MEDIA PRODUCTION (MED315117)

FOLIOS

FOLIO – PRINT

Details that all contribute to support a good mark for C4 & C5 are:

- Attend to any orphans/widows in the main body of text.

- News articles usually have borders in news - print to help segregate articles

- Hyphenation needs to be turned off in Indesign

- The standard font size is recommended to be sized 9 or 10 for a magazine main body text.

- Columnar structure is conventional in magazines and needs to be imitated more consistently OR a justification needs to be made if an intentional design variation occurs. Consistency is recommended if this direction is taken.

- If a broadsheet style news page is chosen, it needs to be printed on A3 paper so as to enable the font size to be legible and so the range of font sizes may be achieved that are similar to conventions found currently. Section headers and other page layout design features tended to be imitated although not well.

- Write Ups need to evaluate and justify the use of codes and conventions.

- 2 copies of the magazine for the folio, one at the mark-up stage and one completed helped the examiners identify where some improvements were made regarding C4 and 5.

- Gaming magazines:
  o This genre has some inherent problems in that the conventions found in the genre in the real world break the 5% ruling.
  o It was the consensus of the marking panel that teachers should advised their students against the gaming genre. Due to the nature and conventions of this genre it if difficult to remain under the 5% non-original works rule and a number of candidate's results were affected on C4, 5 & 7. Candidates in some cases received a 'D' rating due to a lack of "original works".

FOLIO – SCREEN

JOURNALISM UNIT

- Candidates need to name the journalism unit piece as it is presented on the folio, i.e. a number of candidates named it a News Story when it was an interview or profile piece for example.

- News products need to be taken seriously - making a satirical/mock-up of a news story does not meet the requirements of the journalism unit. Interviewing fictional characters/or fictional events does not satisfy the work requirements for the course. Candidates who presented work of this nature were penalised in Criterion 4 and 6.

- Using cross fades in News Stories goes against the conventions of industry products. Candidates need to avoid the use of transitions. Work closely to identify the conventions of news broadcasts and work to adhere to these conventions in your original works.

ADVERTISING UNIT

- The satirical take off of infomercial does not satisfy the advertising requirements. An advertisement should be a legitimate product that has realistic target audience. Infomercials are essentially their own parody.

- Use of dips to black in some cases were "lazy" editing.

- Making a satirical version of an advertisement is not advertising. Producing products similar to the PITCH from "Gruen" do not meet the requirements of the unit.

- Commercials are not testimonials from "unknown" people. Talking to camera about a product is not an ad.

- Future candidates and their teachers are advised to closely deconstruct existing advertisements and work to replicate the conventions in their own original work.

NARRATIVE UNIT

- Animations – as the Guidelines state, animations must have some Camera based art work. i.e. camera footage and animation combined or stop motion. Using solely computer generated images does not meet the requirements of the course. If this is the focus for the student they should perhaps be enrolled in Computer Graphics/Multimedia

- A Documentary is not just an interview or personality profile with no montage footage. Too many documentaries did not film the interviewer doing what they are saying as overlay. Some had B-roll that wasn't relevant to the story being told by the interviewer. This was seen as "filler" content which indicated the candidate did not have enough footage.

- Documentaries should not be "promotional" type products or the advertising of an event or "diary" like in their narrative.

- Drone footage needs to be referenced as own or sourced in the major pro-forma.

- Radio - students are encouraged to create their own soundscapes e.g. some foley, not just files downloaded from the internet

GENERAL COMMENTS

- Referencing of non-original material needs to be included in a reference list in the proforma

- Length of products MUST adhere to the guideline lengths. There were a number that were way over time or well under. The results for these products were adjusted in Criterion 7

- Criterion 5 relies on the appropriate use of techniques and technologies for assessment. Using auto settings on cameras does not allow for assessment for this criteria.

- Over compressed mp3 sound files should be avoided.

- The Guidelines state that Exports should be: .mov/.mp4 @ H264. There were a number that were exported as .wmv and some were very large in file sizes.

- Teachers should not be in control of camera or on crew for student productions.

- Please don't put pro-formas in display folders. Stapled/paper clipped together is fine. One copy of the folio paper work is required.

- Teachers should assess the folio that is presented by the candidate before sending to TASC.

EXAM PAPER

SECTION A

Question 1: 50 responses

- Examiners were looking for: definition of DEMOCRACY, what is quality journalism, who are the MEAA, what is their role, knowledge of the code of ethics. In answering the actual question, examiners were looking for a direct link in their news product that helps demonstrate the importance of balanced journalism when reporting about politics. Examples can be taken from Media Watch.

- A number of candidates saw the MEAA aspect of the question to dump stories from Media Watch without making reference to the question.

- Too many answers focussed on discussion around quality journalism and while they had good clear examples, few answers were able to relate their discussion back to the notion of democracy and values of equity, opportunity and justice for all despite difference or ability.

Question 2: 23 responses

- Strong answers needed to have an equal balance between discussions around the rationale for sensationalising stories, as well as discussing the codes and conventions used as part of this.

- In discussion around codes and conventions, strong answers first defined what these are. They then outlined how these conventions were used in order to sensationalise a story – e.g. use of emotive headlines appeal to audience's need for fear or compassion, or the use of dramatic music to structure audience emotion. Other good examples came through reference to the particular use of shots types, lighting, camera movement, music genre, font, colour, phrases and tone of voice. All of these impacted the audience's reception of a story.

- A large portion of answers failed to mention codes and conventions, even though this was specifically referenced in the question. Weaker responses were not specific in the codes and conventions used. For example stating a news story used "the same codes and conventions in their production as they would in a crime film" – without specifying exactly what these were.

- A number of candidates answered this question using pre-loaded Media Watch answers that didn't answer specific question.

- Some answers provided a thorough analysis of the impact of sensationalised stories on the audience (that this can cause an issue to be misinterpreted, or provide distorted views on particular groups in society) – such responses did not directly engage with the basis of the question.

Question 3 47 responses

- Weaker responses struggled to answer the entire question, choosing to state that what we accept as ''news'' has been affected by the digital/online platform of news production. Some answers were quite accepting of the change in character of what is acceptable as news and its reliability.

- Too many responses focussed on the definition of and nature of social media and did not discuss or contrast production techniques and audience expectations of traditional news media vs social media.

- Responses were generally lacking in concrete examples from online or digital that identified changing production techniques and changing audience expectations.

- Stronger responses correctly and clearly defined the purpose of news and related this to the changes to production and audience expectation driven by social media.

- Some weak responses seemed to have a very limited understanding of news products, their intent and form. Some students discussed current affairs broadcasting or magazines which were not news at all.

Question 4: 8 responses

- Codes and conventions of news stories need to be demonstrated in terms of technical e.g. camera, editing, sound, graphics, etc. Use of terminology in terms production depending on which area they are discussing (print/screen). How these techniques were used to make the audience position/feel a certain way and what processes were used to create an emotional connection for the audience. And perhaps a call to action.

- Many answers simply retold the story's narrative and said it "was effective" without justification.

- Stronger answers analysed the production elements, used quotes and discussed positioning of audience giving specific examples and referencing the target audience.

Question 5: 25 responses

- Strong candidates were able to directly address the question, evaluating how the increasing concentration of media ownership in Australia has either positively or negatively affected the quality of journalism.

- Weaker answers references the quote "quality journalism is under threat", however did not engage with the remainder of the question which required it be linked to concentration of ownership.

- Weaker responses used broad or sweeping statements, such as "Rupert Murdoch owns many newspapers, which is bad for the quality of journalism". The candidate needed to dig in to such statement further in order to demonstrate understanding.

- Good responses gave strong examples directly linked to the question. They were able to outline what quality journalism should be. They provided a context of past media ownership laws in Australia, as well as the most recent 2018 law changes – in particular the Nine/Fairfax merger. They were able to use accurate and relevant statistics.

Question 6: 5 responses

- Understanding of what newsworthy means. Have selected two strong examples of news stories with demonstrated production techniques and story content that is of an industry standard, follows the correct codes and conventions, and relevance to target audience e.g. platform it is presented to. Public vs private products was accepted.

- Strong answers clearly discussed the production elements while explaining the news story and its relevance or role as an agent for change or social discussion within contemporary society.

- Many answers were framed around the status of public and private broadcasters and compared and contrasted two news stories based on this premise, which worked to their advantage.

SECTION B

Question 7 - 28 responses

- Candidates could discuss, social values, gender roles, change in technology, change in target audience, production techniques (e.g. DLSR creating cinematic), native advertising, e.g. amount of text has diminished, representation of family, mothers, etc., expert endorsements, platform that audience watches/sees.

- The why and the how were not explained or analyses well in weaker answers and the examples chosen did not strengthen their answer. Although prescriptive in their discussion of social values, many re-told the ad rather than analysing the social values and how it has changed over time. Sweeping, generalised statements that society has changed so advertising must change isn't demonstrating their understanding of the relationship between social and advertising.

- Stronger answers were able to evaluate in detail how their chosen ads were constructed to appeal to a changing target audience and specifically discuss issues of gender representation, objectification and used strong ads to back up their analysis. They compared similar advertisements over time, smoking, and women as cleaners/mothers. They showed understanding that the change in technology and platforms have dictated and encouraged advertisers to be more diverse in their messages to appeal to a different cohort of audiences. Strong answers used relative topics such as racism, sexism and health and were to discuss the issues related to these in society and changes over time rather than just retelling an ad.

Question 8: 60 responses

- This was the most popular question chosen in Section B. While most candidates could answer one part of the question well, it was rare for an answer to include adequate discussion on both production techniques and attitudes around stereotypes.

- Strong candidates chose one advertisement to analyse and evaluate in detail, rather than only touching on multiple advertisements. Those that mentioned many advertisements fell in to the trap of describing the narrative of their chosen advertisement at great length, without then linking this back to the question by drawing out particular production techniques.

- It was important for candidates to illustrate their knowledge of the function of stereotypes in advertising – allowing a product to easily connect with a target demographic.

- Weaker responses chose to broadly discuss a particular genre of advertisements – e.g. 'cleaning advertisements'. Stronger responses were able choose a particular advertisement, and then outline the specific target audience, context, stereotypes and production techniques utilised.

- Candidates who did not clearly identify a specific target audience for their chosen advertisement, had difficulty in evaluating why certain production techniques were successful or unsuccessful.

- Broad statements and umbrella terms should be avoided. Some candidates stated "stereotypes will soon be a thing of the past" or "stereotypes in advertising are getting worse" – without any further clarification or context.

Question 9: 40 responses

- Stronger answers chose two advertisements with very different target audiences which were clearly identified and the perceived desires of the audience were clearly stated from the outset. Often the ads chosen were for a similar product which enabled a good comparative analysis. When students choose two advertisements aimed at similar audiences the required comparison was harder to achieve.

- Stronger answers also described their example advertisements in detail and did not assume that they were familiar to the markers. The focus of the question was the way that production elements were used and stronger answers described a range of production elements in detail, identifying the stage of production and showing technical knowledge of the production processes. Weaker answers payed less attention to this aspect of the question and often relied on retelling the narrative of the ad rather than engaging in analysis. Students achieving results in the A range were able to justify and evaluate production choices with reference to audience desire.

- Very few students were able to identify the genre of their chosen advertisement, instead treating each ad as a unique entity. A focus on advertising genres enables students to develop analysis that incorporates style rules and conventions, and strengthens discussion of production choices.

- Students were better able to analyse the features of a specific audience demographic when they limited their choice of advertisements to the Australian market. International advertisements that did not relate in any way to Australian society limited student's ability to relate to the target market's 'desires'.

Question 10 - 4 responses

- Should refer to the Advertising Standards Bureau. Facts needed rather than opinion which could come from ASB or Media Watch.

- Examples need to demonstrate legitimate breaches in false or misleading claims makes by ads. Speculation and supposition are not facts.

- Diary like in their exposition were common where students retold and assumed false and misleading claim were being.

Question 11 - 19 responses

- Three stages of production being: pre- production/production and post-production. Depending on area of specialisation depicts which ads were chosen but most needed to be discussed in relation to the production process effectiveness in evoking an emotional response and HOW these production processes/codes and conventions were used to achieve an emotional response.

Question 12 - 8 responses

- What are the new media technologies? Perhaps historical changes e.g. print to online. Immediacy and availability - digital media. Cookies and electronic mapping of consumer habits and interests to target audiences to be more. Invasion of Privacy through our details being farmed and sold to prospective advertisers. Saturation of advertising is everywhere - exposed to it without even realising. Following bloggers who are paid by advertisers. Political advertisers. Instagram pages with lots of followers become ''famous'' are often brand ambassadors. Advertising in games.

- Effects could also be issues with body image etc. Online ads are not necessarily moderated the same way newspaper and TV ads are.

- Weaker answers did not answer the question in terms of the HOW the technologies have affected consumers/society. A bit of confusion around new media and traditional media.

- Stronger answers used the notion of database collection being sold to advertisers to personalise and target specific groups of people with the effect being privacy.