

2022 ASSESSMENT REPORT

MED315117 – Media Production

FOLIOS

The examining panel noted the following when assessing the folios:

PRINT FOLIOS

- Printing of magazines needs to be complete and submitted in book form in order to be considered a finished product.
- Students and teachers need to be mindful of bleeds and placement of images, page numbers and borders in InDesign.
- Folios needs to reflect the required hours of work.
- Students need to be mindful of conventions appropriate for genre of magazines.
- Students should complete proforma in spaces provided and respond to the prompts indicated more comprehensively.
- Students need to discuss conventions used, rather than just saying "I used codes and conventions of a lifestyle magazine", for example.
- Students should ensure ALL non-original work included in magazine abides by the 5% rule and is referenced on the proforma.
- Students need to include screenshots of progress, contact sheets, flat plans and other supporting documentation to demonstrate the design process.
- When evaluating product(s), students need to evaluate the products (what went well, what didn't go well, what would they do differently) and not just give a diary of their progress.
- Students should use correct terminology in the proforma.
- Students to refer to the folio guidelines and ensure they have followed them precisely.

SCREEN FOLIOS

- Students need to specify what kind of documentary they are producing e.g., expository, poetic, participatory etc. in their writeups and be clear of the conventions.
- Advertisements need to use actual products and businesses.

- Students and teachers need to check export settings and use the correct codec as per guidelines.
- Students should endeavour to get external actors and avoid using the Media Production teacher.
- Where possible, film off-site from schools to the location that the setting suggests in the narrative.
- Use locations to your advantage e.g. if you have access to a run-down house, write a narrative to suit the location.
- Journalism pieces should not be comedic/mockumentary style products. They should be serious and adhere to the syllabus/guidelines and following the conventions of the named production e.g., news story, interview, profile etc.
- News story and commercial products do not need credits. Only the narrative product should include credits.
- Strong news stories included a piece to camera to split up interviews and would include a sign off.
- Scripts should be formatted using conventional scripting protocols e.g., courier font, uppercase for a character name, centred dialogue, in brackets for action notes etc. Use of online programs to assist e.g., CELTX (free online script program)
- Evaluation section of the pro-forma needs to link codes and conventions to target audience impact, not just a retelling of ‘what I did’. Students need to unpack the codes and conventions that are mentioned.
- Support documentation and proformas need to specify student’s original work to differentiate their own work from externally sourced graphics.

EXAM PAPER

Criterion I – General notes

- Stock phrases and clichés used to express key concepts and ideas e.g., “at the end of the day”, “sea of media lies”, “on the other hand”, need to be avoided.
- Asking rhetorical questions to the examiner should be avoided e.g. “So what does that mean to us as a society?”.

- Students should avoid using this section of the exam as a forum to voice their own hyperbolic opinions about the state of media in relation to climate change, refugee status and political standing.

SECTION A - JOURNALISM

QUESTION 1

19 Responses

- Strong responses were able to unpack the question and refer to their knowledge of soft news, its processes, the reasoning for use, impact on the audience, and technical elements that are relevant to a digital format.
- Strong responses were able to compare and contrast between hard and soft news to substantiate their claims.
- This question was used by some students to discuss the concept of fake news which was accepted by markers.
- Strong responses were able to embed the conventions used in soft news and discuss the technical elements that draw audiences in.
- Less successful responses were unable to differentiate between hard and soft news and chose irrelevant products as examples.

QUESTION 2

16 Responses

- Strong responses were able to reference and detail specific journalists and examples of their coverage or their work and were able to relate the detail back to the core issues.
- Strong responses clearly articulated the importance of the journalist as agents for democratic principles.
- Some students used this question to discuss global journalism examples instead of Australian as per the question. While the discussion was relevant, it didn't address the question.
- There was confusion by the term "watch dog" with varying answers referring to the MEAA being the watch dog when the question was actually referring to the critical role of the journalist.
- Responses that didn't evidence their statements with specific examples were unable to effectively sustain their answer.

QUESTION 3

44 Responses

- Strong responses were able to link their response to the MEAA and the Code of Ethics and the difficulty for journalists to adhere to the stated code of ethics in an environment that allows personal opinion and pressures to break a story and go viral or meet commercial imperatives.
- Strong responses were able to identify and analyse what sensationalism refers to in a journalistic context and used clearly referenced examples to back up their assertions.
- Some students chose to focus on convergence in this question and were able to address how this had ethical implications in the journalistic process.
- Less successful responses chose to highlight overseas journalism issues or practices. While these examples can be in the spirit of a response, the question clearly states Australian Journalism and the MEAA has no relevance to a journalist overseas.
- Some students chose to discuss private vs public issues and how social media platforms create journalistic issues for viewers etc.

QUESTION 4

14 responses

- Strong responses were able to explain the difference between public and private/commercial news outlets and the driving reasons behind their choices in production techniques in Current Affair shows such as, target audience, commercial pressures, quality of products etc. This included discussion on the technical choices made such as interview composition, use of drama elements to drive the narrative, use of colour in layout etc.
- Strong responses chose effective current affairs products to compare and contrast. Some were the same story presented on both public and private platforms, others chose differing stories for each platform. All were able to dissect the reasons for the differences in production techniques.
- Less successful responses had fundamental misunderstandings about what a current affair product is. Some were confused between the show A Current Affair, and the product of current affairs. The examiners noted that this may have been because the students have limited exposure to broadcast news and current affairs products.
- Less successful responses were confused in their statements around what public and private is and their varying commercial interests.

QUESTION 5

29 responses

- Stronger responses understood the current state of play in terms of media ownership laws, percentages of media ownership, name of major media giants and could analyse the effects of concentrated media ownership on society. They used specific examples to back up their claims/opinions.
- Stronger responses were able to discuss Australian issues in the possible lack of diversity of opinion based on the influence of the media owner. They understood political ideologies such as left-wing vs right-wing perspectives and used current examples from the political landscape.
- Less successful responses used out-of-date facts on media laws and examples e.g., 2012 News of the World hacking scandal. Some confused media corporations with media programs e.g., 60 minutes is not a media company.

SECTION B - ADVERTISING

QUESTION 6

27 Responses

- Stronger responses could clearly and articulately define the target audience and the range of techniques the brand used to appeal to the needs and wants. Discussion around the symbolic, technical, and written codes and conventions were evident in these responses.
- Stronger responses could look at a brand as a whole and develop a global argument for the whole brand and could discuss the way the brand altered its techniques depending on the target audience.
- Less successful responses were unable to unpack the question in terms of the rationale behind why persuasive advertising is effective in changing consumer behaviour.

QUESTION 7

23 Responses

- Stronger responses had sustained analysis of two contrasting advertisements. Some chose to write about the same ad and the evolution of its message and production over time. Others chose two contrasting advertisements with differing production techniques and target audiences.

- Stronger responses clearly knew and identified the audience and could carefully relate the production techniques back to the intended audience and its desired effect.
- Stronger responses had clear terminology of production techniques used within both advertisements e.g., colour pallet, camera composition, music choice, diegetic/non-diegetic sound, typography, font choice etc.
- Less successful responses described the narrative of the advertisements with little reference to production techniques, target audience, and its impact on consumers.

QUESTION 8

48 responses

- Stronger responses were detailed in their analysis of fundamental ideas around gender stereotypes and used key terminology and technical conventions to reinforce their observation. Many were able to use examples from different historical contexts to demonstrate change in societal perceptions.
- Stronger responses used very clear examples that contained obvious technical conventions and artistic design aspects to reinforce their observations.
- Less successful responses were diary-like or a retelling of the narrative of the chosen advertisement and made generalised sweeping statements as part of their justification.

QUESTION 9

13 Responses

- Stronger responses chose two contrasting advertisements and were able to discuss the difference in the symbolic, technical, and written codes and conventions and describe the intended target audience.
- Stronger responses were able to break down each convention and provide specific detail and evidences in their chosen advertisement. They used appropriate language and terminology associated with advertising e.g., call to action, audience positioning, inclusive language etc.
- Less successful responses were limited in their analysis and basically named the codes and conventions without detailing or drawing a connection to the production processes and their intended messages.

QUESTION 10

12 Responses

- Stronger responses successfully chose two advertisements that illustrated codes and conventions of online advertising e.g., editing choices, and change of length to appeal to a chosen demographic.
- Stronger responses were able to discuss the ways advertisements attract target audiences through digital means by naming the audience and values, and how they can shape the choices consumers make through production choices.
- Less successful responses used pre-planned answers which analysed two advertisements but did not address the question.
- The examining panel were looking for discussion around how the production techniques may differ between a traditional platform and a digital platform which could be done via **one** product presented on both those platforms or **two** differing products on a digital platform. A discussion on consumer behaviour as the driving reason for production differences, e.g., shorter ad lengths online, faster edits, succinct language choices etc.