

# 2024 ASSESSMENT REPORT

## MED315117 MEDIA PRODUCTION

### General Comments

2024 Media Production folios demonstrated engagement in various topics and student interests. They also showed a shift towards narrative-based projects and a decline in documentary formats. High-achieving students demonstrated sophisticated resolution in pre-production, production, and post-production, reflected in supporting documentation. Some folios, however, would have benefitted from further preparatory work in storyboarding and scriptwriting, employing appropriate conventions for the production and general time management. This was particularly evident with major productions.

### General Notes for Candidates

- Zip files are not required for USB submissions
- Essays are not required for folio submission

### Screen Folios (Criteria 1,4,5,6,7)

The examining panel noted the following when assessing:

#### Journalism Products

Journalism projects 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.

Adding questions as text to journalism projects is not an appropriate convention for journalism. This practice was seen on several projects this year.

Interviewees and reporters should not be reading a script from below the camera line (on laptop) or off a held laptop as this is not a convention of journalistic practice.

#### Advertising Products

Advertisements benefit from having a storyboard as part of the support material and often enhance the production of a project.

Candidates should consider design choices; some candidates used old and worn products to sell as 'new' in advertising projects which impacted Criterion 4.

## Narrative Products

Some folios had frame rates well below what is expected (e.g. 2 FPS), and the conventions of stop-motion films were only 3 minutes long and were penalised on Criterion 7. Stop-motion projects need to have frame rates indicative of stop-motion films.

Stronger folios were filmed off-site and away from schools, matching the location suggested by the narrative.

Where appropriate, candidates should provide specific trigger warnings for strong themes in the narrative product.

## General

- Minor productions do not need credits.
- Some folios were submitted at incorrect resolutions. Students and teachers need to check export settings as per guidelines.
- Essays are not required for folio submissions. Some candidates included their Unit Essays.
- Candidate number should replace student name in all credits.
- Students should submit projects as H.264/5. Several candidates submitted files in different Codecs, which caused issues during playback. The guidelines state H.264 and MOV/MP4 as the preferred codecs.
- Whilst stereotyping can sometimes be used, students are advised against cultural appropriation – particularly with harmful/negative attributes.
- Not using industry-standard software like Clipchamp compromised some folios, particularly the technical aspects of projects.
- Many folios were penalised on Criterion 7 for being significantly under time, i.e., a minute short of the required minimum and/or missing a folio component, such as no advertisement or journalism piece.
- Zip files are not needed – when files are exported from Premiere for example, they are already compressed and don't compress further when in a zip file.

## Pro-Formas

The context of viewing is not the teachers or examiners. Students should use industry-based examples like streaming and broadcasting services

Teacher feedback/annotations should not be submitted within the folio

Candidates should not edit the existing content of the proforma. Documentation may be attached in addition to this document, but the proforma should be filled out as it is set out. A number of candidates modified the proforma this year.

## Radio Folios (Criteria 1,4,5,6,7)

Voice Overs (VO) should use a pop filter to limit plosives.

EQ should be consistent within a single project (e.g. not jumping from full to thin sound).

Foley and soundscapes should not overpower the voice-over.

Compression should be utilised to control amplitude consistency across individual products and between products.

Where possible, folios should be at comparable levels across the project (aiming  $-12\text{dB}$  to  $-6\text{dB}$ ).

## Print Folios (Criteria 1,4,5,6,7)

The examining panel assessed 11 folios in total for 2024. Although several folios demonstrated real skill, care, and consideration, the panel noted a decline in the standard of the final presentation of the folios submitted this year.

Many components of the folios seemed rushed and needed to be finished or polished to a standard indicative of a 150-hour course. Candidates are reminded that major projects must be completed and submitted in book/magazine format. Several magazines were simply a collection of pages or proofs unstapled and unnumbered. This impacts a number of Criteria, including Criterion 7 – Produces a Finished Product.

Many candidates had weak or low-resolution images inside their news and magazine products and often the text they had created, or the headline they had stated at the top of the pages, did not match their images.

Some advertisements were not fully resolved and consisted only of a single-coloured background, simple text and a singular image with little treatment or manipulation for the purposes of making the product appealing or commercially successful.

Some support documentation needed a richer evaluation or explanation as to how and why artistic decisions were made during the process. This information informs the panel about the 'learning journey' and the efforts to create work that represents this course's accredited hours and intention.

Candidates are also reminded to judiciously include valued support materials to demonstrate their own and others' work. Drafts, contact sheets, mock planning documents, or annotated screenshots are just some of the possible sources of evidence useful for panel members to conclude how the products were created.

Consulting industry-produced products such as newspapers, magazines, and advertisements to carefully appropriate conventions and codes is advised for all print students, especially if their chosen genre is highly specialised or boutique. For example, find a sports or fashion magazine and carefully study its construction, style, and compositional features to guide one's own learning.

## Exam (Criteria 1,2,3)

The 2024 exam responses demonstrated a broad understanding of media and society. Stronger responses showed an understanding of the questions clearly and articulately backed up by judicious research. However, some exam responses were broad generalisations and gave no examples. Examiners noted the use of very old examples in response. Whilst helpful in discussing trends over time, some of these examples used old ideologies, making them less relevant in contemporary contexts.

### Question 1 (23 candidates)

**Compare the production techniques used in private (commercial) and public-produced news products studied this year. Evaluate the production choices made to appeal to the respective target audience.**

Stronger responses made links to specific production techniques and target audiences.

Weaker responses described, only discussed a limited range of production techniques.

Stronger responses used specific examples of public and private news rather than making generalisations.

Stronger responses were able to define motives and make comparisons between production techniques of private and public broadcasters.

Stronger responses were able to discuss and define the decision-making processes of pre-production and post-production.

### Question 2 (26 candidates)

**The traditional journalistic value of objectivity no longer holds: virtually every story is impacted by someone's opinion.**

**Discuss this statement with reference to the impact of media bias on public opinion and democracy using at least two (2) journalistic pieces to support your discussion.**

Weaker responses:

- only provided 1 example to support their analysis
- chose weak examples/inappropriate examples to support their analysis
- made generalised sweeping statements without analysis
- didn't understand or answer the question e.g. some candidates had a pre-prepared answer which didn't address the actual question
- had limited discussion on the impact of media bias on democracy.

Stronger responses were able to:

- analyse and define media bias and its effects on society
- analyse the role and impact journalism has on society, with reference to clear examples
- discuss the modes of communication e.g. fast form and their impact on journalism
- compare traditional modes of communication e.g. news broadcasts with fast form journalism
- analyse how media ownership impacts media bias and democracy.

## Question 3 (19 candidates)

**It doesn't matter if you are wrong. It matters that you are first.**

**Using two (2) journalistic pieces, discuss this statement with reference to the role of journalism in Australia and the MEAA Code of Ethics.**

Candidates should not use YouTube, influencers, content creators or social media as examples of journalism. A number of exams referenced non-journalistic examples.

Stronger responses were able to link the intended audience as part of the role of journalism.

MEAA Code of Ethics links to Australian journalists only. Some candidates referenced American/international stories in reference to the MEAA Code of Ethics.

## Question 4 (30 candidates)

**With reference to at least two (2) journalistic pieces, analyse how digital media and changes in news consumption habits have influenced journalistic practices and ethical obligations.**

Weaker responses:

- used colloquial language
- did not discuss the impact of unethical journalism on consumers
- chose inappropriate examples to back up their statements
- chose examples that didn't align with the question
- chose good examples but didn't tie them back to the question.

Stronger responses were able to:

- select strong examples to back up their analysis
- analyse specific challenges around why digital media is a common source of news e.g. speed of access to information
- analyse journalistic issues associated with media platforms such as social media e.g. lack of fact checking, decline in quality of products, short form reporting to meet changing needs of consumers.

## Question 5 (14 candidates)

**The role of public news outlets is to present independent, impartial, and diverse news products. In contrast, privately owned news providers have commercial obligations to prioritise profitability and audience engagement.**

**Using two (2) news stories, analyse this statement with reference to the role both public and private (commercial) news outlets have in Australia.**

Stronger responses could substantiate “newsworthy” as well as societal values.

Some candidates appeared to have a mixed understanding of private and public broadcasters' commercial and public obligations.

Stronger responses could reference the ‘vision statements’ of Public Broadcasting.

## Question 6 (61 candidates)

**Stereotypes in advertising can reinforce traditional gender roles, contribute to inequality, or even shape perceptions of self and others.**

**Discuss this statement with reference to at least two (2) advertising products.**

This was the most popular question in section B. However, many responses could only describe gender representation in advertisements but not analyse links to the audience or society.

Stronger responses demonstrated links to society and research that validated these discussion points.

Stronger responses were able to discuss how contemporary advertisements increasingly challenge gender roles.

Candidates should use current advertisements when discussing contemporary norms but could also reference older advertisements to discuss changes over time.

## Question 7 (24 candidates)

**It's essential for advertisers to have a clear understanding of who their target audience is.**

**Evaluate this statement, referencing at least two (2) advertising products that effectively communicate their desired message.**

Stronger answers were able to cite evidence and research on the target audience of the advertisements discussed.

Many responses defined the target audience by the representation of people in the advertisement but had limited discussion of the techniques employed by the advertiser to reinforce these statements.

Thoughtful selection of examples helped students give detailed responses.

Stronger responses identified the target audience's values or cultural context and evaluated how these guided the pre-production, production, and post-production process.

Some examples were generic, such as 'Nintendo gaming advertisements'. Stronger responses identified campaigns and focused on specific examples.

## Question 8 (17 candidates)

**Analyse the production techniques involved in persuasive advertising and how these techniques are used effectively to influence consumer behaviour, referencing at least two (2) advertisements that you have studied this year.**

Many responses focused on the symbology when analysing advertisements, whilst production techniques were mainly overlooked or only given a cursory mention.

Stronger responses were able to articulate the call-to-action.

Weaker responses only discussed a limited range of techniques.

Stronger responses discussed persuasive techniques and made connections to the emotional reactions of the consumer.

## Question 9 (9 candidates)

**Referencing at least two (2) advertisements, analyse how technical codes and conventions are employed to create meaning in advertising and brand identity for their target audiences.**

Many responses needed more detail on technical codes and conventions. Stronger responses were able to unpack and discuss multiple technical aspects of production e.g. camera movements, editing, sound and graphics.

Stronger responses could make explicit connections between codes and conventions and the target audience.

Many candidates were able to define clearly the conventions employed in the advertisements they used as examples.

## Question 10 (1 candidate)

**Discuss the impact of digital media platforms on advertising practices for traditional media forms such as television, print, and radio. Reference to at least two (2) advertisements to support your discussion.**

Responses suffered from generalised statements.