

# VCE Media (2024-2028)

**Study specifications**

Implementation

# Study specifications

- Media literacy
- Media products, forms and technologies
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# Media literacy

- An interrelated set of competencies that help people to maximise advantages and minimise harm in the new information, digital and communication landscapes.
- Media and information literacy covers competencies that enable people to engage with information, other forms of content, the institutions that facilitate information and diverse types of content, and the discerning use of digital technologies critically and effectively.

**FIVE LAWS  
OF MEDIA AND INFORMATION  
LITERACY (MIL)**

The infographic features a central graphic of five colored shapes: a red circle with a brain icon, a green circle with a book icon, an orange circle with a group of people icon, a blue circle with a network icon, and a yellow trapezoid with a globe icon. Below these are two black horizontal bars. The text is arranged around these shapes, with Law 1 at the bottom, Law 2 on the left, Law 3 at the top, Law 4 on the right, and Law 5 at the bottom right. The UNESCO logo is in the top right corner.

**LAW 3**  
Information, knowledge, and messages are not always value neutral, or always independent of biases. Any conceptualization, use and application of MIL should make this truth transparent and understandable to all citizens.

**LAW 2**  
Every citizen is a creator of information/knowledge and has a message. They must be empowered to access new information/knowledge and to express themselves. MIL is for all - women and men equally - and a nexus of human rights.

**LAW 4**  
Every citizen wants to know and understand new information, knowledge and messages as well as to communicate, even if she/he is not aware, admits or expresses that he/she does. Her/his rights must however never be compromised.

**LAW 1**  
Information, communication, libraries, media, technology, the Internet as well as other forms of information providers are for use in critical civic engagement and sustainable development. They are equal in stature and none is more relevant than the other or should be ever treated as such.

**LAW 5**  
Media and information literacy is not acquired at once. It is a lived and dynamic experience and process. It is complete when it includes knowledge, skills and attitudes, when it covers access, evaluation/assessment, use, production and communication of information, media and technology content.

United Nations Educational, Scientific and Cultural Organization

Alton Grizzle and Jagtar Singh

# Media products, forms and technologies

- **Media products** are the consumable output created by media producers. They are distributed to audiences who engage with, consume and read them. We often refer to media products as ‘texts’ due to way they can be ‘read’ by audiences and media analysts.
- **Media forms** are the categorisation of media products based on the specific technologies used to create and distribute them.
- **Media technologies** are the analogue and digital tools used across all stages of the media production process. Media technologies also include platforms such as social networks, Artificial Intelligence systems and the internet.

# Media form specifications

## **Moving image: film, television, video, animation**

A video or film production of 3–10 minutes in length, including title and credit sequences.

An animated production of no more than 10 minutes in length, including title and credit sequences

## **Still image: photography**

A digital or an analogue photographic presentation, sequence or series of a minimum of 10 original sourced images shot, processed and edited by the student

## **Audio: radio, podcast**

A radio or an audio production of a minimum of 8 minutes in length, including title and credit sequences

## **Print: magazine, zine, comic, graphic novel, newspaper, poster**

A traditional print production of a minimum of 8 pages produced and edited by the student.

## **Digital: online video and audio, streaming video and audio, podcast, magazine, comic, graphic novel, newspaper, video game, blog, website, app.**

A digital production of a minimum of 8 pages produced and edited by the student.

## **Convergent or hybridised media: the combination or joining of two or more media forms, such as photography and animation, print productions and a digital game, augmented and virtual reality products.**

# Media narratives

- Fictional and non-fictional media stories in all media forms.
- A narrative is composed of story and plot. The term 'story' refers to all events that contribute to the narrative, while 'plot' refers to how the story is structured or told using media codes and conventions.
- Narratives are the depiction of a chain of events in a cause-and-effect relationship occurring in physical or virtual space over a period of time.
- The creator and the audience share an understanding of the construction, distribution, consumption and reception of media narratives.
- Media creators engage in ideological discourse when they explicitly or implicitly include social, cultural, economic, political or historical representations in the narratives they create.
- Digital media forms enable creators and participants to develop and distribute media narratives in hybrid forms, including collaborative and user-generated content, which challenges the traditional understanding of story forms and advances new modes of audience engagement.

# Media codes and conventions

## Media codes

Technical and symbolic tools and processes used to construct meaning in media forms and products. Media codes may include the use of camera, acting, mise en scene, editing, lighting, sound, typography, colour, visual composition, text and graphics and paper stock for print.

## Media conventions

Media conventions are rules or generally accepted ways of constructing meaning or organising media products. Conventions may refer to:

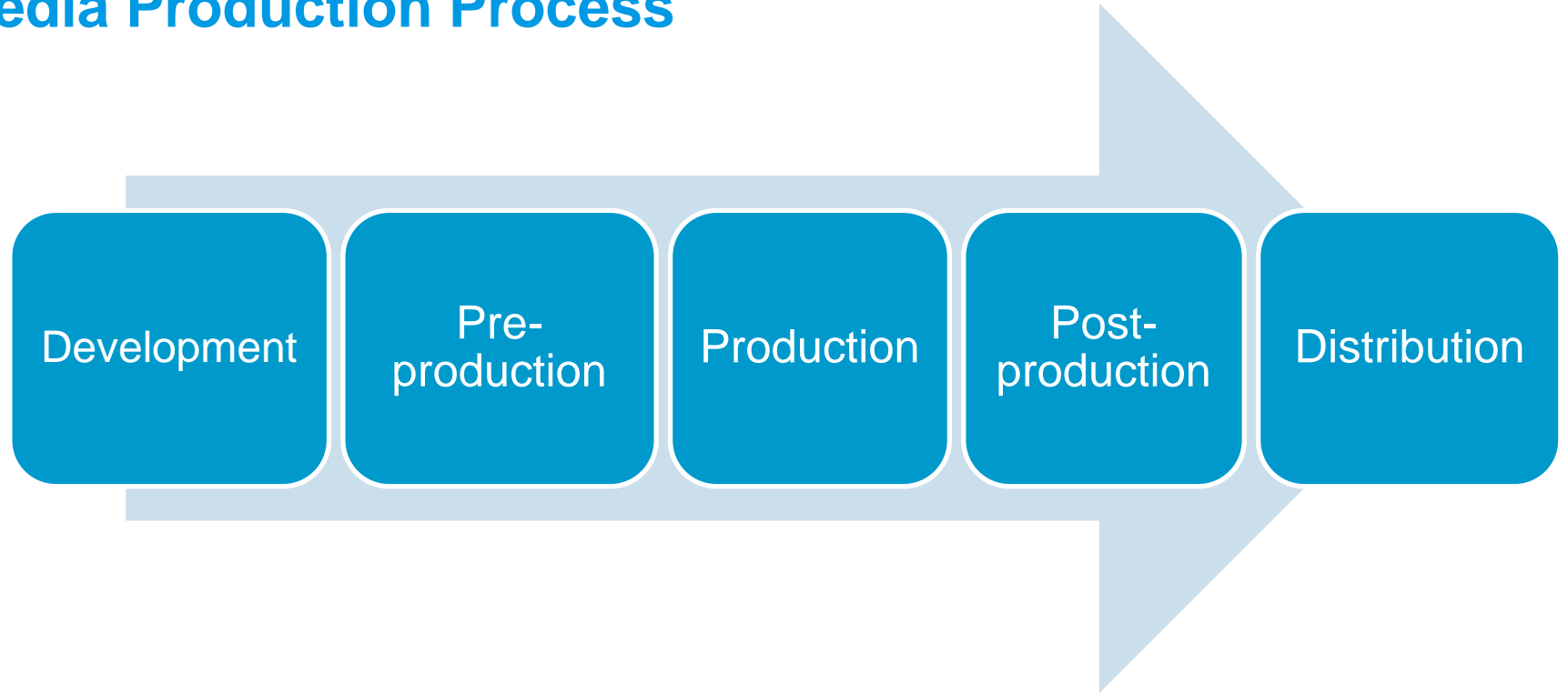
- **media form conventions:** the rules and common practices for constructing and organising media products in specific forms. *E.g. The 180 degree rule in filming and editing a dialogue scene.*
- **genre and style conventions:** the rules that define the emotional and cognitive experience an audience expects from a media narrative. These are subject to debate and change, but can always be defined by specific application of the media codes. *E.g. A 'jump scare' is a genre convention that produces anticipation and shock via the specific application of the codes of camera, lighting, acting and sound.*
- **narrative conventions:** common aspects found in all stories, such as character, setting, cause and effect and plot structure.

# Media contexts

- Media contexts refers to the societal context in which media products are produced and read.
- The study of media contexts is an examination of factors (including social, cultural, economic, political and/or historical) that may influence production and audience readings.
- Media contexts are explored through an analysis of the representations and narratives in media products, and how they may implicitly or explicitly comment on, reflect on, develop, reject or ignore views and values.
- Media products should be viewed in the light of the contexts in which they are produced and received.



# Media Production Process



# Development

The Development stage will include focused research into existing media products, documentation of concept development and experiments with media technologies. Students plan and experiment with media technologies and processes, applying codes and conventions to engage audiences. They identify genre and stylistic conventions in media narratives and research the ways audiences are emotionally and cognitively engaged by historic and contemporary texts.

- What concepts and emotions does a media producer want to convey to an audience?
- What genre or style might be appropriate to convey these ideas and feelings?
- What media form does a media producer want to make a narrative in?
- What technology is used to make narratives in this specific media form?
- Who is the target audience for this product and why will they be engaged by this concept?

# Pre-production

The Pre-production stage will include a concept overview of their planned production, including narrative intentions, media forms and appropriate technologies, and genre and stylistic conventions related to their intentions. Students refine their ideas with written and visual planning documents, and devise timelines and schedules for their planned productions. They identify roles and responsibilities involved in their planned production and document records such as copyright use and talent release forms.

- What planning documents are needed for any cast or crew to make this product?
- What timeline and workflow will be applied to make this media product?
- What visual documents will help the collaborators conceptualise and plan for a successful product?
- What roles and responsibilities are involved in making a production in this selected media form?

# Production

The Production stage will include the documentation and reflection on the work students carry out producing their planned products. Students use media language to annotate and reflect on their developing skill applying the codes and conventions of media, and how contexts shape the construction and reception of all media texts. They reflect on their planned timelines, and annotate changes made due to production constraints. They annotate any changes made to their planned products, accordingly, reflecting on their narrative and audience intentions.

- What methods are used to record and reflect on the production?
- What changes need to be made to the original plan?
- What technical challenges need to be solved during production?
- What organisational challenges does a media producer face during production?
- What feedback helps guide the choices and changes they might have to make?

# Post-production

The Post-production stage will include the documentation of the refinement of their media products. Students refine their use of media post-production technologies, reflecting on the way they use them to manipulate relevant codes and conventions. They seek feedback on developing work, reflecting on the way audiences engage and respond to their media products.

- What technologies are used to refine and realise this product?
- How does feedback from audiences guide this refinement?

# Distribution

The Distribution stage will include the documentation of audience reception and response to students' media products. They record audience feedback and evaluate their media products in consideration of their initial intentions.

- What platforms and technologies are used to distribute media products in this form?
- What technologies are used by audiences to receive this product?
- How does a media producer know if their product has been successful?

# Audience

All media products are distributed to audiences who consume them in different ways.

Factors such as technology, critical media literacy and the context of creation and consumption can alter the way audiences receive, engage with and respond to media products.

- **Audience reception:** This refers to both the physical way audiences consume media products and the context of the time and place in which they receive it.
- **Audience engagement:** This refers to how audiences are affected emotionally and cognitively by a media product and how these ways of engaging combine to form complex meanings and experiences.
- **Audience response:** This refers to the way a media product may influence audiences to act or change their behaviour.

All media products are made for target audiences, defined by their cultural, social and historical contexts and demographics, as well as individual traits such as age, gender and values.

# Media language

- For the purposes of this study, media language is a framework for both the construction of media products and discussion of the ways the media communicates meaning to audiences.
- Creators, producers and audiences share an understanding of media codes, conventions and technologies and how these are selected and sequenced dependent on the media form, the intent of the product, genre, style and the making of meaning.
- Media language is evolving and dynamic. Students develop knowledge and use of the language of media in terms of design, production, distribution, consumption, engagement with, reception, reading and critique of their own and others' media products.
- They also examine the terms used by media practitioners and institutions.



# Aboriginal and Torres Strait Islander knowledge, cultures and histories

- Aboriginal and Torres Strait Islander peoples are the first Australians and the oldest living cultures in human history. They have diverse cultures, social and kinship structures, cultural traditions, diverse languages and dialects. Through these traditions and structures, Aboriginal and Torres Strait Islander people have a history of unique and complex knowledge systems.
- The Victorian Aboriginal Education Association Incorporated (VAEAI) has developed *Protocols for Koorie Education in Victorian Primary and Secondary Schools*, and other resources relating to the inclusion of Aboriginal and Torres Strait Islander knowledge and perspectives. These can be accessed at [VAEAI](#)

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