

2021 VCE Media external assessment report

General comments

Many students wrote very generally in their responses; those responses that scored highly wrote about specific examples from the narratives that were studied, the productions that were undertaken and content covered in agency and control in and of the media.

Generally, most students were able to answer all questions in the examination. When questions were not answered, it appeared that time had not been used efficiently, with students spending too much time answering some sections of the examination at the expense of others.

A number of fundamental terms were not identified correctly by students. Students should ensure that they are familiar with key media terms. Appropriately used terminology is central to scoring well in responses.

A number of students misread questions and then did not correctly address what the question was asking. They either left out key aspects of the question or included information that was not asked for. It is essential that students make good use of the reading time to ensure that they carefully examine what the questions require.

It is important to note that one text in Unit 3 Media narratives and pre-production, Area of Study 1 Narrative and Ideology must have been released in the five years prior to the commencement of the year of study. For 2022 one media product should be released no earlier than 2017.

Specific information

Section A

Question 1a.

Marks	0	1	Average
%	9	91	0.9

Students were required to identify the media form of one media narrative that they had studied in 2021. This is a fundamental term in this area of study; students needed to be familiar and clear as to what constitutes a media form. A small number of students were not able to identify a media form. Instead, they wrote the name of a narrative that they studied. Examples of media forms could include film / moving image, television, streamed content, radio/audio, photography or print.

Question 1b.

Marks	0	1	2	Average
%	11	35	54	1.4

Students were required to describe one characteristic of the media form that they identified in Question 1a. A small number of students were unable to describe a characteristic of the media form that they identified, as they appeared to be confused as to what this term meant. A characteristic is an attribute or quality of a media narrative, genre, style, code and/or convention that constructs meaning.

Responses that scored highly named and described **one** characteristic that was relevant to the media form identified in Question 1a. Some responses superficially referenced a number of characteristics relevant to the media form, rather than focusing on one example as the question asked. Responses that only identified the characteristic, without describing it, could not receive full marks for this question.

Answers could have included whether a narrative is fiction or non-fiction, or have a description of a specific code or convention appropriate to the media form. For example, in the discussion of the media form film, a student could describe how sound as a code is a characteristic.

The following is an example of a high-scoring response.

The code of sound is a characteristic of a film as it can elicit certain moods and atmospheres. For example slow legato instrumental music can evoke the feeling of sadness and melancholia. Sound can also be non-diegetic when there is a voice-over which helps guide the audience and informs them of details of the narrative.

Question 2

Marks	0	1	2	3	4	Average
%	1	4	27	40	27	2.9

Students were required to explain how a media code or convention worked to convey meaning in a specific moment, frame or sequence of a media narrative that the student had studied in 2021. Most responses were able to explain how the media code or convention conveyed meaning in a specific moment/frame or sequence. In responses that scored highly, the example from the text was relevant and detailed and the conveyed meaning was clearly explained through the discussion of one specific code or convention.

Responses that did not score well wrote about a code or convention in superficial terms, discussing how it was employed generally in the narrative rather than in a specific moment/frame or sequence. A number of responses focused on audience engagement or the demonstration of an ideology rather than the communication of meaning. Some responses referred to terminology from previous study designs. The current terminology can be found on page 10 in the current VCE Media study design.

The following is an example of a high-scoring response.

The "Big Short" by Adam McKay utilises the code of camera work to create a sense of involvement within the audience. The jerky handheld shots mimics the head movements, positioning the audience to feel as if they are part of the scene. Closeup shots are utilised to capture the character's facial expressions and emotions during the scene where Michael Burry discusses the feelings of his brother's suicide. By narrowing the distance between the audience and character, the viewers are positioned to feel involved and close to him, thus eliciting a strong emotional response such as sympathy. The shallow depth of field blurs out the background and places emphasis on what the characters are saying, which suggests that this particular moment of dialogue when he said money can't solve everything is important.

Question 3

Marks	0	1	2	3	4	5	6	Average
%	2	3	11	30	27	18	9	3.7

Students were required to discuss two examples of how an ideology shaped a media narrative. It is essential that students are able to correctly identify and discuss the ideologies they studied. A common error was to not clearly identify ideologies. A number of students wrote about a concept or theme rather than an ideology. For example, sexuality rather than the values ideas and/or ideals that surround it.

Responses could have discussed more than one ideology, but the ideologies must have shaped the same narrative. This question was an example of where students did not correctly address what was being specifically asked. A number of students wrote about two narratives with one example from each rather than two examples from one narrative. Also, a number of students wrote about institutional contexts shaping the narrative without discussing ideologies connected to them.

Responses that scored highly clearly and correctly named the ideology and then included relevant and detailed evidence in their discussion as to how the ideology shaped the narrative in the two instances. These responses discussed, for example, how ideologies shaped representations, attitudes and explicit and/or implied meanings.

The following is an example of a high-scoring response.

In 'The Heat of the Night (Norman Jewison, 1967) is shaped by the times egalitarian ideologies Jewison advocates for. The film emerged in the context of a socially stratified America, rife with hate crimes police brutality and lynchings. The majority of those racist ideological views were concentrated in the South. Thus the film attempted to extol egalitarianism through the casting of Sidney Poitier. The "African American heartthrob" helped to endear the audience more amenable to the egalitarian and tolerant views of his character, Virgil Tibbs, represents. This works in conjunction with the romanticised characterisation of Tibbs, an intellectual black detective whose nature deviates from the repeated racial tropes of 1960's Hollywood. The egalitarian ideologies also shaped the use of lighting in the narratives production. The film deviated from the trope of over lighting (a lighting setup that functioned exclusively for white actors) by using lighting setups that accommodated the darker skin tones. This allowed for a more humanising depiction of Tibbs, which also fostered a strong rapport between the audience and his egalitarian ideologies.

Question 4

Marks	0	1	2	3	4	5	6	7	Average
%	2	3	11	23	36	13	9	5	3.9

Students were required to analyse how present-day audiences may engage with, consume and read, media narratives. Some students did not discuss all three audience interactions as the question required: engagement, consumption and reading. Most students wrote well about audience engagement (the personal/emotive connection with the text) and reading (the interpretation/making sense of the text) but either analysed consumption (the ways in which the text is viewed) very superficially or not at all. Often if consumption was included in responses, it was mentioned how the media narrative was able to be consumed on a variety of devices or on demand, but it was not analysed in relation to how the specific media narrative studied was consumed. Responses that scored highly analysed how present-day audiences responded to the particular media narrative. Some students struggled to answer this aspect of the question well, as they discussed very recently produced products in their responses. This resulted in many analysing how audiences of the past might engage, consume and read the present-day narrative rather than how a contemporary audience would. Responses that scored highly were able to reference a media narrative that

was produced in the past and then analyse how a contemporary audience would engage, consume and read it with present-day perspectives and technology.

The following is an example of a high-scoring response.

Media narrative: 'La Haine' (1995)

Compared to 'La Haine's' audience at its time of release modern day audiences would have been exposed to social media footage of riots and police brutality. Modern audiences thus would be desensitised by the deaths at the hands of police as the public discourse of racial and economic inequality are still prevalent in modern society. At its time of release there had been 300 deaths in police custody in France however these were just numbers, whereas social media footage shows the events of police brutality as actual people. Audiences in the modern era would also consume 'La Haine' on online streaming services as opposed to cinemas, this may mean the impact of codes and conventions may be lost on the audience and this may not pick up on the questioning of Vine's death through the code of sound using the gun. Audiences may engage with 'La Haine' in the modern era as it is still relevant. This relatability is shown in the opening sequence where the riot footage matches what black lives matters riots have produced meaning audiences will be able to identify with what they are seeing in 'La Haine' and better understand the film as it can be compared to modern day examples such as the Black Lives Matter protests.

Question 5

Marks	0	1	2	3	Average
%	3	13	35	50	2.3

This question related to the media production process. The question had two aspects: first, it required an explanation of the narrative, genre or style that was explored; and second, how this exploration informed the use of a code and/or conventions in the media form in which the student worked. A number of students did not address both parts of this question as they either wrote about their exploration of a narrative/style/genre or described how a narrative/style/genre was found in their production.

Responses that scored highly included a detailed explanation of the specific narrative, genre or style and the detailed exploration that was undertaken (e.g. online research, the study of specific media narratives and/or creators), and then how this exploration linked and informed their use of a code and or/convention appropriate to the media form they worked in.

The following is an example of a high-scoring response.

Media form: short film.

I explored films and TV shows of the documentary genre as this is what I intended to make myself. In watching shows such as 'The Office' I discovered that handheld camera movements were a staple of the genre and could influence how audiences read the narrative. As the camera would whip pan from character to character during conversations, the camera movements felt as if the scene was being filmed from someone else in the room, making the audience feel as if they are part of the scene and also giving the impression that the scene is filmed live. Thus in my film I utilised these camera movements by cutting little and instead using tracking shots and pans during my scenes. I also utilised the idea of having the cameraman present in the scene by having them engage with the characters. This can be seen in one scene where the cameraman places his finger under the camera lens after being told not to film.

Question 6

Marks	0	1	2	3	Average
%	1	6	40	53	2.5

Students were required to describe the audience, narrative and intention of their media product. Audience, narrative and intention should have **all** been described to score full marks. Many students did not address all three aspects of the question; often only two out of the three requirements were included. There was a tendency for students not to describe intention particularly well. Responses that scored highly were able to identify specific and detailed audience characteristics, clearly articulate the intention of the media product and specifically describe the intended narrative. Responses that did not score well briefly or generally described audience characteristics, superficially identified what the intention of the media product was and discussed the narrative in very broad terms – for example, a three-act structure was identified rather than the specific narrative in the actual media product.

The following is an example of a high-scoring response.

The audience for my melancholic non-linear indie music video is Australian females aged 16 to 21 who lovers of indie/alternative music and who are experiencing a sense of regret, loss, anxiety and apprehensive about transitioning from childhood to at adulthood, particularly as a result of leaving school or home. The narrative of my narrative music video is comprised of two scenes one in the present day and one in the past and follows a 19 year old girl Bailey who struggles with the stagnancy of her life away from home as she remembers (in flashbacks) the joyful youth abandon of her childhood culminating with an ambiguous return to her childhood home. My intention was to create a music video an original song that evoked feelings of sadness and regret and communicated the fears of my (Gen Z) generation as we grow up.

Question 7

Marks	0	1	2	3	4	Average
%	3	8	35	36	19	2.6

Students were required to discuss how they documented details of production roles, tasks or timelines in their media production design. There was a broad interpretation of this question as documentation methods for production roles, tasks or timelines is wide ranging. Appropriate examples of documentation could include spreadsheets/documents, tables showing production timelines, identification and lists of roles and responsibilities, use of production schedules, and collaborative duties between creator, crew and talent. Responses that scored highly correctly identified methods of documentation and discussed in detail how they were specifically employed to record roles, tasks or timelines. The focus in these responses was on the discussion of the documentation rather than the discussion of production roles or tasks or timelines. A number of students wrote about multiple documentation methods for production roles, tasks **and** timelines when the question asked to write about only one of these. Quite a number of students wrote about production or post-production instead of production design. It would be beneficial for teachers to check the scope of the school-assessed task in the 'VCAA Media: Administration information for school-based assessment', which is updated annually on the VCE Media Study Design page, to check the requirements for the roles and responsibilities for products in all media forms.

The following is an example of a high-scoring response.

Before I began production, I created a calendar in which I scheduled my filming days and the days I would prepare to film and edit. This helped me be prepared for when the days of shooting would come. Also made call sheets for each day. In these I documented the locations we would film at, the actors and crew that would be required, as well as completing a rough timeline of the order in which we would start

to shoot the scenes. I ensured that I gave enough time to set up each scene, reach each location and reshoot scenes until the desired effect was achieved. This was vital as I had many different locations to film at and it was important to know whether to pick up the pace so as to not fall behind schedule and miss out on important scenes.

Question 8

Marks	0	1	2	3	4	5	Average
%	2	6	23	36	23	10	3.0

Students were required to evaluate how effectively their operation of equipment, materials and/or technologies was in realising their media product. They could refer to a specific pre-production, production and/or post-production process. It is important that students read the question requirements and follow the prompts such as 'evaluate' and 'realise' to answer the question. Responses that scored highly used specific examples from pre-production, production and/or post-production stages that focused on evaluating the effectiveness of the student's operation of equipment, materials and/or technologies in the realisation of their final media product. Responses that did not score well wrote descriptively about the operation of equipment, materials and/or technologies rather than evaluatively. They were also quite general and didn't address how the use of equipment/materials and/or technologies helped to **realise** their media product.

The following is an example of a high-scoring response.

My operation of equipment and technology technologies was partially effective in realising my product. For this project I used an elichrome lighting kit and Black Magic pocket Cinema Camera 4K to shoot on, through using this equipment I face some difficulties in learning how to operate all the different features such as white balance, ISO, aperture etc. as well as suiting my lighting setups for my intended outcome. Because of these factors in the editing postproduction phase I realised my footage was too warm and shot in too high of an ISO creating unintended noise, whereas I wanted a cool colour to portray the protagonist sadness. Luckily as I shot on Black Magic Raw and edited on DaVinci Resolve I was able to rectify these issues. I changed the white balance in post lowering the temperature to a pre-set tungsten and also lowered the ISO to reduce the noise. I then adjusted my shadows black and whites and highlights to brighten my image. Finally I colour graded using a variety of LUTS and adjusting them to create a cool cinematic tone. Therefore although I faced challenges with equipment in the production phase I was able to rectify these in the post-production.

Question 9

Marks	0	1	2	3	Average
%	4	12	43	42	2.2

Students were required to describe how the media is used by individuals in the contemporary media landscape. This question was broadly interpreted because of the wide-ranging nature of how individuals can use the media in a contemporary landscape. Responses could have addressed ways that individuals use media in the production, distribution, consumption and/or reception of media.

Responses that scored highly used specific examples to support their descriptions and provided detailed elaboration in their description of the way audiences used the media in the current-day scenarios. These responses included explicit examples of the variety of uses of media for entertainment, information and/or communication and how individuals have the ability to both consume and create media. Responses that did not score well demonstrated a lack of understanding of what a contemporary media landscape encompassed and only included examples from past eras.

The following is an example of a high-scoring response.

Individuals are able to capitalise on the media to produce and distribute their own content and influence others. The emergence of contemporary technologies like social media have granted individuals agency to be content creators as well as consumers. For example Tik Tok, a social media network, designed for the sharing of videos has enabled its 1.1 billion users to raise awareness of environmental issues. Morgan Cook, a Tik Tok influencer employs her agency in the contemporary media landscape to educate her 60,000 folio followers on sustainable living. Her videos, which have garnered over 600,000 views, testifies to the individual's newfound agency to use media to influence others.

Question 10

Marks	0	1	2	3	4	5	6	7	Average
%	6	4	10	20	22	21	13	6	3.9

Students were required to justify one rationale for regulating the media in Australia in response to the dynamic and changing relationship between the media and its audience. The question needed to be carefully interpreted as it asked for the **justification of one** rationale for regulating the media and that the regulation was relevant to **Australia**. A large number of students wrote about regulation that related to past audience/media relationships and/or issues and missed the opportunity to write about regulation that had relevance to the dynamic and changing relationship between the media and its audience. Many students also struggled with justifying a regulation in relation to the dynamic and changing relationship between the media and its audience. A great many responses were able to identify a regulation that addressed audience/media relationships or a rationale for regulating the media, but these responses often focused on the issues related to regulating the media and failed to reference the justifications for the regulation.

Responses that scored highly demonstrated a strong connection between the reasons or grounds for regulation and the changing relationship between the media and its audience with the use of specific evidence to support their discussion. Students should be advised against pre-preparing responses for questions on agency and control in and of the media. An example that was often used was the Peppa Pig spider episode. A large number of students tried to write about how this example addressed the dynamic and changing relationship between the media and its audience by identifying that the episode was banned in Australia because the UK, where the show originated, did not have poisonous spiders. Many of these responses did not identify specific regulations or address how globalisation of the media meant that regulation in one country may differ or be insufficient in another and this is why overseas media products need to be vetted for Australian contexts.

Another common example that was discussed was the National Classification Scheme and how this did not address content accessed online from overseas. Again, these responses did not justify the rationale for this form of regulations in the dynamic and changing relationship between the media and its audience.

Regulations that specifically relate to the dynamic and changing relationship between the media and its audience should be included in responses to this question. This question gave students the opportunity to discuss regulation that is trying to address current issues that have arisen as a result of this dynamic and changing relationship. Some examples could include:

- the protection of audiences from live-streamed content on social media platforms with regulations such as the Criminal Code Amendment (Sharing of Abhorrent Violent Material) Bill 2019 or the introduction of a new Online Safety Act into Parliament by the Morrison Government in 2021, to regulate online content more effectively
- the regulation of Web 2.0 platforms with content both produced and consumed by audiences
- the changes to media ownership laws in Australia in response to the changing relationship between media and audiences

- the protection of audiences through collaborations between subscription video on demand platforms and government regulation organisations (e.g. The Netflix Tool and the Classification Board)
- the debates around protecting cultural identity and Australian content quotas on streaming services.

The following is an example of a high-scoring response.

Regulation of the media in Australia can be motivated by the protection of audiences from offensive material. As audiences continue to obtain more agency in the dynamic media landscape, individuals are able to weaponise their agency for malicious purposes. The emergence of Web 2.0 has thus provided impetus to cyber bullying and online harassment. According to a study by the Australian Institute (2019) 33% of men and 44% of women (8.8 million Australians) have experienced online harassment. The increased prevalence of cyber bullying can be attributed to the emergence of online platforms that grant audiences agency to produce and distribute content online. For example, Jordan Shanks, a YouTube comedian, has been sued for defamation by deputy premier John Barilaro for “vile racist attacks” posted on his platform. This culminated in his resignation on October 21st during which Barilaro lamented that “the racist commentary on social media has taken its toll”. Thus, with the changing relationship between the media and its audience - which has seen a shift in the balance of power - has led to new regulative legislation. Prime Minister Scott Morrison declared that social media grants audiences agency to “destroy lives and to say the most foul and offensive things without impunity”. Given our current laws surrounding social media hate speech are allegedly not fit for purpose”, the Liberal government introduced the Online Safety Bill in 2021. The bill aims to foster safer online spaces by introducing tougher restrictions surrounding free speech and user generated content. This form of regulation allows the government to better protect its citizens by policing online spaces rife with hateful content.

Question 11

Marks	0	1	2	3	4	Average
%	7	10	29	30	24	2.6

Students were required to describe one ethical issue related to the production and/or distribution of media products. There was some confusion about what constitutes an ethical issue. Many responses discussed general issues related to production and distribution of media products rather than the ethical issues encountered. The ethical issue identified in the responses should focus on morals and what is considered right or wrong by individuals, groups or societies. Responses needed to have focused on one ethical issue and related this to the production and/or distribution of media products. Some students wrote superficially about a number of ethical issues and did not address their role in the production and/or distribution of media products.

Some good examples included in student responses were how personalised content is impacted by the use of algorithms and/or echo chambers / filter bubbles, the ethics surrounding the use of data harvesting and the sale of personal information and/or distribution of data, and how fake news and social/political division can be spread through social media platforms.

Although this question directed students to concentration on ethical issues, it was still appropriate for them to include legal issues in their responses, as laws can be influenced by ethical debates.

The following is an example of a high-scoring response.

An ethical issue is the use of Photoshop and other editing of photos in social media posts. For example, Instagram is full of content posted by individuals, particularly influencers, who can share their content to a wide range of people. If content is constantly edited, e.g. to make a person seem thinner, more muscular, clear skin, it can affect the body image of audiences, particularly young girls, who cannot achieve the unrealistic and unachievable standard of beauty portrayed by these edited posts. This can be seen as an ethical issue because content creators are not required to state whether a picture/video is edited, so

unrealistic standards of beauty are created which can go on to cause body image issues in some audiences, and moreover, eating disorders.

Question 12

Marks	0	1	2	3	4	5	6	Average
%	8	5	11	21	28	18	9	3.5

Students were required to analyse one example that demonstrated the dynamic relationship between audiences and global media. Responses that scored highly included detailed examples that clearly demonstrated a particular example/case study of how the relationship between audiences and globalised media institutions are constantly changing and evolving.

Some students were unclear about what a globalised media institution is, as this could be interpreted quite broadly; good examples included social media platforms and streaming services such as YouTube, Google, Netflix, Facebook and Instagram. These responses referenced these contemporary examples rather than local media institutions and/or institutions embedded in the past.

Many students analysed this dynamic relationship between audiences and globalised media institutions by identifying that audiences now have the ability to exercise agency with access to content using VPNs and/or streaming services. They also analysed how the consumption of this content any time and on multiple devices impacted the dynamic relationship that audiences and globalised media institutions share. Effective answers identified how audiences now have the capacity to act as 'prosumers' when using globalised media institutions' products. Other good examples also included how globalised media institutions collect personal data and use it to create algorithms to personalise content. Again, some students did not correctly read the question and discussed more than one example, often superficially.

The following is an example of a high-scoring response.

Audiences are able to weaponise their agency to distribute dangerous content via globalised media institutions. For example, although Tik Tok attempts to enact control over its uses by imposing regulations and guidelines, they are struggling to regulate the large volume of content distributed on their platform daily. Many users have managed to bypass the mechanisms used to enforce these guidelines in an attempt to amplify their agency and influence. This testifies to the dynamic relationship between media audiences and global media institutions, as audience members are now beginning to gain leverage over the media. For example, some communities have developed pseudonyms and hashtags that mask the true nature of their content. The #EDTok has been employed by audiences to distribute content that glorifies disordered eating to a global audience. However those who use their agency to search such hashtags and engage with content that promotes dieting and exercise may unknowingly and paradoxically endanger themselves more vulnerable to the control of Tik Tok. Tik Tok uses a complex algorithm to curate feed personalised the individuals to those who have engaged with content that promotes disordered eating have been reportedly bombarded with content that aligns with these trends, leading to vulnerable audiences like children developing eating disorders. Lauren Hemmings, a 19 year old Australian, lamented that she'd like to think she wouldn't have developed an eating disorder had she not downloaded Tik Tok, "the algorithm is seeing vulnerable people and playing on that vulnerability". This testifies to the new paradox of power that has now defined the relationship between audiences and global media institutions. Some audiences weaponised their agency to distribute half harmful content – a prerogative that was not possible before the development of interactive media and Web 2.0 which during which audiences were restricted to consumers which can in turn influence others in a way that is amplified by a Tik Tok algorithm.

Section B

Question 1

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	5	2	5	9	13	16	17	14	10	5	3	5.3

Students were required to analyse the relationship between and the function of, media codes and conventions to convey meaning in at least two media narratives that they had studied in 2021. A number of students were confused by the quote at the start of this question. This quote was included to provide a direction in which students could consider in responding to the question. It was not required in the response.

In these extended responses it is important to consider the assessment criteria for Section B, found on the back page of the media examination. Responses that scored highly demonstrated a good understanding of how media codes and conventions were able to work together to convey meaning to audiences, particularly in the construction and reading of the media narratives. A number of students repeated their answers from Section A, Questions 2 and 3 verbatim in response to this question. This was not a good practice as it did not allow responses to correctly address the requirements of, or address the assessment criteria for, this question.

In order to score highly, students must have addressed how codes and/or conventions worked together. Many students missed the question directive to analyse the relationship between codes/conventions, as a number of responses analysed their function in conveying meaning individually rather than how they worked together to achieve this.

Conveying meaning was often confused with the discussion of an ideology found in the narrative. Meaning is defined as audience understanding of a narrative, idea or message. Quite a few students only analysed how codes and/or conventions were shaped by an ideology.

A number of students misread the question and discussed only one text, citing two examples. Even though these examples were highly relevant and well written about, the students were not able to score in the upper range as they incorrectly addressed the question. Students should very carefully identify what the question is asking. A number of students spent a great deal of effort writing about the first narrative analysed but often did not write as well for the second one and this impacted on their ability to score in the upper range. Responses that scored highly included a detailed and descriptive knowledge of the relationship between, and the function of, codes and/or conventions and how they work together to convey meaning. These answers included effective use of very relevant media terminology and a thoughtful selection of highly appropriate examples that were discussed in a balanced manner between at least two media narratives.

There was no expected 'number' of codes and/or conventions that should have been focused on, nor an expectation that students should use the same codes and/or conventions for both texts. This meant that particular codes and/or conventions could be analysed in one text, then a different combination could be used in another text. Students could also have moved between texts as they discussed the relationships between codes and/or conventions; however, the majority of students discussed one text then went on to discuss the other.

The following is an example of a high-scoring response.

'On the Basis of Sex' capitalises on a conference of media codes and conventions to convey meaningful.

The opening sequence, during which the codes of camera techniques and sound work conjunction with perspective and character, introduces the audience to the primary elements of the narrative. The film commences with a montage of shots of a crowd of men accompanied by the non-diegetic song 'Ten Thousand 10,000 Men of Harvard'. The song, which functioned as a traditional welcome song for Harvard freshmen, acquaints the audience with the patriarchal values that perforated the education system. The

concluding line at 'Ten Thousand Men of Harvard gated victory today', conveys the way men are beneficiaries to the chauvinistic values of society, compelling for audiences to form a preferred reading of the patriarchy as unjust. The men are depicted in increasing shot size (from static close-ups through to longshots) to unveil the magnitude of the crowd and, by extension, the patriarchy. By hyperbolizing scale through the use of extreme longshots, Leder conveys the way Ginsburg, the sole woman in the crowd, is encompassed by an intimidating patriarchy. The code of costuming is used to create separation between Ginsburg and the men. The blue uniform stands in stark contrast to the men, conveying her status as a social pariah and, through the use of blue a portent of change. This works in conjunction with the convention of perspective. The film creates the perspective of Ginsburg in order to foster solidarity with her feminist views amongst the audience. This is also conveyed through the code of camera techniques. Trading shots, which are positioned from behind Ginsburg as she navigates the crowd, encourage the audiences to empathise with her views and also conveys her pertinence to the narrative. Through the linear time structure and the compression of time (convention of film) the narrative conveys the development of institutional feminism. Thus, codes and conventions are used to convey the way feminist ideologies become increasingly prolific.

In the closing sequence, the audience is able to bear witness to Ginsburg success as she ascends the steps of the Supreme Court. The symbolic convention of the Supreme Court setting conveys the way the film's finale is underpinned by justice and equality. Moreover, slow motion, a convention of drama is used to allow the audience to bask in Ginsburg's glory as her feminist endeavours come to fruition. The film concludes with a static mid shot of the real Ruth Bader Ginsburg accompanied by a sound montage of her commentary during various legal trials. As the shot dissolves to black there is a post lap of Ginsburg commanding the brethren to "takes to take their feet off (women's necks). This conveys the audience the way her imperative ultimately succeeded, laying the foundations for the feminist movement.

Similarly, in the heat of the night (Jewison 1967) features codes and conventions to create meaning convey meaning.

The opening sequence features and montage of establishing shots of Sparta Mississippi. This immediately conveys the pertinence of the setting to the film's events, given the southern belligerence of the 1960s. The audience is subsequently introduced to Tibbs through a mid-shot waist down as he steps off the train. The omission of his face from the frame is paired with the cool, chiaroscuro lighting to convey his mysterious, unpredictable nature. The non-diegetic blues score, "In the Heat of the Night" written by African American composer Quincy Jones, is also heard. This pays homage to the African American music, whilst creating the association between Tibbs and his ethnic identity. An abrupt cut in the music is married with a shift in lighting, as we cut to a fly infested diner. The audience is introduced to the "white trash" of the town, whose slovenly and sweaty appearance is emphasised by the hard, warm lighting. The code of editing (with the abrupt cuts in music and transitions) also convey the separation of the races. Moreover, by crafting a dichotomy between the African American outsider and the disheveled locals using lighting, Jewison immediately sieverts racist tropes. This also aims to foster solidarity with Tibb's perspective (a convention) demonstrating relationship between perspective and lighting.

The films conclusion stands in contrast to the opening sequence. Despite being set at the same location of the train station and accompanied by the score - thus creating a circular structure - the journey of Tibbs has gone on is made evident. Where the opening sequence is shot during the night, conveying the meaning of the nature of Sparta, the closing sequence is shot during the day. This bright naturalistic lighting reinforces the film's triumphant conclusion and communicates the way the murder has been brought to light under the direction of Tibbs. Moreover, a continuous tracking shot of Tibbs and Gillespie walking side by side and exchanging pleasantries communicates their idyllic, interracial friendship. The two are depicted level with one another, communicating their characters arc and newfound racial harmony. Through the harmonious alliance between the two, which allows the murder to be uncovered as conveyed through the code of level camera angles. Jewison communicates the way racial harmony is conducive to justice and progress conducive to justice and progress.

Both films demonstrate the inextricable link between codes and conventions. Their bilateral relationships allows a plethora of meaning concerning character, setting and ideologies to be conveyed.

Question 2

Marks	0	1	2	3	4	5	6	7	8	9	10	Average
%	7	3	8	13	18	13	14	10	8	4	2	4.8

Students were required to discuss the extent to which the media and the audience are now both able to exert influence in the contemporary media landscape. Answers could have focused on multiple examples of influence and how power may or may not have shifted over time. Students referred successfully to the change in influence of media institutions from the past to contemporary landscapes, for example, how audiences in the analogue era had limited capacity to influence, as opposed to in the contemporary landscape, where often audiences shape and dictate the content. The quote that provided a prompt for the question confused a number of students in this question, as many who referred to it focused solely on how media from the analogue era exerted influence over audiences. Not many students who referenced this quote went on to discuss how this influence changed in the contemporary media landscape.

Examples of what could be raised in response to this question could include the identification of issues or an example where both the media and the audience have exerted influence upon each other. A number of students did not address how both the audience and media are able to now exert influence in a balanced way. The majority of students wrote much more confidently about audiences exerting influence over the media rather than the ability of the media to exert influence. Responses that scored highly contextualised examples in a balanced manner with a discussion of the influence of **both** the media and audiences.

Some students also confused agency with influence. They discussed how either audiences or media were able to demonstrate agency but not how they exerted influence over one another.

Responses that scored highly included media theories to illustrate how the media and the audience are now both able to exert influence in the contemporary media landscape. The theories that were most successfully employed used contemporary examples to media influence rather than examples that were from the distant past, like Orson Welles's *War of the Worlds* radio broadcast. Insightful and relevant responses were able to discuss the extent of influence in a perceptive manner by integrating a range of highly appropriate issues and/or examples relating to influence and the contemporary media landscape.

The extent of the influence was not answered well by a number of students. Many responses were able to successfully identify how the media and the audience are now both able to exert influence in the contemporary media landscape but not the extent that this influence reached.

The following is an example of a high-scoring response.

The dynamic and changing relationship between audiences and the media caused by the creation of Web 2.0 in 2005, has left audiences with more overt agency and influence than ever before however companies such as Facebook and Netflix also have increased influence, though somewhat subtly, through analytics.

It has been argued that the creation of web 2.0 and platforms such as You Tube, Instagram and Vimeo have practically diminished the divide between consumers and producers, creating a wave of 'prosumers'. This is only enhanced by new media technology such as smartphones. There are now endless amounts of content online that has given individuals both the power to choose what they consume and the ability to create content. This means that the media are having to compete with these prosumers who are creating individualistic content that is personal and cheap, such as vlogging, whilst also having to cater to atomised audiences that the contemporary media landscape has created.

Furthermore audiences now have the power more so than ever, to decide what content produced by media succeeds according to Henry Jenkins principle of spreadability. The audience decides through what they consume, share, post about etc whether something goes viral or has any success. This was seen with Susan Boyle's Britain's Got Talent audition which was viewed over 103 million times around the world due to its 'grassroots' form of circulation.

However, while audiences have this increased agency, the media has also power. Platforms such as Facebook harvest immense amounts of data about their users to create targeted threads an advertising to the user. They develop psychographic profiles of the users to predict their user's behaviour in hopes of influencing them. This influence can be considered a serious legal and ethical issue when seeing the influence media institutions can potentially have on individuals' political behaviour or thoughts.

For example, concerns were raised over Cambridge Analytica's influence of the 2016 US election and Britain's vote to leave the European Union. Furthermore streaming services are able to influence what their audiences watch through the careful analysis of audiences Start, stop, watch time, searches etc, catering a specific home screen of media content for the audience individually, such as Netflix For You section or its compatibility rating between an audience member and a certain product. Therefore, the use of the Internet, and its lack of regulation and laws has increased by audiences and the media's ability to influence in a dynamic and changing way.