2022 VCE Media external assessment report

General comments

The 2022 VCE Media examination was consistent in its presentation of all sections of the course.

In Section A, ‘Narrative and ideology’ offered students the ability to show their knowledge of codes and conventions, construction and characteristics of media form, ideologies and how audiences consumed and engaged with media narratives.

‘Media production process’ asked students to discuss how audiences were engaged by structural and aesthetic qualities in media products, how written or visual representations were employed in planning a proposed production, and the extent to which planned intentions were resolved through the process of reflection and feedback.

‘Agency and control in and of the media’ required students to describe how governments used the media, and to discuss Australian media regulation and the issues and challenges it faces, how audience and media relationships have changed over time and how globalised media institutions use the media to influence audiences.

In Section B students were required to demonstrate a deeper understanding of narrative and ideology, and agency and control of the media.

Students were asked to:

* explain how media narratives were read by different audiences from different time periods based on ideological and institutional contexts
* analyse ethical and legal issues in the production, distribution, consumption and reception of media products, and how this presents a rationale for media regulation.

Most students were able to answer all questions in the paper. Some questions were addressed with greater success than others, as several questions were quite complex, asking students to include a number of requirements. This resulted in students either misreading and/or misunderstanding what was being asked, and/or only answering part of what was required. Therefore it is important that students read very carefully what each question requires, so that they do not miss important aspects of what is being asked.

Being familiar with the [VCAA Glossary of Command Terms](https://www.vcaa.vic.edu.au/assessment/vce-assessment/Pages/GlossaryofCommandTerms.aspx) will also assist students better comprehend what is required for each question. While this list is very useful, it is important to note that this is a generic list of terms that is not exhaustive, and that not all the terms in the glossary are relevant to the study of Media.

Another very important tool for answering exam questions well is the use of precise, highly relevant, and appropriate language. Responses that scored highly demonstrated a sophisticated use of media language.

In the questions related to narrative and ideology, it is advisable that students include the year of production for the narratives studied, to better contextualise their responses.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding, resulting in a total of more or less than 100 per cent.

Section A

Narrative and ideology

Question 1

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | Average |
| % | 2 | 17 | 42 | 39 | 2.2 |

Students were required to describe how one media code or convention in a media narrative they studied influenced audience engagement. Students could have written about the use of a technical, written or symbolic code or the narrative conventions that contributed to the audience engaging with a media product.

Examples of how an audience could be engaged through the use of a media code or convention could be the use of sound, with the choice of music to create suspense or a foreboding feeling for the audience, making them feel concerned about what is about to occur.

Most students were able to describe how a code or convention was employed, but found it difficult to then describe how the code or convention influenced audience engagement. Responses that scored highly were able to identify the personal/emotive connections audiences made with a media product.

Responses that scored well were able to describe specific examples from the narrative they studied, to illustrate very clearly how the media code or convention influenced audience engagement.

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

The convention of point of view is used in rear window to invoke heightened suspense in audiences. The narrative is communicated through Jeff's perspective, as audiences are limited to the understanding of events to the same extent as Jeff. Therefore in scenes where anticipation and suspicion are increased, Jeff's anxieties are reflected by the audience, and both together anticipate the upcoming events. Thus audiences are more engaged as they are immersed into the experiences of the narrative through the use of point of view.

Question 2

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 10 | 15 | 29 | 27 | 20 | 2.3 |

This question asked students to explain how the construction of a media narrative they had studied in 2022 reflected the characteristics of its media form. Some students discussed a media form in general, rather than the characteristics of the specific narrative they studied.

Some students were confused by the term ‘construction’ and went into great detail about how the narrative they studied was constructed but did not explain how it reflected one or more characteristics of its media form.

Some students were unsure what a characteristic was. It is important to have a clear definition of what a characteristic is – a combination of attributes or qualities of the narrative, genre, style, codes and conventions which is used to construct meaning. For example, if a student studied a film narrative, they could include the characteristics of that media form. For example, three-act structure and/or plot, story arcs, use of music, camera and/or editing techniques.

Responses that scored highly were able to demonstrate a clear understanding of the characteristics of the media form they had studied and then provide a detailed explanation of how the selected media narrative reflected one or more characteristics of the media form, using specific and detailed examples.

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

In ‘Stranger Things’, season 3, episode 8, the TV characteristic of an episodic arc is reflected by the construction of the episode through parallel storylines. In the episode, three groups of characters are on different journeys to achieve a common goal, which is the plot of the episode and the episode’s challenge. The Duffer brothers have constructed episode with three storylines, in order to reflect the characteristics of TV of an episodic arc as a full plot can be formed and the climax and resolution of the episode can be reached.

Question 3

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | Average |
| % | 2 | 3 | 16 | 25 | 26 | 18 | 9 | 3.6 |

This question required students to analyse how one of the media narratives that they studied in 2022 was constructed to explicitly or implicitly comment on, reflect on, develop or reject one ideology.

Students needed to focus only on one of these terms – either comment, reflect, develop, or reject − not analyse the construction of the media narrative using all of them. Students who wrote about multiple terms were only assessed on one, so it would have been more effective to write in greater detail about one term rather than superficially about more.

Students were not required to explicitly use the terms ’explicit’ or ‘implicit’ in their analysis as long as it was inferred in the responses.

Examples of how media narratives are constructed included storylines, representations, character development, cause and effect, the way characters/subjects were lit, dialogue and editing.

A number of students did not correctly identify an ideology or were very unclear about the ideology that they studied. For example, students simply identified gender as an ideology and then did not expand on the issues, ideas, discourse, opinion or point of view related to it. Sophisticated responses revealed a clear understanding of a specific ideology and then analysed how it was commented on, reflected, developed or rejected in the narrative, using highly relevant and detailed examples.

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

‘Bonnie and Clyde’ was constructed to explicitly reflect a feminist ideology. During the production of the film, second wave feminism was at its height in the 1960s, where women were sexually liberated and rejected gender norms, specifically the gender norms that women were inferior and had no ambition. Through the construction of Bonnie, director Arthur Penn explicitly reflects the feminist ideology instantly through the character of Bonnie, as the audience sees a close-up of her red lips and mid shots of her naked body. By establishing Bonnie through these camera shots, Penn reflects the liberation of feminism, as Bonnie’s naked body is highlighted. Penn further reflects the feminist ideology by constructing Bonnie to be a motivated woman with desire through her character’s motivation. When Bonnie meets with Clyde, she licks the rim of a Coke bottle in an explicit sexual manner conveying her motivation for sex. Through this construction of character and character motivation, the feminist values of women with desire and sexual liberation is conveyed, thus the feminist ideology is reflected.

Question 4

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Average |
| % | 4 | 5 | 14 | 24 | 23 | 19 | 8 | 3 | 3.6 |

Students were asked to analyse how audiences consumed and engaged with another media narrative that they had studied in 2022, by referring to the relationship between the combination of codes and conventions to create meaning. On the whole, students wrote well when analysing audience engagement, but many wrote superficially or not at all about consumption. The question required students to analyse both codes and conventions. Analysing both consumption and engagement is more critical to answering the question than superficially referencing codes and conventions. Students should have a clear understanding of the meaning of these terms. Consumption is about the ways in which the text is viewed and taken in, and engagement is about the personal/emotive connections made with a text.

Responses that scored well answered all aspects of the question, using detailed analysis of how audiences consumed and engaged with a media narrative. These answers also demonstrated an effective understanding of the relationship between media codes and conventions to convey meaning. The examples that were used to support the analysis were specific and detailed.

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

The ‘Stepford Wives’ was consumed only in cinema and was targeted at an audience of females due to its claims by director Forbes that the film was about feminism. The use of mise en scene and acting engaged audiences that protagonist Joanna (Katharine Ross) and Bobbie (Paula Prentiss) were feminists. Their costumes involved long pants and cropped shirts, a vast difference to the other women in the town that dressed in long dresses. The women also reflected that they were feminist through their consistent relaxed posture and informal speaking, in direct contrast to the other women, who always presented as ladylike. However, due to the ending of the film of the men overpowering the women, female audiences were outraged, as the film did not truly portray feminism. This reflected negative engagement amongst female audiences. Feminist of the time and author of the revolutionary novel, ‘The Feminine Mystique’ Betty Friedan, had a private screening party for the film after she heard it was about feminism, however she reportedly stomped out angrily out of the cinema at the film’s unsatisfying ending, reflecting a very negative engagement amongst females, even as Forbes marketed it as a feminist film.

Media production process

Question 5

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 11 | 16 | 35 | 20 | 18 | 2.2 |

The focus of this question was on how structural and aesthetic qualities engage an audience in an existing media product that students researched as part of media production development in 2022.

Structural qualities could include conventions used to organise a narrative or product. These could include the narrative structure, layout and generic structures.

Aesthetic qualities may include the use of a wide variety of codes and conventions to give a media product a particular look or feel.

For full marks, students needed to discuss both qualities in their responses. Students generally wrote with greater proficiency about aesthetic qualities and struggled to write about structural qualities. A large percentage did not reference structural qualities at all.

Responses should have explicitly identified a media product that they had researched (e.g., a film, television series or episode, podcast, social media post, photograph or magazine). A considerable number of students did not write about a specific media product they had researched. Instead they wrote generically about the aesthetic and structural qualities of the media form of the product they had researched. Some students wrote about how their own production engaged an audience through the use of aesthetic and structural qualities instead of the media product they had researched.

A number of students did not realise that questions 5, 6 and 7 were focused on the ‘Media production process’ and continued to write about the products that they had studied for Unit 3 Outcome 1 *‘Narrative and ideology’.* Some students may have researched the same media narrative studied in Area of Study 1 *‘Narrative and Ideology’* as part of the development of their production, and they were able to address some aspects of the question using the media narrative as their example. However, as they applied their knowledge and skills from Unit 3 Outcome 1*‘Narrative and ideology’* in their answer, it made it difficult to appropriately address the requirements of the question which was focused on Unit 3 Outcome 2.

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

In the film Moonlight, audiences are engaged by the coming-of-age narrative structure. The film is split into three acts, ‘Little’, ‘Chiron’ and ‘Black’ which characteristically of the coming-of-age genre represent the character development of Chiron from childhood naivety to transitional adolescence, to mature adulthood. This engages young people by clearly depicting the emotional struggles experienced during each period. Additionally the film utilises the symbolic use of non-naturalistic lighting as an aesthetic quality to engage fans of indie films. Throughout the narrative blue lighting is used to represent Chiron's truest identity related to race and sexuality, however when he argues with his mother, the hallway is lit with non-naturalistic pink lighting to convey her emotional intensity that is antithetical to his authentic expression of identity, thus engaging the audience, who recognise his difficult home environment.

Question 6

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | Average |
| % | 20 | 11 | 29 | 40 | 1.9 |

For this question students needed to identify one written or visual representation and then describe how the representation was used as a method to document part or all of their narrative, or another aspect of their proposed production.

Students could have described a variety of methods relevant to their selected media form such as: scripts, storyboards, treatments, mock-ups, lighting plans, shot lists, animatics, blocking diagrams and layout plans.

Students could have written about one method that was used in the developmental and pre-production stages, including their production experiments, as long as they were able to describe how it assisted them in creating their proposed production.

Some students did not understand that they were required to write about representations such as storyboards or scripts. Instead, they referred to what they did visually or what they wrote in their final product rather than what methods they used in the preparation for their proposed production. For example, students described how they used camera techniques or the layout of the pages in their final product.

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

I used the method and production process of storyboarding to visually realise my initial proposed production of my thriller film. I used my shot list to guide each panel of my storyboard, as I drew every shot of what I planned to include in it. In culminating this visual drawing, I was able to clearly establish a foundation for my production as it was realised through artistic representations and depictions. I then used this to show my teacher to receive feedback on the visual aspects of the film.

Question 7

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Average |
| % | 2 | 5 | 13 | 22 | 25 | 15 | 10 | 6 | 3 | 4.0 |

This question asked students to evaluate the extent to which their resolved media products communicated their planned intent. Students should have clearly stated their intention, so they could evaluate how well it was achieved.

A large percentage of students struggled to answer this question well, as they were confused by the use of the word intent, with many not realising that it was referring to the intention for their media product. As a result many students did not identify the intention of their media product, making it difficult for them to evaluate the extent to which their resolved media product communicated their planned intent.

In their response students were required to discuss how they used reflection and feedback to refine and resolve their media product. Most students were able discuss their feedback and reflection process, referring to specific aspects of post-production. However, their discussion was predominantly related to how they fixed technical issues with no discussion of their planned intent.

Those students who referred to their planned intent discussed it superficially, stating that feedback and reflection helped them to achieve their intent, with no description or explanation of what the intent was. Some responses did identify the student’s planned intent. However, they did not evaluate the extent that the production was refined and resolved through the use of feedback and reflection to communicate the planned intention.

Higher-scoring responses clearly identified the student’s planned intent. They evaluated the way reflection and feedback helped resolve and refine the media product in a way that communicated the planned intent, e.g., how audience feedback identified a disconnect between the planned intent and an early version of the product and the consequent steps they took to address the feedback to ensure that the intention for the product was met. In these responses students also understood the difference between the terms for VCE Media: refine (referring to materials/techniques) and resolve (referring to ideas).

Students who did not score well did not describe their intention, nor the extent to which feedback and reflection was used to refine or resolve the production to meet the planned intent.

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

The intention of my short film, ‘Watermelons in Easter Hay’, was to document the interconnection and interdependence of the four natural elements; earth, air, water, and fire through the human eye, touching on themes of the natural life cycle and the role in which all natural elements play in restoring life and each other. Upon showing a rough cut of my film to a range of different audiences and receiving feedback on audiences perception of my narrative, I was able to gain insight into points of improvement for my film. Some obvious points of feedback stated that my original punk rock soundtrack did not accentuate the intended conceptual aspect of my film, as it came across too invasive and violent, not leaving room for audiences to reflect on the visual content. Upon reading this feedback I then changed the soundtrack track to a rhythmic, repetitious, soft rock score, which I found to enhance capacity for audience interpretation. The feedback I received on my film’s narrative, proposed that my resolved media product communicated in my planned intent to a large extent. A section of my feedback form asked viewers to explain their interpretation of my narrative, where although responses differed slightly, the majority of my audiences were able to recognise the overarching themes that my film portrayed.

Agency and control in and of the media

Question 8

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | Average |
| % | 6 | 16 | 28 | 50 | 2.3 |

This question required students to describe one way in which the media is used by governments. It was typically answered well, with the majority of students being able to identify one way the media is used by governments. Examples may have included how governments use media in elections, to present a position, to promote health messaging and/or awareness campaigns or to collect information. Specifically they could have written about election campaign ads, Dan Andrews’ press conferences, Covid and vaccine ads.

Some students confused how the government uses the media with Government media regulation. Some responses simply identified a media regulation without describing how it is used by governments. This is an example of how students should be familiar with the VCE Command Terms, and the term ‘describe’ that is used for the question.

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

*Governments within democratic societies employ the media for their election campaigns. This is an attempt to garner a positive public perception and thus be elected*. *In Australia political advertising were used in 2022 to portray campaign policies and gather votes. This is seen with both major parties attempting to portray a negative view of their opposition and consequently attract voters.*

Question 9a.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | Average |
| % | 9 | 28 | 63 | 1.6 |

This question required students to outline one example of media regulation in Australia. Government, industry or self-regulation could be outlined in the response to the question.

Many students wrote generally about one example of media regulation in Australia. High-scoring answers were able to correctly identify and outline a specific regulation. Responses that did not score well identified a type of regulation but did not provide an outline. In some cases students provided a rationale of media regulation in Australia rather than an outline of a regulation.

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

Media regulation in Australia is the Media Entertainment and Arts Alliance (MEAA) journalistic code of ethics. This self-regulation seeks to ensure the responsible and honest practise of journalists by providing a framework for ethical practise.

Question 9b.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | Average |
| % | 5 | 9 | 24 | 32 | 21 | 10 | 2.9 |

This question required students to discuss issues and challenges relating to the regulation and control of the media. Responses needed to include reference to the example provided in Question 9a.

Students could have discussed:

* how self-regulation is reliant upon industry responding to complaints with no real consequence
* the difficulties in policing piracy and access to inappropriate content given the size and scope of the problem
* the increased prevalence of online viewing where traditional regulation cannot keep up
* the borderless nature of internet where Australian regulation cannot be applied
* how audiences are using VPNs to bypass regulations
* the rise of the prosumer and/or producer who may not understand or follow regulations/guidelines.

High-scoring responses provided a detailed discussion of the issues and challenges related to the regulation identified in Question 9a., including a thorough understanding of media regulation and why it could be problematic.

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

A challenge relating to the regulation of journalism is the rise of ‘citizen journalists’ and informal investigations by social media influencers, who do not conduct ethical practise. For example You Tube channel ‘Friendlyjordies’ lead by Jordan shanks, was accused of relentless cyberbullying, following reporting on former politician, John Barilaro. Shanks breached article 2 of the code by emphasising Barilaro’s personal characteristics, such as height and ethnicity, as well as article 8 which asserts honest and responsible means should be used to obtain evidence, clearly violated as Shank’s producer approached Barilaro at a funeral. Thus individuals who have not been trained to produce journalistic content professionally and are not aware of self-regulations such as the MEAA’s journalistic code of ethics, present a challenge to the regulation of media, as they have no desire to uphold voluntary self-regulation.

Question 10

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | Average |
| % | 3 | 9 | 35 | 30 | 22 | 2.6 |

This question asked students to discuss one example that highlighted the way in which the relationship between media and its audiences has changed over time. Students did not have to refer to current examples of relationships between the media and its audience, if their answer demonstrated how the relationship changed over time.

Examples of what could have been raised in response could include:

* How the power imbalance between the media and audience has decreased over time, with audiences now having much greater power in the relationship as they are able to create, produce and broadcast their own material.
* How the rise of streaming services has given audiences greater control over how they consume media content. Now they are able to watch how much content they want, when they want and on any device they want, and since many of these services are based on a user-pays model, audiences are no longer at the mercy of advertisers.
* How audiences now have the agency to influence the content of mainstream, traditional media.

Responses that scored well were able to identify very specific examples of this changing relationship with a cohesive discussion of how this relationship changed over time. Responses that did not score well were only able to discuss the relationship in general terms and did not include how the relationship changed over time.

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

In the 21st century the rise of Web 2.0 and online platforms like Facebook and Instagram have enabled unparalleled levels of audience participation and agency in contrast to their exclusively consumer role in traditional media. For example in the wake of backlash against police brutality and systemic racism following the death of George Floyd in 2020, audiences were able to use their capabilities on digital platforms to not only mobilise social causes and at protests but also spread awareness through a flood of petitions videos and art using the hashtag BlackLivesMatter. As such this shaping of what the media reports upon, influenced by audiences is an example of the reverse agenda setting, serves to reflect the development of a bidirectional relationship between media and audiences, with audiences increasingly able to express their views and values in ways unheard of in the 20th century.

Question 11

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | Average |
| % | 5 | 6 | 18 | 25 | 29 | 11 | 6 | 3.3 |

This question required students to demonstrate how individuals and globalised media institutions are able to use the media to influence audiences. The examples for individuals and globalised media institutions did not need to be related.

Responses that scored well focused on both individuals such as celebrities, politicians, social media influencers and global media institutions such as social media platforms / international news sources / streaming companies.

The majority of students were able to demonstrate very well how individuals were able to use the media to influence audiences, particularly with discussions about social media influencers and their ability to influence their followers. Many students were not as successful, however, in demonstrating how globalised media institutions were able to use the media to influence audiences, with less specific examples used to illustrate this. These responses discussed very generally how globalised media organisations were able to influence audiences. Good responses identified how globalised media organisations used devices like algorithms to manipulate audiences.

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

Individual social media influencers able to influence audiences to purchase certain products through sponsorship. Through YouTube, Instagram and TikTok influencers can subtly promote products like clothing or makeup to their audience, without coming across as being an advertisement. By showing certain products to their followers in a casual way, they are directly encouraging followers to purchase this product, reflecting how influencers can influence their audience of followers. Tik Tok is a media institution that influences audiences through filter bubbles. This use of refining their own content means that each TikTok user has a Filter Bubble created for them without their knowledge, including certain things without them choosing this. The bigger issue, however, is what is omitted from the filter bubble, meaning that some people may only be viewing content on their Tik Tok that relates to one point of view, such as anti-vaccination and omitting other information so the user never sees it. As Tik Tok filter bubbles omit and include different information, they are directly influencing audiences opinions.

Section B

Question 1

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 4 | 3 | 7 | 12 | 15 | 17 | 18 | 10 | 8 | 4 | 2 | 5.0 |

In this question students were required to focus on one narrative and explain how this narrative was read by audiences from different periods of time and how these readings were shaped by ideological and institutional contexts.

Most students wrote well about ideological contexts but not as well about institutional contexts. It is important that students have a clear understanding of what constitutes both an ideological and institutional context. An institutional context consists of the conditions in which the media product was produced, distributed, consumed and its reception.

Institutional contexts could include decisions made by the production company about the production and/or distribution of a narrative, casting choices, events that impacted on the production and/or distribution of a narrative, where and how the narrative was consumed.

Ideological contexts refer to the beliefs and values that are held within a society at a particular time and place and how they shape the way in which a media product is produced, distributed, consumed and read.

Responses that scored well used specific examples from the media narratives that students had studied, often referring to the construction and characteristics of the narrative and/or the use of codes and conventions to explain how audience readings over time were shaped by both ideological and institutional contexts. These responses also covered how a media narrative was specifically read by audiences from different periods of time.

Responses that did not score well often simply retold the storyline or discussed one time period in detail and then in much less detail or not at all about other time periods. Some responses discussed how audiences from the past would have read contemporary media narratives, which was not relevant to the question.

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

Roman Polanski's 1968 film ‘Rosemary's Baby’ was originally intended for the date night audience therefore the reading of the text has changed over time as, audiences have also changed. During 1968, second wave feminism was gaining momentum, with activist like Betty Friedan and Gloria Steinem protesting for women’s educational rights and reproductive rights. Therefore, the 1968 audience viewed ‘Rosemary's Baby’ as a progressive film, as Rosemary takes agency over own body by standing over Guy, telling him that she wanted to see Dr Hill over Dr Sapirstein. In 1968 it was more common for the husband to decide all of their wives’ reproductive actions and therefore at the time this was seen as advanced. However, Polanski overpowers this feminist ideology by presenting women to be merely vessels and commodities for men as Rosemary takes on an extremely traditional housewife role providing Guy with food on the table and not being employed, but rather her job was to clean and cook. To a post me too, fourth wave, feminist society, Rosemary and Guys relationship is viewed as outdated and sexist, in the way that Guy expects Rosemary to take on these rules.

In addition to this, the institutional context also caused the film to be read differently by both the 1968 date night audience and modern-day society. For example, in 1968 there was a lot of excitement around this film as Polanski's name was becoming well-known and Rosemary's Baby was the second movie in a trilogy. As Polanski was becoming more popular, the budget of the film was quite high for horror movies at the time. They shot the film on sound stages and had Mia Farrow play Rosemary, who was becoming a highly successful actress. This led to excitement around the movie, as it was also common for a man to take a date to a horror film in the hopes that she would hide their face into his body so he could act protectively. This movie having a high budget allowed for advanced editing for the time, which was seen in the sexual assault scene of Rosemary. However, to the technologically advanced, modern-day society, the editing in the film seems unrealistic and old-fashioned therefore they don't view the film as advanced.

Ultimately the film was supposed to be seen as progressive to a 1968 audience but to a Me Too, fourth wave feminist society it is seen as conservative and traditional.

Question 2

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 6 | 3 | 8 | 12 | 18 | 16 | 14 | 10 | 7 | 4 | 2 | 4.7 |

This question was multifaceted. Students were asked to do the following:

* analyse both ethical and legal issues in the production, distribution, consumption, or reception of media products
* analyse how these two issues presented a rationale for the regulation of the media
* refer to the image related to the question.

In their responses, students could have focused on one issue and used multiple examples of where this has been problematic, or focused on multiple issues and used one example in varying contexts. Legal and ethical issues could be discussed within the one example.

Responses could have included relevant examples of regulation – government or self-regulatory bodies – and discussed the legal and ethical issues in the way that media is used by global institutions, governments and individuals.

Students were more confident analysing ethical issues in the production, distribution, consumption or reception of media products. However, the analysis of legal issues was often not completed to the same degree.

Responses that scored highly were able to provide specific and detailed examples (for example, specific case studies) of both legal and ethical issues and how they related to the production, distribution, consumption or reception of media products. They also analysed how these issues presented a rationale for the regulation of the media. In responses that did not score well, the issues and rationale were very vague or not identified at all.

When referencing the image in their responses, most students discussed issues such as the rise of fake news, influencers presenting impossibly unattainable lifestyles and body types, the spread of medical misinformation, and how images are manipulated through photo editing without the knowledge of audiences. Students who may not have studied these issues were still able to score highly, as long as there was reference to the image in the responses, as they could write about more than one legal or ethical issue in relation to the production, distribution, consumption or reception of media products.

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

In a contemporary media landscape, rising ethical and legal concerns have presented the importance of regulating the media even more. The image above displays 4 blocks which on one angle read fact and on the other angle read fake. This attempts to showcase how with increased agency, citizen journalism enables anyone to publish and/or distribute their own content. Issues arise with this, such as fake news alluded to in the image, which is deliberately created to mislead audiences into believing contradictory information. Many people question the ethics around this, which encourages the regulation of such media to protect young or vulnerable audiences from believing false information.

Another ethical concern which has arisen, is social media platforms ability to use algorithms to target individuals with advertisements. The term filter bubble refers to these institutions ability to distribute content to individuals by analysing their online presents they understand will support their own beliefs. This poses an issue as audiences can become so aligned with their own values that they are completely opposed to anything else. Australia presents itself as a democratic society, when in actual fact extremist views can be created via social media.

In terms of legal concerns the topic of copyright laws ensures that author’s work is protected and their rights remain throughout distribution and consumption. With an increasingly dynamic media industry, illegal websites exist that enable individuals to stream content without producers permission, for example on 123 movies. This brings about the rationale for regulation of the media -to protect individuals content from being sold or received illegally.

Furthermore another illegal issue which has arisen recently, is in terms of individuals having control over their intellectual property. With social media platforms growing ability to data mine and target audiences with personal advertisements. Many argue that this restricts individuals from maintaining control over their beliefs and rights. Therefore this issue presents a rationale for media being regulated due to the dominance platforms can hold over an individual. So when the introduction of Web 2.0, many legal ethical concerns present rationales for the necessity of regulating the media to overall create a fair and safe and just society.