and media they are engaging with. It should be fun!



CONVENTIONS

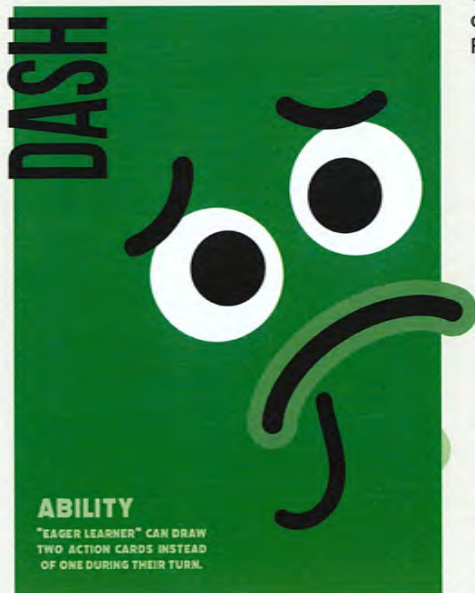
A Card game has specific conventions that must be followed to make them functional, readable and engaging. You need a clear hierarchy and layout of the cards. The Card should have a Title, Iconography or other similar icons such as points to convey important information quickly. There is a main area that contains key information such as the description or action which needs to be in a clear and readable font in order to be legible to the user.



CHANGES I MADE

I first started with the idea of having some context in the background such as the books in Flash's card. The books were meant to represent his intelligence. While I did like this idea I just couldn't find a way to make it work how I wanted it to.

In the character cards I decided instead of having the name of the character big and bold I would instead change it to a description of the behaviours and characteristics of them. Chip is an "Angry Reactor" so it is in bold to clearly illustrate that.



NEW GRAPHICAL ELEMENTS



These are basic, graphical elements that I needed to design to help ensure that the card and board game designs had sufficient content to develop and extend my ideas. These could potentially also align with a sticker outcome especially within a classroom context.

WHY THIS OUTCOME?

The card designs serve a crucial role in illustrating information and gameplay. Each card introduces a different scenario that students play about misinformation through, facts and scenarios. This enables critical thinking skills and media literacy. It is a deliberate off device alternative, making a statement about the prevalence of downloadable games, bombarding consumers with more and more complex and enticing game functions. Being off computer/phone forces students to engage with the game and with each other. It also follows the governments guidelines about no phone usage in NZ schools.

ESTABLISHED PRACTICE



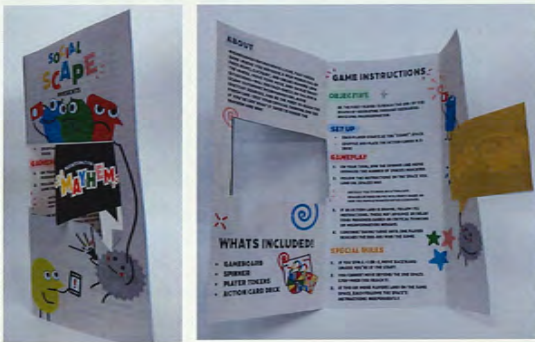
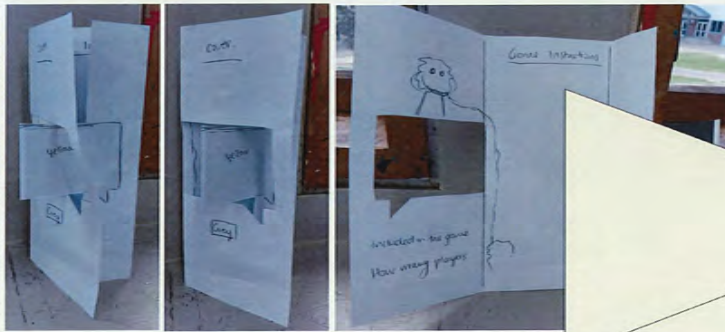
The established practices here are bright and bold using hierarchy to highlight important aspects of the cards. The colours also help to hero the characters in the cards. There is also clear labeling and simple language such as "Fun Fact" which help to clearly indicate what players can expect from each card.



USABILITY

I have made clear hierarchy at the top of the card by highlighting the key text "FASTER" and "TRUE" which draws attention to the core content. Each answer is in a clear colour coded box which helps to visually distinguish between them. Multi Choice which is a non threatening way instead of making the player think of an answer they choose from the multi choice. Later in more advanced stages of the game the questions could be more difficult. The multi choice answers also helps to encourage discourse between players encouraging critical thinking skills and promoting media literacy skills.

PAMPHLET



CREATING COHESION

Creating cohesion between all outcomes for my brand has been key. The brand relies on the key element of a fixed set of colours, typeface and shapes. The pamphlet design sits as a stand alone outcome, a test if you will as to whether the same brand rules can be applied no matter the outcome. It works! It also gives the viewer an idea as to what the audience will see and interact with once the board game is complete.

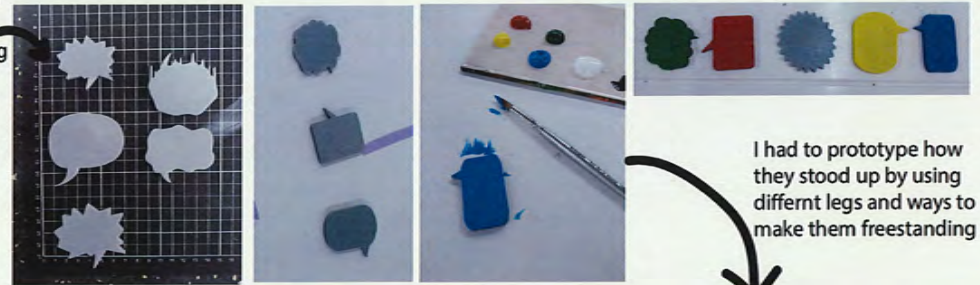


I developed the idea of the speech bubble coming through the pamphlet to reinforce the idea of the speech bubble which is a recurring theme throughout my brand.

3D PRINTED CHARACTERS

I had to download my speech bubble shapes as a vector file in order to get them sent off to be 3D Printed.

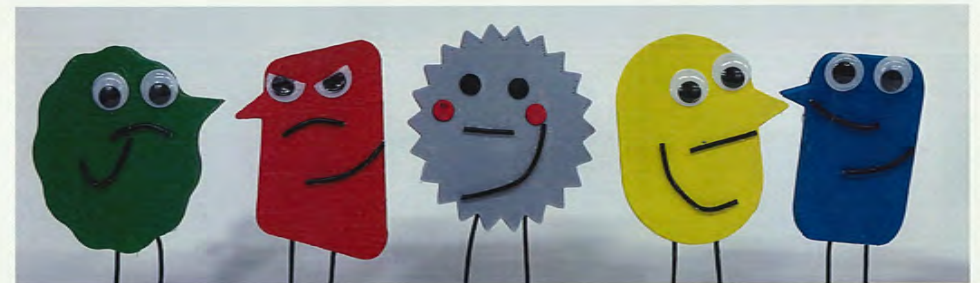
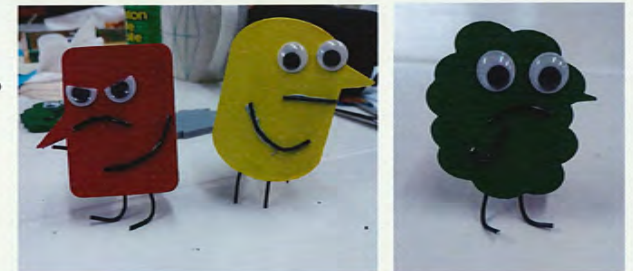
Different prototypes of speech bubbles being 3D printed.



To extend my characters from a 2D context I decided to develop them into a 3D context for my boardgame taking into account kinaesthetic learning elements which help to engage with the students.

I had to prototype how they stood up by using different legs and ways to make them freestanding

I experimented with googly eyes to make them friendly to the audience. This friendly design also helps to break down the difficulties of misinformation in a more appealing way and approachable format.



I used wire to create bendy legs and arms so the students can manipulate the characters. This brings in the ability for students to pose the characters which helps them to engage more with the design.

In Future Students could create their own character by picking their own speech bubbles, making their own expressions by picking eyes, mouths or noses and they could pick their own paint colour. This allows them to create their own customized version which relates to them. This gives them the freedom to select all their elements and engage with it more.



ESTABLISHED PRACTICE

Monopoly is an iconic, worldwide game. It has various versions, adapted to suit different cultures and different generations. This is a key idea of what I would like my own game to explore.

The actual game play of the game can be rather complex with a greater focus on the accumulation of streets and houses and less about the idea behind the game. My board game needs to ensure that it explores the ability for students to work collaboratively to recognise statements and scenarios that might in fact be fiction.

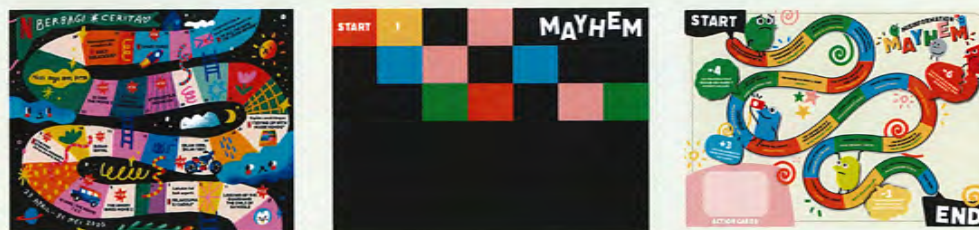
WHY A PHYSICAL GAME?

I chose to design the game as a physical board game rather than an online game. This choice was deliberate because a physical game fosters face-to-face interactions which help to build social skills and encourage collaboration between players. It also brings people off a device and into a shared physical space which can lead to better conversations about misinformation and media literacy. This aligns with SocialScapes goals and allows players to have open discussions about the different scenarios they encounter and makes the learning experience more memorable and engaging. The physical game also reduces screen time which is often a priority for parents and teachers. According to KidsHealth NZ, New Zealand has one of the highest levels of school device usage among developed countries and almost ¼ of adolescents spend over 6 hours a day on the internet outside of school.

Also by creating a hands-on experience, SocialScape appeals to people who may enjoy physical objects and learn better through kinesthetic engagement. It has been found that incorporating kinesthetic elements such as cards, spinners and 3D printer characters I have made increase student engagement by up to 40%. Higher engagement means better focus, better retention and memorization. This Simplicity of a boardgame format also ensures that it is accessible for people who may not have access to digital devices or reliable internet such as rural or remote schools which helps to broaden the reach and make it a more inclusive and accessible tool to promote awareness about misinformation.

FUNCTIONALITY AND LAYOUT

The functionality and layout of the "Misinformation Mayhem" boardgame has been designed to engage players in a hands on learning experience where the players are challenged to identify misinformation through various scenarios which helps to educate the players and build their media literacy skills. The path on the board has different spaces with specific instructions and consequences like moving forward, going back or drawing an action card. This attempts to get them to stop, consider and reflect on the questions they are asked- do they believe what they are being told?



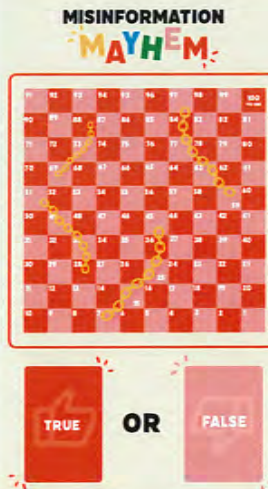
BOARD GAMES



WHY A GAME?

When I was younger I played board games which gave me an appreciation for how interactive games can teach us valuable lessons in a fun and engaging way. For example, when I was younger there was this road safety board game that I recall playing with my mum which taught me a lot about road safety topics. I still to this day remember the memorable board game. I wanted to bring this experience and the memories I had playing a board game to others to help educate and tackle serious topics around misinformation and media literacy through a game format.

"Misinformation Mayhem" could be customized to fit different cultural settings for making it adaptable for a wide range of players. The game could be translated into Te Reo Maori or other languages which allows students to engage in their own language making them feel more included. The characters and their facial expressions are designed to be recognized universally which makes them adaptable to different cultural contexts. I can also introduce different levels into the game e.g beginner, intermediate and advanced which would allow for age appropriate customization meaning I can better target everyone in my target audience. The difficulty level can be adjusted with different situations and questions based upon the players level of knowledge. Including trickier scenarios also makes the players think more critically. This customization of "Misinformation Mayhem" allows it to be a flexible tool that can be modified to meet the needs of anyone that encounters the boardgame.



INTERACTIVE

I have purposefully chosen interactive elements such as the spinner and actions cards which make every game different and unpredictable. The spinner has negative and positive steps and the action cards also bring in challenges which make the players answer questions and think critically. The randomness also reflects real life situations where the player may face misinformation or critical thinking challenges. The players develop strategies to fact check and play the game navigating through different scenarios in a way which is playful but also educational.



So did the game work? I tested the game on a Year 9 Class, ages 13-14. They were able to understand the game and interacted with each other. It was interesting that some of the basic facts on the cards prompted discussion about where they source their information from.

FUTURE NEXT STEPS

STAMP OF AUTHENTICITY - CERTIFIED SOURCE

As I move forward next year to University it is increasingly important that I can trust the sources I find. Through this year at college taking philosophy I had to undertake many steps to ensure what I was researching for my assessments was current, relevant, authoritative and had a unbiased perspective. The CRAP (Currency, Relevance, Authority, Perspective) evaluation method was an incredibly useful tool which I used this year it provided a structure for assessing if a source was reliable or even true. It allowed me to critically evaluate each source before deciding if I should trust it.

This made me think of the idea of a "Certified Source" stamp of authenticity which aligns with the CRAP evaluation method which is a clear and practical way to evaluate source. The stamp could function similarly to the Made in New Zealand label or the the Heart Foundation tick which has served as a trusted mark. This Stamp of Authenticity would be verified by an independent authority to avoid any bias. In the digital landscape we face today where information is coming at you from every direction have a universally recognized mark would be both valuable for individuals and companies who want to verify their content. This also address the shift we are seeing from relying on books and established sources to a wide range of sources from digital media such as instagram and facebook.

This stamp would allow people to quickly identify a trustworthy and verified source. In academic settings such as university research and essay writing a certified source stamp could work as a helpful quick shortcut to identify if the material is credible without having to perform a full CRAP analysis on every single source encountered.



CREATING A MASCOT

Harold the Giraffe is a memorable mascot because he represents the core values of the life education trust brand. It also helps to create a personal bond with the students and make the stories more engaging and memorable. Harold the Giraffe is a memorable, iconic mascot in New Zealand culture and is remembered by people well after they have finished school. Using this idea I would like to incorporate a mascot in my future next steps. This would make SocialScape a more memorable and personal experience. The mascot could embody the values like curiosity, critical thinking and resilience which could create strong associations. I could also create a backstory which helps to give a more personal connection to the students helping them to learn about misinformation. There is the option for this to be either the 'good' or 'bad' characters.

There is also the option to create 'collectable' plushy characters, very on trend particularly in the Japanese culture. Students could choose which character they resonate with.



MEDIA LITERACY CERTIFICATION PROGRAM



I could develop an outcome where SocialScape offers a certification programme for students. Students would be "Certified Media Detectives" after they have completed a standardised program which could include a range of games and workshops that educate them on media literacy and misinformation. By having a standardised program it can be adapted to schools across New Zealand and potentially integrated into the curriculum. This can add real-world value to New Zealand schools by preparing our students for the future ensuring they have the necessary skills to deal with whatever they encounter online. With the rewrite of the New Zealand secondary schools curriculum it could also be included as a standard that students are able to be assessed in and placed on their record of achievement and be a required standard such as gaining numeracy and literacy credits.

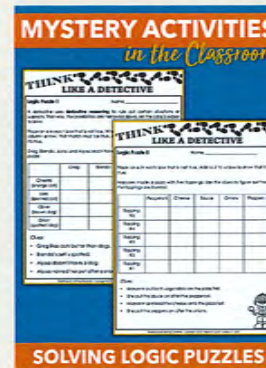
CARD EXPANSION PACKS

For the future development of Misinformation Mayhem I could introduce booster packs which can add an exciting new dimension to the game where there can be more advanced or specifically tailored scenarios. The packs could feature cards such as specific things such as debunking conspiracy theories, spotting altered images, being presented with news articles that challenge the players to develop and deepen their critical thinking skills

By having higher difficulty levels and different scenarios these booster packs could cater to a broader range of audiences including adults or teachers. This allows the game to be adaptable in various learning environments where a topic may not be suitable yet for one audience but suitable for another.



BECOME A DETECTIVE!



A classroom activities could be created where students are encouraged to detect the mis-information. This would give students a scenario or fact and encourage them to research and make a decision about whether the information is real. Students could work collaboratively and will begin to learn the process of checking the validity of the information.

Outstanding Scholarship

Subject: Visual Arts – Design

Standard: 93307

Total Score: 23

Marker commentary

Social Scape is an exemplary example of an Outstanding Scholarship Design brief and communicates a clear provocation of a real-life issue addressing the subject of misinformation informed by the candidate's personal experience and perspective. A duality of personal knowledge and data-driven research informs a visual investigation that contextualises ideas and utilises tactics such as humour and persona to develop characters that connect to the audience. All design outcomes fluidly integrate and inform the next phase of working, which culminates in a final format pertinent to addressing the consequences and complexities of this topic in a social context.

The workbook substantiates ideas, articulating relevance and importance of educating and informing young people around the dangers of the use of AI and online platforms within digital media. In parallel, consideration for the target audience demonstrates an ability to think laterally with strategies and the decision to produce a board game, places analogue processes at the heart of the design solution. The candidate has combined context and media that challenges the conventions of digital online media and employs a user-centred framework to educate the audience. In the workbook, characters are personalised and given anthropomorphic features that are used to communicate key messages within the campaign. Expressions and personality are highly considered and tested with the target audience to understand user functionality and experience. The colour palette is thoughtfully considered and underpinned by knowledge of colour theory to reflect personality traits relevant to message and for young people to understand.

This investigative mode of enquiry is sustained holistically across the folio and annotations in the workbook and reveals high levels of research, critical thinking, and analysis of the topic. The communication has been used effectively through new strap lines, catchphrases, names, and information that can be read with clarity. The final game play interaction brings together a range of devices that sits within the conventions of gameboard design to create a sophisticated and engaging outcome.