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F–10 AUSTRALIAN CURRICULUM: THE ARTS – MEDIA ARTS

examples of knowledge and skills

Introduction

The examples of knowledge and skills in this support resource are designed for use alongside the Australian Curriculum: The Arts – Media Arts.

The examples unpack the knowledge and skills in the Australian Curriculum: The Arts – Media Arts in relation to production processes and media arts concepts, and provide a suggested sequence for their introduction and development.

* Media arts concepts are the 6 concepts fundamental to Media Arts. They are media technologies, representations, audiences, institutions, media languages and relationships. Together, the media arts concepts provide a framework for students to engage with and create media arts works in existing or emerging forms and to consider media arts practices. The media arts concepts, although discussed independently, are interrelated. Students engage with each of the concepts at varying levels of depth in all bands.
* In the media arts, production processes include 3 key stages during the creation of media arts works: pre-production, production and post-production. Other stages in a production process such as development and/or distribution may be considered, particularly in Years 7–10 as appropriate.

The examples are suggestions only and are neither prescriptive nor exhaustive. Teachers can draw from these examples to:

* make decisions about the order and pace with which they introduce and develop knowledge and skills
* support differentiation and meeting the needs of students with diverse learning needs
* plan Arts learning across a range of delivery contexts such as multi-disciplinary units across The Arts and other learning areas.

Throughout their Media Arts learning, students use questions based on Viewpoints (personal and imaginative, cultures and worlds, conventions, and processes) as an inquiry tool for considering their media arts practice from multiple perspectives, as artist or as audience. Suggested questions that explore the Viewpoints are also included alongside the examples of knowledge and skills.

Teachers are best placed to make Teachers are best placed to make decisions about the examples and questions that will best suit their students and context. In addition to examples and questions in the tables below, a suggested introductory point is provided for each of the knowledge and skill examples.

Graphics indicate where the knowledge and skills examples might be introduced in Years F­–2, 3–4, 5–6, 7–8 or 9–10.





 

 



Teachers should note that knowledge and skills will be revisited, and questions will increase in complexity from Foundation to Year 10.

Overview of the examples of knowledge and skills in Media Arts

|  |  |  |
| --- | --- | --- |
| **Responding to media arts works*** Observing
* Exploring who created the media arts work
* Exploring how the media arts work was created
* Interpreting meaning
 |  | **Media production processes** **Pre-production*** Research
* Planning
* Development of story idea
* Design
* Pitch
* Feedback, reflecting and reviewing

**Production*** Collaboration
* Production schedule
* Risk assessments, protocols, media releases
* Using technology to make media arts works
* Refinement and documentation
* Feedback, reflecting and reviewing

**Post-production*** Structure media elements to create meaning
* Editing media arts works to manipulate and refine final product
* Publicity and marketing
* Distribution
* Feedback, reflecting and reviewing
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| **Media arts forms****Producing print media arts works,** such as* Storyboard, comic strip, graphic novel
* Poster, infographic, logo
* Magazine, zine, flip book, newspaper
* Website homepage, digital platform post or campaign

**Producing screen media arts works,** such as* Film, television, web series
* Game making
* Animations
* Moving images

**Producing audio- or sound-based media arts works,** such as* Podcasts
* Radio
* Soundscapes or sound effects

**Producing hybrid-based media arts work,** such as* Multi-platform (content that exists across multiple forms of media)
* Multi-arts (music videos, performance art, filmed productions and concerts)
* Augmented reality, virtual reality, mixed reality
* Genre or style mashups
 |  | **Media arts concepts (TRAIL-R)****Technologies** * Responsible media practices
* Analog technologies
* Digital tools
* Digital platforms
* Emerging and evolving technologies

**Representations*** People, cultures, gender, role, groups, communities, organisations
* Time and place
* Objects and products
* Ideas and concepts

**Audience*** Audience: intended and beyond
* Audience: behaviour and engagement

**Institutions*** Commercial
* Public or non-profit
* Government

**Languages*** Technical elements – codes and conventions
* Symbolic elements – codes and conventions
* Conventions relevant to narrative, style and genre

**Relationships*** Artist and audience
* Artist and institution
* Audience to audience
* Audience to institution
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| RESPONDING TO MEDIA ARTS WORKS – EXAMPLES OF KNOWLEDGE AND SKILLS |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Responding to media arts works as artist and as audience** | ObservingIntroductory point years F-2 | * What do you see?
* What is the media arts form? What is the purpose of the media arts work? Is this immediately clear?
* Who is this media arts work for? Who is the intended audience? What makes you say this? Would other audiences enjoy this work? Why or why not?
* Was the media arts work engaging, or did you get bored and lose interest? Why do you think that was?
* What is the story? Who are the characters and what are their roles?
* How did you know the genre?
* What are the audience expectations of and/or relationship to this media arts work?
 |
| Exploring who created the media arts workIntroductory point years 3-4 | * Who made this media arts work? Was it an individual, a collaborative, an organisation or an institution?
* Whose story is being told? Whose voice is telling the story?
* Where is this media artist from? What culture, Country/Place or community are they connected to?
* Was the lighting effective, and how did it add impact to the narrative?
* In what ways is this media arts work representative of what was happening locally or globally when it was created? Is it the use of technologies, genre, codes and conventions, or something else?
* Does knowing more about the context in which the media arts work was created affect your understanding or the way you make sense of the work? How so?
* Is this a place-based narrative? How can artists maintain cultural stories and place-based narratives in media arts works?
 |
| Exploring how the media arts work was createdIntroductory point years F-2 | * What is the media arts form?
* Where and how is the media arts work distributed and shared with others? What is around the media arts work? Is there an intended narrative or communication between this work and the arts works around it?
* Was mise-en-scène effective in telling the story in this film? In what ways?
* How was sound used in this film to engage the audience?
* What technologies and processes were used to create this media arts work?
* How was text used? Did it help to tell the story?
* What was the structure of the narrative?
 |
| Interpreting meaningIntroductory point years 3-4 | * How do you make sense of this media arts work?
* Did you need any prior knowledge before watching or engaging with this work?
* In what ways was the media arts work successful in communicating its intended meaning?
* In what ways is the subject represented?
* How does this media arts work make you feel? What are you experiencing that makes you feel that? Is it to do with the music, the lighting, the colour or something else?
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| MEDIA PRODUCTION PROCESSES – EXAMPLES OF KNOWLEDGE AND SKILLSThe key stages of creating media arts works |
| Pre-production |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Pre-production** | Research* target audience
* story stimulus

Introductory point years 3-4 | * Why are you making this work?
* What do you know about the narrative, form or process you’re planning to use in your media arts work? What else do you need to know?
* What are the different types of information you can find from the library, online and from asking experts, that will assist you to make your media arts work? How might the librarian help you with your research?
* What can you learn by researching media arts works similar to what you are planning? How might you deconstruct other texts to explore what other media artists do?
* Who is your audience, and how will they engage with your work?
* What research do you need to do about your audience, and how will you go about doing that?
* How will your research and analysis of media arts works across cultures, times, places and other contexts enrich the construction and representation in your media arts work?
 |
| Planning * scope and scale of project
* media technology and access to digital tools

Introductory point years F-2 | * What media arts work do you want to make?
* What story do you want to tell? Who might the audience be? Whose point of view will be represented?
* What media arts form is your work? What are the conventions of that form?
* What resources do you have available to you? What platform will your media arts work be distributed across?
* What ideas do you want to communicate, who do you want to influence and in what way?
* What is the purpose of this media arts work: to evoke an emotion, a call to action, or something else?
* In what ways can you manipulate the effect on the audience?
* Who is included in your audience and how might they interpret meaning differently?
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|  | Development of story idea* story or narrative
* messaging

Introductory point years F-2 | * What is the basic outline of your story? What are the common features of a narrative, and which is the best choice to communicate your ideas?
* How might you outline the story in a paragraph, without any dialogue, according to the genre?
* What media arts style or genre will suit your story? Why is genre important? In what ways might you challenge, deconstruct or subvert genre?
* What are the common features of a narrative, and which will be the best to get your story across?
 |
| Design; for example,* treatment
* storyboard
* script
* shot list
* mood board

Introductory point years 3-4 | * What layout conventions should you consider, such as size, images, text, graphics font and colour? What graphics or images will work best to represent the message?
* How might you keep the dialogue of your script short and succinct? How will you indicate to the actors how it needs to be read?
* How will you use your storyboard to plan a variety of camera shots and angles? What kind of lighting will create the right mood?
* What do you want the actor/s to do in each scene? Will the actors need to enter from particular points or move around within the shot?
* What should be included in a shot list for a short animation? What time of day and what, if any, special conditions are needed?
* What twists or interesting story points will keep the audience interested?
 |
| Pitch, capturing and retaining audience engagementIntroductory point years 5-6 | * How can you sell your story or idea in a short statement that will excite the audience and create interest?
* What is meant by a “hook”, and what will your “hook” be?
* How might you follow up with an audience after the pitch?
 |
| Feedback, reflecting and reviewingIntroductory point years 3-4 | * What is it about your planning that is going well so far? Is the message in your proposal clear? How well are you managing time, and working with others?
* Is the cinematography working? Does it enhance the story or detract from it?
* Is your design, storyboard or script communicating the story effectively? What areas might you need to rework?
 |
| Production |
| **Production** | CollaborationIntroductory point years F-2 | * Why do we need to work as a team?
* What is each team member good at doing and how can you use those skills?
* How will you decide who will take on each role in this project?
* What are some basic roles of people who make a film, production or media arts work, and what kinds of skills do they need?
* How will you decide if you need extra people or talent for your production? How will you approach them to join your group?
 |
| Production schedule Introductory point years 5-6 | * What roles are needed during the production stage?
* What kinds of details are needed for a production schedule, apart from times, location and equipment? Why are these important?
* How can you make sure the script is being followed? What plans do you have for changes during this process?
* What production techniques will you use to successfully engage your target audience?
* Who makes sure everything is ready for production? What contingency plans are needed?
 |
| Risk assessments, protocols, media releasesIntroductory point years 3-4 | * What permissions will you need to get when creating this media arts work?
* What permissions might you need when taking photographs or accessing online images for a poster?
* What permissions do you need for the soundscape or soundtrack?
* How will you comply with copyright laws relating to sound? What do you need to comply with?
* What protocols do you need to be aware of when you are accessing the work of other media artists, such as the work of First Nations Australian media artists?
* How will you ensure that your work doesn’t infringe on Indigenous Intellectual and Cultural Property rights?
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|  | Using technology to make media arts worksIntroductory point years F-2 | * Which media technologies will best suit your media arts work? What technologies are available to you?
* What media technologies will you need to use for which parts of your project?
* Will you be using digital tools, analog tools or a combination of both?
* Which part of your story should be created (filmed, drawn, photographed) first?
* Is there enough natural light for images you want to capture? Which filters should you use?
* What materials can you use to construct models for your animation? What set items do you need for each scene?
* How do you use the microphone on this device and what do you need to record? Where and how will you save them for later use?
* In what ways is the intention or reception of the work impacted when you use different media technologies?
* How will people respond differently to an analog zine or an online fan blog with the same messaging?
 |
| Refinement and documentationIntroductory point years 3-4 | * What steps do you need to take when practising or refining your production?
* What testing or rehearsal needs to happen during production to make sure the final work is successful?
* How are you keeping a record of material that you’ll use or discard in the final work (useful takes or errors noted)?
* Where have you backed up and/or documented your work?
 |
| Feedback, reflecting and reviewingIntroductory point years F-2 | * How well did you work as a team member on this project? What tasks did you complete?
* Which problem-solving processes worked best for your group? Why?
* What was your role in each of the production stages?
* What ideas did you contribute to the plan for the work?
* How have the ideas you imagined for the work been included or resolved?
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| Post-production |
| **Post-production** | Structure media elements to create meaningIntroductory point years F-2 | * How are the different elements of your production assembled?
* What format does the final product need to be in?
* How does the media arts work get tested to make sure it is suitable for its intended audience or intended purpose?
* How will you prepare your printed media arts work for sharing and distribution?
* How will you choose, arrange and pace the images and sound in a particular sequence to tell the story? How will you order the game events?
* Whose point of view is seen the most and how does it encourage viewers to relate to that character?
* Would voice-over narration help move the story forward or make the action clearer?
* Can you edit the shots in a particular style or rhythm to evoke emotion from the audience?
 |
| Editing media arts works to manipulate and refine final productIntroductory point years 3-4 | * What do you need to do to your final media arts work to make it ready for sharing with others?
* What do you need to consider when editing time and pace of your screen-based media arts work to make sure that the mood and atmosphere communicate the story?
* In what ways might you manipulate, mix and assemble assets to create a clear message?
* What instructions are needed for your game?
* How might you include titles and credits?
 |
| Publicity and marketingIntroductory point years 3-4 | * How will you let potential audiences know about your media arts work?
* How will the final media arts work be accessed?
* How might you promote your work to get attention, interest and engagement from the intended audience?
* What permissions will be needed before the product can be shared with others?
* What message needs to be highlighted to encourage the audience to see this work?
* How can you persuade your audience to engage with your media arts work?
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|  | DistributionIntroductory point years 5-6 | * How does the final product get distributed to the target audience?
* When does this media arts work need to be published or released? What sort of timeframe is needed?
* What will your role be in sharing the work with audiences?
* What do you need to consider when converting file/s as appropriate for exporting and distributing?
* Where will audiences collect their copy of your print media arts work?
* Who is your intended audience and how does the distribution method target them?
* Where and when will you release and circulate your media arts work to an audience?
* How does genre benefit or impact the method of distribution?
* In what way/s is an influencer a method of distribution?
 |
| Feedback, reflecting and reviewingIntroductory point years F-2 | * What did you enjoy and why? What was the most challenging part of the process, and how did you overcome it? How might you overcome it next time?
* How will you gather feedback from audiences?
* How useful was your reflection journal throughout the production process in documenting your thoughts and processes?
* How might you explain your editing process: why were some materials, images, assets or shots used and not others?
* How did you use the editing process to communicate the story or structure the narrative and convey meaning?
* How might you judge if your media arts work was successful; for example, did your poster for the production encourage people to attend? How might you measure this?
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| MEDIA ARTS FORMS – EXAMPLES OF KNOWLEDGE AND SKILLSMedia arts works use a range of print, moving image, audio and hybrid or trans-disciplinary forms, often specific to style or genre. |
| Producing print media arts works |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Producing print media arts works, such as:** | Storyboard, comic strip, graphic novelIntroductory point years 3-4 | * What is a storyboard and how is it different to a comic strip?
* What are the essential items a storyboard must have to make it a media arts work (rather than a planning tool)?
* How might you present your storyboard frames to communicate your story for your film? Will you combine this with a pitch?
* How does a director or storyboard artist use their drawn frames to pitch and describe the film?
* How might you develop a short comic strip with no text to communicate an idea or concept you are learning about in another subject? How might it change if you add text?
* How might you explore culture through the design of comics and graphic novels?
* In what ways do comic strips and comics influence as well as reflect culture?
* What do you need to consider when designing a satirical comic strip? Is a comic always humorous?
* What graphic novels do you know of? In what ways is reading a graphic novel different to reading a text?
* How does a graphic novel construct a narrative for the reader?
* What style of drawing is often used in graphic novels? How has the media artist used the elements of art/design to communicate the story?
 |
| Website homepage, digital platform post or campaignIntroductory point years 5-6 | * How might you design and present a website homepage or digital platform using analog materials and digital tools? Will you have different pages and sections that can be moved around manually? How might doing this help you to design the page using digital tools?
* What is the design and functions of your school’s learning management program or software? How might we design a page to share what we are learning with the school community?
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|  | Poster, infographic, logoIntroductory point years F-2 | * What is the purpose of your poster?
* What will you need to include in your poster?
* How will you combine the elements of art/design with text and typography to communicate your message?
* What materials will you use? Will you need to duplicate the poster?
* In what ways do marketing materials for a movie or event portray a particular group, idea or issue?
* What is an infographic?
* What infographics have you used recently, such as following instructions to build a toy or to follow a procedure?
* How does the emotional impact or mood of your print media change when you use different types of fonts, or if you use warm instead of cool colours?
* Which of these symbols or logos have you seen before? What makes each one eye-catching?
* Why do companies create logos? What would you include in your own logo that represents your family or culture?
 |
| Magazine, zine, flip book, newspaperIntroductory point years 3-4 | * How might we make a flip book from one folded piece of paper? How do you make a series of drawings appear to move by flipping the pages?
* How might you design the cover for your magazine? Who is your target audience? How will you make the cover: will you use paper and collage, or work digitally?
* What is a zine? How is it different to a magazine, or a newspaper? How have these forms changed over time, and how do people experience them now?
* What conventions are specific to each of these media arts forms? How does that impact the content?
* How would you present your content differently in a newspaper article to a poster or comic strip?
* How might you explore contemporary interpretations of Japanese origami and book binding as a starting point for media arts works, such as the paper fortune teller, or an expandable book to present a sequence of images?
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| Producing screen media arts works |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Producing screen media arts works, such as:** | Film, television, web seriesIntroductory point years F-2 | * How many different types of film, television or series do you know of or watch?
* In what ways is genre established at the beginning of this film or series?
* What are the conventions associated with film and television?
* What would you need to include in a script for a television series that tells the story of the text you are currently reading? How might you interpret the characters from the page to the screen?
* What do you need to consider when creating a short film with your peers?
* How are ideas or concepts represented across different screen-based media arts forms? Is the interpretation of a character for a movie or television series like that in a game? How are they different or similar?
* How is green screen used to manipulate still and moving images for screen?
 |
| Game making Introductory point years F-2 | * What different games do you know of? How are board games or card games different or similar to video games?
* How might you translate the physical games you play at break time into a board game, a card game or a video game? How could you make a crazy dance moves game?
* What are the different features of a video game? How might you develop a character for a video game?
* How might you combine your knowledge of computer programming, story development and media arts to create a video game for your peers?
* How might you create a short video that communicates your experience of a video game (for example, using machinima)? What permissions do you need to consider when doing this? What is the story or narrative that you want to communicate?
* How might you work with an existing interactive game combined with augmented reality apps, your own designed sets and miniatures to create new media arts works?
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|  | AnimationsIntroductory point years 5-6 | * What is animation? What types of animation do you know of? Which types of animation interest you as a media artist?
* What is stop motion and how is it different to drawn or painted animation, and computer-generated animation?
* How might you make an animation by taking a series of photos of toys or objects that you move around? How might this be different from taking multiple photos of a manipulated plasticine form such as in clay animation?
* What software might you use to manipulate and edit your animation?
 |
| Moving imagesIntroductory point years 5-6 | * What is a moving image? How is it different to a still image, an animation or film?
* What software apps might you use to make a picture move? Can you do something similar with analog materials such as a card with moving parts?
* How might you add text to your moving image to communicate an idea or influence your audience?
* In what ways can you change the meaning of an image with the text you are using, or the animations that you add?
* What permissions and protocols do you need to consider when using found images to create a moving image?
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| Producing audio- or sound-based media arts works |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Producing audio- or sound-based media arts works, such as:** | PodcastsIntroductory point years 5-6 | * What will be the topic of your podcast? Why does this topic matter? Who will be interested, who will your audience be? Will it just be you involved, or will you have a team? Will you use an interview or panel approach, or another convention?
* What equipment will you need to record and edit your podcast? Why is a podcast the best media arts form for this topic? How would it be different if you were to produce a short video?
* What do you need to consider when publishing your podcast?
 |
| RadioIntroductory point years F-2 | * What is radio broadcasting? What radio shows do you know of locally, nationally and globally?
* What genres are associated with radio shows? What conventions are used when creating a radio show?
* How might you develop your story into a radio play? What do you need to consider about communicating the characteristics of your characters to the audience through audio only?
* How might you host your own radio show for distribution on your school’s learning management platform? What other methods could you use, and what permissions do you need to consider?
 |
| Soundscapes or sound effectsIntroductory point years F-2 | * What sounds already exist in the location? How might you record them?
* What do we need to hear, and how does that contribute to the narrative?
* How might you use special effects programs to create and manipulate sounds (foley) to convey meaning and enhance audience experience?
* How will speech or dialogue add to the audience's understanding of your story? What vocal qualities will add to your story: deep and clear, or mid-tone and raspy?
* What kind of music or sound will you use to communicate the story to the audience? Will you use instrumental music or music with lyrics that add to the story? What permissions do you need to get when using music?
* Which style of music will fit with the setting and/or genre of your narrative?
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| Producing hybrid-based media arts works |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Producing hybrid-based media arts works, such as:** | Multi-platform (content that exists across multiple forms of media)Introductory point years F-2 | * How did this story that we read in a book translate to a cartoon? What was different or similar?
* What stories do you know of that are told over many types of media? How does the story change or develop depending on the form of media? How does the audience engage differently with the media form? How are cultural differences in the stories represented across media forms?
* In what ways might you consider reaching a wider audience by telling your story over multiple platforms?
 |
| Multi-arts (music videos, performance art, filmed productions and concerts)Introductory point years 3-4 | * In what ways can media arts bring all arts areas together?
* How might you make a promotional video or trailer for the school production, concert or end of year event?
* How is this artist combining media arts and visual arts in their arts work?
* In what ways does film and game making bring together all the arts? What are the specialised arts roles associated with these industries?
 |
| Augmented reality, virtual reality, mixed realityIntroductory point years 5-6 | * What are augmented reality, virtual reality and mixed reality?
* What augmented reality software do you have access to that will enable you to explore creating your own augmented reality?
* How might the use of augmented or mixed reality for racing car driver or pilot training improve safety and reduce the risk of accidents? What are the pros and cons of such technologies? Alternatively, how could it help to train surgeons for operations?
 |
| Genre or style mashups Introductory point years 5-6 | * What is interactive episodic content? How is it used in advertising, comic books and social storytelling?
* What films or television shows have you seen that use multiple genres to tell their story, such as a mashup of horror and comedy, romance and horror, or documentary and comedy?
* How do media artists combine virtual elements with the real world, such as characters in games that may appear in a real setting?
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| MEDIA ARTS CONCEPTS (TRAIL-R) – EXAMPLES OF KNOWLEDGE AND SKILLS |
| TechnologiesTechnologies are the tools used to produce media arts works. |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Responsible media practices** | Copyright, codes and protocols Introductory point years 5-6 | * Who makes the rules about responsible media practice? Why do these rules exist?
* Is it acceptable to take photos of anyone? Why, or why not? Who can take photos or videos of you?
* Whose story is it and is it appropriate for sharing and/or using for your own media arts work?
* Do you need to get talent release forms or consent forms from the people who will be in your media arts work?
* How do you recognise appropriate and inappropriate use of other people’s images and works in the making of media arts works?
* What protocols do media artists need to consider when making media arts works?
* Where can you find out what the requirements are for copyright protection?
* What are Creative Commons and copyright? How does each work? What is the difference between them? When might you need to consider these in your media arts making?
* What is meant by regulations? Why are there regulations for media, and what types of media forms are regulated?
* What media forms are not regulated, and what does this mean for the audience?
* In what ways do protocols protect the rights of First Nations Australian media artists in relation to Indigenous Cultural and Intellectual Property (ICIP)?
* What and/or whom are the regulations protecting, preventing, preserving, curbing or restricting? Why is each of these important?
* How might non-fungible tokens (NFT) change the way copyright can, or cannot, be sold?
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|  | Responsible media practice onlineIntroductory point years 3-4 | * What are some common safety rules that organisations put into practice to keep users safe?
* What does it mean to be a responsible user online?
* Do you have complete control of your experiences with media? Is it even possible?
* Why is there an age restriction for some media arts works or forms?
* What are the appropriate conventions for the media arts form you are using for acknowledging sources and who was involved in the project?
* What do you need to do to protect your own privacy, and that of the people you are working with?
* In what ways might your engagement with media arts works affect your behaviour and the behaviour of others? When might this be a concern, and when might it be useful?
* What does it mean to be a responsible digital citizen?
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| Using technology and equipmentIntroductory point years F-2 | * Do you know how to turn this device off and on? How might you learn how to use the functions you need?
* How do you use the media technology correctly? Who do you ask when you don’t know how to operate something?
* How is the equipment stored, and who is responsible for looking after it and ensuring its safety?
* Is your work area organised? Is it safe for the performers to move around in?
* Is this equipment heavy? Will you need help setting it up?
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| **Analog technologies** | Tools such as scissors, glue and cutting mats Introductory point years F-2 | * What tools do you have available to you?
* How do we use these tools? Is there a correct way?
* What are the best tools to select for the medium you are using?
* What is the difference between analog and digital tools? When might you use these together to create your media arts work?
* What safety considerations do you need to consider when using tools such as scissors, or a cutting knife and mat?
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| 2D materials such as paper, drawing and painting materialsIntroductory point years F-2 | * What materials are available to you?
* What are the best choices of materials for the product you are making: will coloured pencils, paint or markers create a poster that can be seen from a distance?
* What materials can you choose that will make it easier for you to work on your project at home?
* What media artists do you know of who use analog technologies, such as comic artists or graphic novelists who work with pen and markers?
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| 3D materials such as modelling clay, wire and other sculpting materialsIntroductory point years 3-4 | * Why might you need to make a 3D model?
* How will you create a model or set to film your animation? What will you need to include? Can you use existing objects or will you create a miniature world?
* What is involved in making an armature for a character? What material will be best to flesh out the body, such as tape, plasticine, foam, fabric or card?
* How do stop-motion media artists and 3D animators create models for characters?
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| **Digital tools** | Hardware* cameras
* microphones
* computers
* lighting, grips and stabilisers
* backdrops and greenscreen

Introductory point years F-2 | * What is a camera? How do we use it?
* What digital tools are available to you and who is responsible for using them safely?
* What accessories can you use with this hardware? How will you support the camera and lighting equipment?
* What are the advantages or disadvantages of the digital tools that are available to you? Which combination will work best for the media arts work you’re planning to make?
* What are the features of the camera you are using, and how might you manipulate these features with the accessories to explore shot type and angle, exposure, focus, framing and composition, or in-device editing?
* How will you record sound for your media arts work? Will you use a separate microphone?
* How might you go about recording foley sound effects? How will you manage external noise?
* Have you considered your background? Will you use a backdrop or design a specific space?
* How might you use a greenscreen to control your background?
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| Software* photo, video and editing software
* VR, AR and MR software
* game making software
* file conversion

Introductory point years F-2 | * What software programs or apps are available to you?
* What are the advantages and disadvantages of each tool, and how might you use them together to make the best use of them?
* What pre-made assets might you use, and what permissions do you need to consider when using them?
* How do you go about learning a new software program or app? Does it have similar features to other programs you are familiar with? Where can you access instructional or troubleshooting information about these programs?
* What digital tools were used during the production process? Why were they used?
* What do you need to consider when transferring your work from one program to another?
* How do you need to save your files so that they are accessible across platforms?
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| **Digital platforms** | * Knowledge platforms
* Social media platforms
* Media sharing platforms
* Service-oriented platforms

Introductory point years F-2 | * What is a digital platform? What digital platforms do you use daily?
* What digital platforms do you use to search for information, or to find knowledge?
* What digital platform(s) does your school use? Do you know how to use them? How might you create an infographic or short video to help newcomers to the school community understand the school’s digital platform?
* How do social media platforms operate, and how do they make money?
* What digital services do you know of?
* What impact does your relationship with a media arts work on a digital platform have on the relationships in your daily life?
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| **Emerging and evolving technologies** | Digital and analog technologies evolve and advance, impacting the way we live, work, play and engage with media arts works.Introductory point years F-2 | * How might we define old and new technologies?
* What technologies do you use today that your parents/caregivers did not use? How about their parents/caregivers?
* What emerging technologies do you know of? What is the purpose of some of these new digital tools and how effective are they?
* What new technologies are you aware of that have now become common or mainstream?
* What is convergence and what are examples of where this has occurred?
* What are augmented reality and virtual reality? How can they be used in media arts works, or how are they being used?
* How might new technologies such as Human Image Synthesis (deep faking) impact an audience’s engagement with media arts? How does this affect the integrity of the artist? Who decides what is acceptable?
* How could you explore a tool such as scrollytelling as a technology for creating an online news story? What other purpose could it be used for? How are tools such as scrollytelling changing our communication behaviours?
* How might you combine a variety of technologies from different times to create an animation, such as using a combination of stop motion, hand-drawn and augmented reality? How does the combination of these technologies impact the way the story unfolds, and the audience’s engagement?
* What technologies that may have been obsolete are making a re-emergence, such as darkroom photography and vinyl records? Why do you think this might be?
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| RepresentationsMedia artists construct and build representations for a purpose. |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Representations**Media artists construct and build representations for a purpose. | Representing, for example,* people
* cultures
* gender
* role
* groups
* communities
* organisations

Introductory point years F-2 | * Who is in your media arts work? How will you represent them?
* What do you feel comfortable sharing about yourself, your home, culture and family? What protocols do you expect from others regarding your privacy?
* How would you represent your own age group in your media arts work? How is your age group represented in the media arts work that you engage with?
* What is similar or different to your school or home in a representation of school or home?
* What platforms and technology do you use to present yourself? What conventions do your selfies, videos or text follow?
* How might you select and portray ideas about self within a context and for a specific purpose? How could you convey social and/or cultural assumptions to an audience, such as stereotypes?
* In what ways might you represent gender, age or culture? What stereotypes are you aware of? In what ways are these useful or harmful? How might you create a media arts work to challenge or subvert stereotypes?
* How might you design a new character for a video game that presents an under-represented or stereotyped role or group? How might you describe the character’s physical appearance, voice, dialogue, mannerisms, costume, settings, relationships and/or values and beliefs?
* How might you design and/or produce different representations of the same person, place, event or idea in still and moving images to communicate different meanings, such as combining symbolic codes to create varied representations of teachers, school, birthday parties or homework?
* What do you learn from analysing the ways that different roles in society (e.g. occupations, gender, age) are constructed in media arts works from a range of cultures?
* What have you observed about standards of representation in one media arts form that may be of a different standard in other media? Such as representation of gender across video games, film and advertising?
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|  | Representing place and timeIntroductory point years F-2 | * What might you include in your short film to show the time that it is set in?
* How do media arts works you experience or engage with use locations, objects and costumes to show culture, place or time?
* How might you examine the ways people, places, events and ideas are portrayed (e.g. costume, dialogue, behaviour, physicality, values, actions, settings, colour, music) in a story? In what alternative ways might you portray the same stories?
* How can you make this work in a way that is respectful to the time and place? What acknowledgements do you need to make? What copyright, regulations and guidelines do you need to use?
* What media arts form would you use to represent a place of significance to you? Who would your audience be? What symbolic elements, codes and conventions would you use to tell the story of this place?
* How would you create a photo story that explains how to get from one part of the school to the next, such as from your classroom to the library? What geographical elements would you include? How would different camera angles help to communicate perspective?
* How might you work within a group to produce a promotional film about your school, from a student’s point of view? How might that be different to a teacher’s point of view, or a parent’s point of view?
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| Representing objects and productsIntroductory point years F-2 | * What is the object or product being represented?
* What is the purpose of the media arts work? Is it to advertise, educate or entertain?
* What form is the representation in? What impact does the form have on the way the object or product is represented?
* Is the object the main focus of the story, or is it being used symbolically to help tell the story?
* In an advertisement, is it just the product that is being represented, or are there other abstract ideas that are being associated with the object, such as popularity, success, wealth? What symbolic elements, codes and conventions has the media artist used to make these connections?
* How might you construct representations to manipulate your audience? Are you being ethical and morally responsible in doing so?
* How do the words accompanying images give those pictures a certain meaning in a specific context?
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|  | Representing ideas and conceptsIntroductory point years 5-6 | * What ideas are being represented in this film?
* What ideas do you have about this issue, and what media arts form would be the best one to represent these ideas?
* What stereotypes are being presented by this media arts work?
* What ideology might be behind the creators of this media arts work? How do you know?
* How might you use symbolic elements, codes and conventions to communicate about ideas such as freedom and equality, or issues about sustainability?
* How will you use media technologies, such as camera work, cinematography and editing to represent your ideas?
* In what ways has this media arts work constructed a belief or attitudes (ideologies) shared by a group or culture or society about how they should function, such as stereotypical gender roles?
* What are your beliefs and attitudes about this idea or issue? How will you represent your beliefs and attitudes?
* How are values demonstrated in this media representation? Can we judge a culture from popular media images?
* How are stereotypes reinforced in media arts works and how can they be challenged?
* What kinds of codes and conventions are used in this media arts work to convey beliefs, values or ideological perspectives?
* What ideological or political perspectives are evident in your media arts work to engage a particular audience?
* What would you need to consider when designing and producing representations of people, places, ideas and/or events using still and moving images, text, animation and/or sound that challenge stereotypical representations?
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| AudienceAudiences are individuals and groups who experience media arts. |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Audience: intended and beyond**  | Self as audience, for media arts works and your own workIntroductory point years F-2 | * What is an audience?
* When are you an audience member?
* What do you need to learn about audiences? Why?
* What have audiences to do with media arts, other than consuming it?
* How similar or different are you from the people in the media arts work? How do you feel about that?
* Why are media arts institutions so interested in their audiences?
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| Target or intended audience, the audience that the media arts work has been created specifically forIntroductory point years 3-4 | * Who do you want to see your media arts work?
* What is the best media arts form to connect with your target audience? How are they likely to respond to the ideas you want to communicate?
* Is your audience small or large? Do you know the people in your audience or are some of them strangers?
* How can you capture an audience’s attention and keep them interested? What will keep them watching?
* How can you find out what inspires or motivates your target audience? What will that mean for the design of your work, or for the development of your story? What inspires or motivates you when you are watching or engaging with a media arts work?
* Is the audience expected to engage with this media arts work emotionally or intelligently? Does the narrative offer advice, information or knowledge?
* How do you want your audience to respond to your work? Do you want to reinforce their thinking, to educate them, to challenge their thinking?
* What technical or symbolic codes and conventions are being used to engage the audience? How might these change if the audience was different?
* How are audiences encouraged to interact with television shows beyond the television product? Is there merchandising, are there fan-based blogs or other opportunities?
* What are some ways that audiences can be identified and grouped? What might be the purpose for categorising audience groups?
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| Audience who are not in the target audience but who engage with the media arts work accidentally, or by chance. Can include friendly, hostile or lay audience.Introductory point years 5-6 | * Are there any audiences not in your target audience who may see your work ? How might their interpretation be different? Does that matter?
* Are you expecting responses to your media arts work? How have you let your audience know that you’re hoping they will connect with you? What plans do you have in place if you receive negative comments? How might you respect critics and their viewpoint?
* What are you expecting your audience to know? Do they need to have prior knowledge to understand your work? Do you need to include a disclaimer or information at the beginning for a lay audience?
* What media arts works do you know of that include information at the beginning to inform a wider audience of content that may be unexpected or unwelcome, or to embrace a wider audience?
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| **Audience: behaviour and engagement** | Audiences who watch and observe but do not engage with the media arts work.Introductory point years F-2 | * What is a passive audience?
* What are you expecting from your audience? How will they engage with your work?
* How does your audience interact with your media arts work to understand your intention?
* When are you a passive audience? What are you doing? How are you interacting with the media arts work?
* Is it easier to control the response of a passive audience? Why or why not? When might this be useful?
* When and how might a passive audience become an active audience? Are there media arts forms that are more suitable for a passive audience, such as film or a billboard?
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| Audiences who engage and respond before, during or after they experience the media arts work.Introductory point years 5-6 | * What is an active audience? When does a passive audience become an active audience?
* Do you want your audience to be active? How will you achieve this? Is your audience expecting you to reach out to them? What would be the purpose of this?
* When are you an active media arts consumer? Are there media arts works that you are a passive and active audience for, such as playing a video game, and watching the video game being played online?
* How can the audience customise their experience of this media arts product, such as enabling subtitles, engaging in live chat or modifying game play? Are there other functions the artist could have considered?
* Could the audience interact with the product creators after their experience, and did they?
* How does the platform inform the way that audiences can interact with content creators?
* How do platforms create a safe environment for interaction for both audience and content creators?
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| InstitutionsInstitutions are groups and communities who create and influence media arts.  |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Commercial** | For example, social media, broadcasting corporations, news corporationsIntroductory point years 5-6 | * Who made this media arts work? Was it an individual or a group?
* What media organisations make money? How and why might they do this?
* Who pays for this media arts work to be created? How does this media arts work make money for its creator?
* Why do commercial companies make media arts works? Is it to inform, entertain, expose a wrongdoing or problem, draw attention or another reason?
* What might be the impact of social media modes of production on the relationship between the media product and the audience?
* What are some ways in which institutional practices have been influenced by social, political and economic factors?
* What data does this institution gather from your engagement with this media arts product? Does this impact what other products become available to you?
* How might you monitor or track the media arts works you engage with over a period of time to observe and analyse the platforms and institutions you engage with? What could you do with this information? What does this information tell you about you as a consumer?
* How are representations of social values (e.g. family, friendship, the environment) constructed in media arts works produced by Australian institutions?
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| **Public or non-profit** | For example, government-funded broadcasting, educational platforms and institutions, volunteer or non-profit organisationsIntroductory point years 5-6 | * What are some public or government-funded media organisations? (ABC, SBS, community broadcasters)
* What are community radio and television?
* What community groups exist in social media?
* How do community groups use the different forms of media? Who are “prosumers”?
* What community organisations cater for media enthusiasts?
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| **Government** | For example, regulatory bodiesIntroductory point years 7-8 | * What organisations regulate media activity or measure audiences, and what might be the purpose of this?
* What are the governing bodies that control the classifications of screen content?
* How do funding models for cultural content production work?
* What initiatives exist to encourage the production of diverse representation?
* How does ownership impact content and access?
* How does the fragmentation of platforms affect the way we consume content?
* What is the effect of globalisation on media arts production and distribution?
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| LanguagesLanguages are the images, text, sounds and interactive elements used to tell the story. |
| **Description, component, and introductory point** | **Sample questions: Viewpoints in action** |
| **Technical elements – codes and conventions**The ways that technologies are used; for example, to tell a story, reveal a narrative or create meaning in media arts works. | Technical codes and conventions for still imagesIntroductory point years F-2 | * How will you use the camera to take your photograph? Will you get close to the subject, take a long shot or an extremely long shot?
* Do you want the subject to be in focus? Have you thought about what is in the background? Do you have enough lighting?
* How will you arrange the text, graphics and images for a poster? Will you make the focus the largest element, will you put the text at the top?
* How might your composition change for a billboard or website homepage?
* What compositional devices will help you create unity in your work, such as rule of thirds, hierarchy using leading or directional lines?
* What codes and conventions do you need to consider when designing a logo and promotional material?
* Will your logo have the same impact in black and white as in colour?
* How will your banner work across multiple sized digital platforms?
* What are all the different ways you might take a photo of your subject? How close do you want to get? How will that help you to tell your story? How about taking the photo from different angles, such as from above, at eye level or from below? Why might you want to do this?
* How will you troubleshoot when your images are not working? Is the camera lens dirty? Is there something distracting in the background? Have you considered your composition and is the lighting appropriate?
* How will you make sure your image has enough lighting? How will changing the lighting impact the composition, the mood and atmosphere?
* How can changing the camera angle help to create a sense of dominance, realism or vulnerability? When might this be important for the narrative?
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| Technical codes and conventions for moving imagesIntroductory point years F-2 | * What camera are you going to use to film? How does it work?
* What is cinematography? How are you going to decide how things appear in your camera frame, and how the footage will be filmed?
* Where is the setting for your film? Are you going to have multiple settings? How will you transition between these settings?
* What are some of the technical elements you need to consider when filming, such as keeping the camera steady, focus and exposure, composition, camera movement and editing?
* What is mise-en-scène? What do you need to consider when planning for everything that needs to be in the scene?
* In what ways might you keep your camera steady? Will you use a tripod or monopod, or try to steady yourself? Are there any circumstances when an unsteady shot might be useful and relevant to the genre?
* How important is costuming, hair and make-up to your story? How will you source these, and in what ways can you adapt what is already available to you?
* How might you choose costumes that strengthen the tone of the film without detracting from the story? Do the costumes, accessories, hair and make-up make sense within the mise-en-scène of your created world?
* What film texture are you trying to achieve? Are you going to consider any special effects? Will it be dark and grainy, or bright and colourful with strong contrast?
* How are you using the technical codes and conventions to help your audience to suspend reality and immerse themselves in your story?
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| **Codes and conventions**The ways that equipment is used to tell a story and/or create meaning in media arts works. | Technical codes and conventions for textIntroductory point years 3-4 | * What text are you using, and where will you put it in relation to the other elements?
* What font will work best to communicate your meaning? Can the audience read the font easily from up close and far away?
* How will you adjust the spacing and kerning to suit your composition and communicate meaning?
* What codes and conventions do you need to consider for headings, subheadings, subtitles and labels?
* Is the text only meant to be read? How might you adjust and design the text to create a relationship between the content, the graphics and the intended meaning?
* Are there industry-based standards that are able to inform your work? What can you learn from analysing other text-based media arts works? (journalism code, programming code of conduct, etc.)
* How is text used differently across media forms, such as for a poster, a news article or for a graphic novel?
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| Technical codes and conventions for soundIntroductory point years 3-4 | * What types of sound do you hear in this media arts work? Is there music, talking, sound effects, silence? What do you think is the purpose of each of these sound types in this media arts work?
* What background sounds already exist in the location? Will you record them separately with additional microphones, or use the in-camera microphone?
* What are foley sounds? How might you explore creating and recording sound effects for your media arts work, such as crumpling cellophane for fire noises or manipulating recorded animal sounds for monster noises?
* How do radio foley artists create sounds for radio plays?
* How will you record the dialogue? What do you need to consider when recording dialogue for animation?
* How do you know if the sounds are too loud? How can you adjust the different types of sounds so that dialogue can be heard clearly?
* Where can you access music to use in your media arts work? What permissions and copyright protocols do you need to consider?
* Will you create your own music for your media arts work, and how will you record this?
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| Technical codes and conventions for interactive elementsIntroductory point years 5-6 | * What is an interactive element in a media arts work? How do you want audiences to interact with your media arts work, and how will you make that happen?
* How will all the technical elements work together?
* What digital tools might you use to manipulate the images, footage, sound and text to create a unified work?
* What kinds of edits and cuts do you need to make to bring the story together and make your message or intended meaning clear to the audience?
* What codes and conventions might be used in media for digital platforms? What digital size does your image need to be, and what physical size and shape does your work need to be to fit the format of the platform?
* In what ways are text, language, and image codes and conventions different for different forms of media, such as combining text and emoji in a hybrid language?
* What interactive elements exist for your school’s digital learning platform? What codes and conventions are used for these elements?
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| **Symbolic elements, codes and conventions**Show what lies beneath the surface of what is experienced or presented to the audience to communicate a story and/or meaning. | Symbolic codes and conventions for still imagesIntroductory point years 5-6 | * What colours can be used to show emotions?
* How can you use visual elements such as tone, contrast and colour to help tell your story?
* What are some signs, symbols, costumes and behaviours that identify you and your friends? How might you use this information to help you develop costumes and actions for a character?
* What objects might you choose to include in your image that have symbolic meaning? Will these objects carry the same symbolic meaning for all audiences?
* What colours do you associate with different types of advertising? Why do you think these colours are used?
* How might camera shot type help to tell your story? What might be the symbolism and meaning associated with each type of shot type? How might it feel to the audience if the image is up close and larger than life, compared with a long shot where the subject is dominated by a large background?
* How can you juxtapose text, images and graphics in your layout of a print media arts work to convey a message that challenges the meaning of the text?
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| Symbolic codes and conventions for moving imagesIntroductory point years 3-4 | * How might you use movement to express the emotions felt by the characters? Could you use whip pan and wobbly camera for fear and running, or filming to follow the action to capture a sense of exhilaration and excitement?
* How might you use colour in costuming, on set and in filming to set mood and atmosphere? What costumes, objects or props might make the meaning clearer to the audience?
* Are your characters wearing make-up or masks? What is the character wearing, and how are they wearing it? Do they appear scruffy, neat or formal? Does their costume match their role?
* What lighting are you using, and how does this relate to the mood and narrative of the scene?
* Is the setting familiar, local or imagined? What does it tell you about what's going on for the character/s? How are the objects, places or settings being portrayed?
* How is the gaze and eye contact of the character portrayed, and how are they captured by the camera shot and angles? What messages are being communicated to another actor and to the audience? Whose point of view is being represented for the audience?
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| Symbolic codes and conventions for textIntroductory point years 5-6 | * What font is being used, and what meaning does this communicate to the audience? What type of font will be appropriate for your target audience?
* How might you use font and typography to create contrast with the usual meaning of the text?
* What symbolic codes and conventions do you need to consider for dialogue, either written or spoken? How do we know that the dialogue is intended to represent a teenager’s voice as opposed to an adult’s?
* How might text be used symbolically in a screen-based media arts work? When might we see a character writing, by hand or on a digital device? What might this symbolise?
* How is text used in a silent film? How might intertitles be used to help tell the story?
* How has the media arts work been created using written, textual, spoken and visual language codes and conventions? Has one or two of these been used more than another? Do you think it was for a particular effect or reason? Why?
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|  | Symbolic codes and conventions for soundIntroductory point years 3-4 | * How can sound be used to help develop a character? Can you think of any characters from films or television who have their own music, such as to signify their entrance or when the action is focused on them?
* What sounds might you associate with different emotions and actions, such as happiness, excitement or quiet thinking?
* When is silence important in a media arts work?
* What are the actual sounds at the location (diegetic sound) and how might they be used to emphasise action or follow the action? What happens when there is no local sound? How might that communicate the situation of the character?
* How might you include sounds that are not acknowledged or heard by the characters (non-diegetic), such as music, to emphasise the emotions and action in a scene, or the dialogue of a voice-over?
* How might you use sounds to support, enhance or exaggerate what is happening in the scene? What happens when you use sounds that contrast what is happening in the scene? Will that help to tell the story, or confuse it? Which film directors use this effectively in their works?
* What do you learn about sound in a media arts work by watching a scene in silence, or adding different sound effects?
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| Symbolic codes and conventions for interactive elementsIntroductory point years 5-6 | * What is an interactive element? Why might you want to interact with the audience?
* How do the separate elements of the media arts work interact with each other?
* What codes and conventions are specific to the media arts form you are using?
* What codes and conventions are used in game making software and media arts works, such as naming conventions and game play?
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| **Conventions relevant to narrative, style and genre**Narrative: The selection and sequencing of events or experiences, real or imagined, to tell a story to entertain, engage, inform, challenge and extend imagination, using a narrative structure and story principles.Style: The distinctive characteristics of an arts form, arts works and/or arts practices that allow them to be grouped into related categories by culture, time, place and/or other contexts.Genre: Works characterised by similarities in form, style or purpose, or subject matter, content, technique, conventions or ideologies. | Narrative structures, such as linear or non-linearStory principlesIntroductory point years 5-6 | * How do you engage with a media arts work? As the audience, what are you expecting from it?
* What is storytelling? Are stories always fictional? How do we know the difference between a fictional and factual story?
* In what ways are all media arts works constructed narratives? Who is the author, and what is the purpose?
* What is the structure of this narrative? Is there a clear beginning, middle and end?
* What is your story? What narrative structure will best tell your story?
* How might you develop a narrative with multiple or interconnected storylines that run parallel to each other?
* Whose point of view is presented in this narrative? How is this point of view revealed to the audience? Are we experiencing this story from the main character’s point of view, from the points of view of a number of characters, or from the director/writer’s point of view?
* Who are the characters and what is their purpose in the story? How do they behave, what do they say and how do they appear? How do they compare to and complement each other? What are the relationships between the characters?
* What are the events in the narrative? Are they actual or symbolic events? How do conflict and resolution appear in your narrative?
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| Genre or style; for example,news, educational documentary, advertising and promotion, reality documentary, drama, horror, comedy, action, thriller, romance, science fictionIntroductory point years 5-6 | * What is a genre or style?
* If you don’t know anything about a film before you watch it, what clues are you looking for that will tell you what genre it is? Have you ever been surprised by the genre?
* What are you seeing in this media arts work that tells you about its genre? What do you expect from a comedy or a mystery?
* What conventions might you associate with different genres, such as science fiction, musical or adventure? How do we know who the hero is and who is the villain?
* When do media arts works combine genre and style, such as a comedic documentary?
* How is the form; for example, a videogame, impacting on the style or genre? Is the way you design a horror video game the same as the way you would structure a script or story board for a horror film?
* When might genre mashup be a deliberate attempt to mislead?
* What genre conventions might you challenge when exploring satire, or when making a statement about an issue to capture the attention of your audience?
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| RelationshipsRelationships are created in and between media arts works, institutions and audiences. |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Relationships** | Artist and audience Introductory point years F-2 | * How do you watch media arts works? Which is your favourite character, show or film?
* Do you know who created the media arts you are engaging with? Who made this film or game? Are there multiple creators? What is the cultural, historical or other context of this work?
* How do you want to engage with the people who will use your media arts work? Do you have to have a relationship with the audience? Why or why not?
* Does the artist relate to the audience on a personal level? Is this more likely with some media arts forms, such as radio and digital platforms, than others, such as film?
* What media arts works do you know of that have a process for communicating with the artist, or producer, such as game designers?
* How does the media arts work influence the audience? Does the audience know they have been influenced?
* How did this media arts work influence you? Did you learn anything new, did it change the way you feel, has it changed your behaviour after you engaged with the media arts work?
* How can audiences influence the media?
* How do likes/love/shares and other public data metrics influence content on digital platforms?
* How do the maker and audience communicate about this work: is it direct or indirect? Who is likely to benefit the most from this functionality?
* What are some of the ways that you follow stories and information across different media arts forms, such as in games, on digital platforms, in advertising?
* How might you analyse the relationships between media arts works and/or genres and the social, cultural, political, historical, economic, technological or ideological impacts they have on society?
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| Artist and institution Introductory point years 5-6 | * How does new or evolving technology impact the user and the user-impact technologies used to make and distribute media arts works?
* What are the ratings for media arts products and why are they used? What age groups is your media arts work suitable for?
* What is a circulation audit and who conducts this? What would the purpose of this be?
* What role does the music chart play and what other methods are used to determine the popularity of songs?
* How do digital platforms keep track of their audiences?
* What is the relationship between the media artist and government regulatory bodies?
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| Audience to audienceIntroductory point years F-2 | * How do you connect to others through media arts?
* Do you watch clips of others playing games or engaging with media arts, such as television or film? What do you learn from this?
* How might you describe the relationship you have with other users of the same media arts work, such as a game or a television series? Are there any media arts works that you use or experience that no one else you know uses?
* What are fan clubs and how do they operate?
* What is a digital community? What digital communities might you be involved in?
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| Audience to institutionIntroductory point years 5-6 | * Do you read the terms and conditions of platforms or other media arts works you engage with?
* How does an audience engage with the media? Is there clear difference between audience and content producer?
* What is fake news? How does the mashup of genres such as drama and news influence audiences? How do you know if the information you are receiving through media arts works has been influenced by commercial institutions or influencers?
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