

# 2025 ASSESSMENT REPORT

## MED315117 MEDIA PRODUCTION

### General Comments

2025 Media Production folios demonstrated a diverse range of topics and genres. There continued to be a substantial emphasis on narrative-based projects, whilst documentaries accounted for a small percentage of the screen folios submitted. 2025 also saw a resurgence in music film clips. The most successful candidates demonstrated a clear understanding of their chosen genre, as reflected in the pro-formas and supporting materials. It was clear that some candidates struggled with time management on their major projects, which affected their overall marks in this subject. It was noted that folios were generally well resolved and reflected many hours of work. The markers also noted that exam answers were usually longer and more comprehensive than in recent years. Screen remains the largest area of specialisation, accounting for about 87% of all Media Production submissions. Whilst print was 8% and radio was 5%.

#### General notes for candidates:

- essays are not required for folio submission
- feedback and grades should be removed from the pro-forma and other documents
- print folios should be printed as a high-quality magazine in line with industry standards
- a pro-forma provided from TASC should be used for all projects. Some candidates altered or created entirely new pro-forma templates.

### Folio Component (Criteria 1, 4, 5, 6 and 7)

#### Screen Folios

The examining panel noted the following when assessing:

- The context of viewing is not the teachers or examiners. Students should use industry-based examples, such as streaming and broadcasting services, as a viewing context.
- Minor productions do not need credits unless appropriate to the project genre.
- Bloopers do not count as part of the time minimum runtime requirements.
- Some folios were submitted at incorrect resolutions. Students and teachers need to check export settings as per the folio guidelines. Some projects were submitted at 8k or above and had to be compressed for assessment.
- Teacher feedback/annotations should not be submitted within the folio.
- AI assistance was used in some pro-forma write-ups. Candidates are reminded that it is essential to hear their personal voice and thoughts in support materials.
- All candidates must acknowledge sources; this does not only pertain to audio and visual elements. This also applies to story sources. Candidates are reminded that stories can be adapted, not replicated. This applies to minor and major projects.

- Satire is not appropriate for journalism projects. The project should adhere to industry practice 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 a journalism project. This has been noted over the last few years. Candidates must be familiar with proper journalistic conventions.
- Essays are not required for folio submissions.
- Candidate number should replace the student's name in all credits.
- Students should submit projects as H.264/5. Several candidates submitted files in different Codecs, resulting in playback issues.
- Some projects were labelled as a documentary but were little more than a talking head. It is essential to follow the conventions of the documentary genre – i.e. expository, poetic, participatory, etc.
- Not using industry-standard software or hardware compromised some folios, particularly the technical aspects of projects.
- Several journalism projects had significantly unbalanced volume levels between the interview, voiceover and diegetic sound and made viewing challenging. Candidates are reminded that controlled audio levels are an essential aspect of a resolved product (ideally, all levels should be between -12 and 6).
- Stronger candidates who submitted music film clips included a clear narrative element to their projects.
- Advertisements that referenced exemplars in their support material often benefited from clearly articulating the code and conventions in their pro-forma.
- 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. This penalty was also applied to candidates who used obvious time fillers such as bloopers, extended shots, repeated footage, etc.
- Some stop-motion folios had very low frame rates (e.g., 2 FPS). Stop-motion projects should use frame rates typical of stop-motion films, in these instances folios were penalised on Criterion 7.
- Candidates are also reminded that motion graphics is not stop-motion and folio submissions need to be camera-based projects.
- Candidates should carefully consider design choices, including location and casting as this would often impact the cohesion of the final project.
- Some candidates included a 10-second leader at the start of their project. This is not required.

## Radio Folios

- Candidates advised that they should record their own Foley rather than using stock where possible.
- Stronger candidates were able to create a soundscape to emulate the atmosphere of the desired space.
- Technical codes and conventions need to be discussed in the proforma. This should include choice of microphone, positioning for effect, FX utilised and other applicable audio production processes.

- 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 the entire project/product.
- Where possible, folios should be EXPORTED at comparable levels across the project (aiming -12dB to -6dB OUTPUT LEVELS).

## Print Folios

- Major projects were varied and covered a range of topics, including fashion, music and pop culture.
- Many of the folios demonstrated a high degree of resolution and a presentation that aligned with industry expectations.
- A few print folios submitted were not presented in a magazine format. Magazine printing must be complete and submitted in book form to be considered a finished product. A collection of single pages is not appropriate.
- Many of the stronger advertising projects demonstrated refinement through multiple photographic shoots and highly resolved design and were backed by explanations of design choices employed by the candidate.
- Many of the major projects included relevant support materials, including but not limited to design drafts, contact sheets and screenshots and reflected and were representative of many hours of work.
- The most successful folios produced work in line with the conventions of the chosen genre.
- Students should reference **all** non-original material and adhere to the 5% non-original material as per the folio guidelines.
- The strongest folios benefited from careful proofreading. It was evident that most submissions had some proofreading this year.
- Candidates are reminded that they need to be conscious of the bleed safety margin when placing text and images.

## Written Component (Criteria 1, 2 and 3)

### General Comments

The 2025 exam responses demonstrated a sound understanding of media concepts and issues. The examining panel noted a significant increase in response length and details. However, some weaker responses were very generalised philosophical discussions with little or no evidence to support them. Stronger candidates benefited from understanding essay structure and were able to articulate responses carefully. Many of the candidates provided current, topical examples. The topic of AI use was prevalent in many exam responses. Candidates are reminded to be judicious in selecting the questions, as some of the written responses did align with the question.

### Question 1

*The concentration of media ownership in Australia impacts the functioning of democracy, particularly in terms of diversity of viewpoints, political accountability and public trust in the media.*

*Analyse this statement with reference to how media ownership can shape public opinion and the potential consequences for democracy using at least two (2) journalistic pieces to support your response.*

- Some candidates interpreted this question as public vs. private broadcasters.
- Some responses referred to American media and democracy exclusively. This question required Australian references.
- Stronger candidates were able to discuss media ownership within Australia with examples and statistics that reinforced discussion points.

## Question 2

*The rise of digital media has dramatically changed the landscape of news, allowing for faster distribution of information but also raising concerns about misinformation.*

*Using two (2) journalistic pieces, discuss this statement with reference to the impact of digital media on the role of traditional journalism in Australia.*

- This question was the most popular choice in Section A for candidates. However, some responses were generalised and lacked examples.
- Some responses used only one journalistic example.
- Stronger responses were able to draw specific links between the decline and the impact on traditional media from digital distribution channels.
- The role of AI in journalism was a popular topic in this question.
- Stronger responses demonstrated high-level analysis of digital media.
- A few responses referenced non-journalistic examples as digital media examples i.e. digital creators and influencers.
- Some candidates were confused about the timeline and evolution of traditional media.
- Very few candidates discussed media convergence.

## Question 3

*Using the coverage of one (1) major news event in Australia by a commercial news outlet AND a public news outlet, analyse the technical and symbolic codes used by each outlet and the conventions they use to appeal to their identified target audience.*

- Many responses focused on symbolic or technical codes.
- Stronger responses analysed both technical and symbolic codes.
- Stronger responses were able to define the motives behind the codes employed by broadcasters and their target audience.
- Most exam responses were able to identify and differentiate between the target audiences in commercial and public news contexts.
- Candidates are encouraged to discuss a broader range of technical codes. Many responses focused on one or two technical aspects of production.

## Question 4

*Bias in journalism has become an increasingly significant issue in Australia, particularly in the context of the growing pressure on news outlets to report stories first.*

*Using at least two (2) examples, analyse how “ignoring the facts” might contribute to bias in journalism and the potential consequences for public trust in the media.*

- Some candidates referenced ‘Media Watch’ as the story rather than the original broadcast.
- Stronger candidates were able to link the pressures of the media outlets and the legal consequences aligned with ethical considerations.

## Question 5

*The Media Entertainment and Arts Alliance’s (MEAA) role is to promote the journalistic standards of honesty, fairness, independence and respect for the rights of others.*

*Analyse the MEAA’s role within the media landscape in Australia using at least two (2) specific examples to support your analysis.*

- Stronger responses could clearly articulate and define the MEAA, and the moral and legal obligations of its members.
- Some stronger responses included the ACMA and its role in upholding journalistic standards.
- Many candidates referenced recent and relevant news stories to support responses.

## Question 6

*Advertising in Australia can shape, reinforce or undermine societal expectations, attitudes and values.*

*Choose one (1) product to support or disprove this statement and analyse how the advertising of this product has changed since the 1960s.*

- Weaker responses did not reference a specific product; instead, candidates spoke about product categories in broad terms.
- Stronger candidates referenced specific advertisements and advertising campaigns.
- Stronger responses could reference supporting products with societal expectations, values and broader implications of advertisements.

## Question 7

*Stereotypes in advertising shape consumer attitudes towards certain products, brands or issues.*

*Using at least two (2) examples, analyse the ethical implications for advertisers in reinforcing or challenging stereotypes.*

- This was the most popular question in section B. However, many responses described gender representation in advertisements or advertising campaigns but had no or limited discussion of ethical implications in a societal context.
- Stronger responses were able to link ethical implications to examples, with some candidates citing evidence and data to support their responses.
- Weaker responses did not reference a specific advertisement; instead, candidates spoke about product categories.
- Some candidates used one brand to reference changes in stereotype representation but were able to discuss changes successfully through different advertisements in different periods of time.

## Question 8

*Identifying and understanding the target audience demographic is crucial when developing advertising strategies.*

*Select two (2) examples where advertisers have successfully engaged their target audience. Analyse the conventions, language and messages used to appeal to the values, beliefs and behavioural characteristics of the chosen target audience.*

- Weaker responses did not reference a specific product; instead, candidates spoke about product categories in broad terms.
- Stronger answers were able to cite evidence and research on the target audience of the advertisements discussed.
- Some responses defined the target audience by the representation of people in the advertisement but had limited discussion of the conventions and language used by the advertiser.
- 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.

## Question 9

*Advertisers utilise specific production techniques, such as visual imagery, narrative and emotional appeal, to enhance the message being conveyed to consumers.*

*Using two (2) advertisements, analyse the techniques employed to contribute to the effectiveness in capturing attention and influencing behaviour.*

- Weaker responses discussed a limited range of production techniques.
- Stronger responses discussed the emotive rationale behind the decision of the production techniques implemented in the discussed advertisements.
- Stronger responses were able to articulate the call-to-action.

## Question 10

*Advertisers have had to rethink strategies in response to the changing ways consumers engage with advertising online.*

*Analyse this statement with reference to at least two (2) advertising products, focusing on how production techniques have been used to appeal to a broader audience.*

- Most responses used social media as response examples.
- Stronger responses used two examples and were able to make links between online advertising and the target audience, backed up with research.