

# 2023 ASSESSMENT REPORT

## MED315117 MEDIA PRODUCTION

The examining panel noted the following when assessing the print and screen folios.

### Print Folios

- Printing of magazines needs to be complete and submitted in book form in order to be considered a finished product. A collection of single pages is not appropriate.
- Students and teachers need to be mindful of bleeds and placement of images, page numbers and borders in InDesign.
- Candidates are reminded of the need to proofread their texts for accuracy of spelling and grammar. Simple mistakes can have a disproportionate effect on the finished product.
- Candidates are reminded that support materials are essential and that these should be relevant and of a high quality. This additional evidence has a significant impact on a candidate's overall grade.
- Folios need 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) in the proforma, students need to explain their choices, and how their product is designed to appeal to the target audience and not give a diary of their progress.
- Students should use correct media related technical terminology in the proforma.

### Screen Folios

- Mobile phones and personal devices are not suitable equipment for capturing video as there is not the opportunity to demonstrate technical control. (Criterion 5)
- CGI programs e.g., Blender, Unreal Engine, Cinema 4D, Auto Desk Maya, Adobe animate etc. should not be used to create footage. Any CGI must be used in conjunction with footage that has been captured in camera. All CGI elements need to be identified and referenced (See also Folio Guidelines).

- Some folios were submitted at incorrect resolutions. Students and teachers need to check export settings as per guidelines.
- Folios must not be a combination of disciplines, e.g., screen and print or radio. Candidates must submit an entire folio from one discipline.
- Panels were concerned that some folios showed evidence of illegal activities, e.g., driving while texting and other dangerous and reckless driving practices. Candidates and teachers should be aware that examiners are obliged to report any suspected illegal activities.
- Journalism pieces should not be mockumentary style products. They should mirror an industry standard journalistic product, and adhere to the syllabus/guidelines by following the conventions of the named production e.g., news story, interview, profile, etc.
- Some stronger news stories included a piece to camera to split up interviews and would include a sign off.
- Profile pieces in Journalism need to be more than an interview; these should include montage footage at the least.
- News stories should not include credits.
- Candidates must not create imaginary products, services or businesses for advertisements.
- Students need to specify what kind of documentary they are producing e.g., expository, poetic, participatory, etc., in their writeups and be clear on the conventions.
- In the major, candidates should aim to be more specific with their genre classification. This enables them to demonstrate genre conventions. It is difficult to demonstrate genre conventions if it is an unusual or hybrid genre without precedent.
- Scripts should be formatted using conventional scripting protocols e.g., courier font, uppercase for a character name, centered dialogue, in brackets for action notes, etc. Use online programs to assist such as CELTX (free online script program).
- Adaptations of existing texts are permissible but candidates must reference the original text and may be penalised on criterion 6 (narrative) where the work is a replication rather than adaptation.
- Candidates should not use excessive “dips to black”; this is often perceived as a filler to make up the time requirements.
- Where appropriate specific trigger warnings should be included for strong themes.
- Some stronger folios were filmed off site and away from schools matching the location that is suggested by the narrative.
- Some stronger folios used local locations to their advantage e.g., if you have access to a run-down house, write a narrative to suit the location.
- Some stronger major projects benefitted from accessing external or experienced actors (see also next note).
- Students should endeavour to cast actors of an appropriate age. Avoid casting a child actor as an adult and utilising stereotypical age signifiers like a croaky voice or a grey wig.
- The panel was concerned about the use of weapons. Where prop weapons are used candidates must demonstrate safe filming practices. Moreover, assessors were concerned by the use of real

high-risk objects (e.g., swords and knives) in the absence of risk assessment and safety documentation.

- TASC ID to be used in credits rather than student name.
- It is not necessary to submit a story board for the Major.
- The narrative evaluation is intended as an analysis of the way the product has appealed to the target audience. Candidates should not self-flagellate in this section. Explain the relevance of your choices rather than apologise for deficiencies.
- The Narrative evaluation section of the proforma should not be a recount of production processes. Some candidates submitted a journal- or diary-like entry in this section.
- Many candidates did not discuss the technical aspects of their production in the evaluation section of the proforma.
- Folio assessment is not a context of viewing.
- Support materials beyond the proformas are essential to demonstrate the technical and creative process. Some candidates were disadvantaged by the absence of relevant support materials.
- 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

### General comments

- 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. They understood the current state of play in terms of media ownership laws, who owned which mastheads and percentages of media ownership, as well as the names 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.
- Less successful responses used out-of-date facts on media laws and examples described either social issues or news examples without analysing the meaning that is created by the representation of that story.

## Question 1 (8 responses)

*Journalism provides a voice to the voiceless, giving a platform to those who would otherwise not be heard. Discuss this statement with reference to two journalistic pieces to support your discussion.*

- Stronger responses could link different media forms to the question and give specific examples to support response.
- Weaker answers could articulate the social issue but not link these to specific media examples.

## Question 2 (46 responses)

*Media bias occurs when journalists or news organisations allow their own opinions to affect the news and the way they report it. Discuss this statement with reference to two journalistic pieces to support your discussion.*

- Students have referred to the  $\frac{3}{4}$  ownership rules which is outdated legislation and no longer applicable.
- MEAA code of ethics links to Australian journalists only.
- This question specifically refers to journalists and media organisations and candidates should note that “Content Creators” are not journalists and social media sites are not news organisations.
- Stronger responses identified the broader bias of the journalist or organisation and then demonstrated how this was displayed in a specific example.
- Strong responses were able to differentiate between bias as a specific characteristic rather than a general discussion on poor quality journalism.

## Question 3 (19 responses)

*As public confidence in the Australian media’s ability to deliver quality news reporting declines, accessing credible sources of news and information will be even more reliant on publicly funded news outlets. Using two news stories, discuss this statement with reference to the role of both public and private (commercial) news outlets have in Australia.*

- Stronger responses were able to substantiate “newsworthy” as well as societal values.
- Stronger answers had relevant facts.
- Students who focused on production techniques struggled to comprehensively answer this question.

## Question 4 (34 responses)

*Journalism is facing unprecedented challenges with the rise of social media as a news platform and the decline of news outlets. It is becoming increasingly difficult to separate fact from fiction. Discuss this statement with reference to two journalistic pieces to support your discussion.*

- Students should be aware that social media posts are not considered journalism.
- Stronger responses could differentiate fact checked news and the rise of “social news”.
- Stronger responses could articulate how traditional journalism is challenged by the social media model.

- Strong answers could articulate positive aspects of social media due to its reach and accessibility etc.
- Strong answers could articulate how traditional news sources and journalists have had to adapt to social media platforms.

### Question 5 (31 responses)

*Discuss the production techniques used in one news production you have studied this year. Identify, analyse and evaluate the production choices made and their effectiveness in engaging, informing and entertaining their target audience.*

- Stronger responses made links between production techniques and target audience.
- Less successful answers involved a general discussion about either a news item or journalism-based program without discussing specific production techniques.
- A thoughtful selection of examples helped improve answers in general.
- Some answers referred to international journalists. Candidates should focus on Australian media.
- Answers to this question must refer to a specific story.

## Section B – Advertising

### General comments

- Stronger candidates were able to respond to the wording of the questions to demonstrate their learning and in-depth research. They used appropriate language and terminology associated with advertising e.g., call to action, audience positioning, inclusive language, etc.
- Less successful responses used pre-planned answers which analysed two advertisements but did not address the question. These were diary-like or a retelling of the narrative of the chosen advertisement and sometimes made generalised sweeping statements as part of their justification. Less successful responses described the narrative of the advertisements with little reference to production techniques, target audience, and its impact on consumers.

### Question 6 (26 responses)

*Advertisers are tending towards ultra-short, incredibly engaging advertisements to appeal to a target audience. Discuss this statement with reference to the production techniques used in two advertising products.*

- Stronger answers were able to analyse specific production techniques.
- Strong answers also discussed specific advertisements or campaigns rather than generalised statements.
- Stronger responses discussed well researched social and advertising principles and linked this to specific examples.
- Less successful answers did not understand the concept of “ultra-short” and referred to longer forms of advertising in their responses.
- Less successful answers did not discuss the role of pace and time as a technical or symbolic element of the advertisements.

## Question 7 (46 responses)

*Advertising shapes and reinforces gender roles and perpetuates how these roles are valued in our society. Discuss this statement with reference to two advertising products.*

- Stronger responses connected specific advertising examples to an impact on society.
- Stronger answers made reference to relevant research.
- Weaker responses had limited discussion on the impacts of gender representation on society.
- Weaker responses could describe gender representation in advertisements but not analyse the effect that this has on the audience or society.

## Question 8 (13 responses)

*Using one advertisement that you have studied this year, explain in detail how the production techniques have been used to encourage a call to action from the intended target audience.*

- Stronger responses identified a specific call to action.
- PSA and commercial advertising were both successfully responded to in this question.
- This question lent itself to a discussion of PSAs and strong responses often dealt with this.
- Strong answers were able to discuss symbolic meaning in a confident and sophisticated manner.
- Weaker responses discussed a limited number of production techniques.

## Question 9 (44 responses)

*Advertising attempts to convince a consumer to purchase a product or service by appealing to their needs and desires. Using one advertisement you have studied this year, discuss in detail the successful use of persuasive techniques to appeal to the target audience.*

- Stronger responses were able to cite relevant research and references in their argument.
- Stronger responses examined social, psychological and technical persuasive techniques.
- Students who analysed PSAs for this question struggled to connect this to the question as it refers to purchasing products rather than changing behaviours.
- Weaker responses did not include target audience values.
- Weaker responses did not identify the needs and desires that underpin the persuasive argument presented by the ad.

## Question 10 (9 responses)

*Advertisements may negatively impact consumers. Advertisers have a moral responsibility to produce advertisements that are ethical and trustworthy.*

*Discuss this statement with reference to two advertisements to support your discussion.*

- Stronger responses demonstrate evidence of research.
- Stronger candidates were able to differentiate between moral obligation and legal obligation.

- Weaker candidates made broad sweeping statements that were not justified through appropriate references.
- This question did not lend itself to PSAs and candidates who attempted to connect this question to a PSA struggled to respond to all the elements of the question.