ASSESSMENT REPORT 2020
MED315117 – MEDIA PRODUCTION

FOLIOS

Screen

- Context of viewing does not mean for viewing of examiners or teachers but where the media will be broadcasted/streamed.

- Warning/classifications at beginning of the films should following conventions of ratings e.g. use the Classification Board website ratings.

- Choose actors that suit the role. For example, casting teens as middle-aged men hinders the design aspect of the production.

- Audience demographic needs to be more specific than "anyone".

- Camera settings:
  - It was noticeable that some candidates were using the camera in automatic mode, including focus.
  - Candidates need to ensure they know how to adjust settings such as white balance.
  - Candidates using a DSLR need to demonstrate their technical understanding of settings as lack of focus and tracking, depth of field and movement requirement settings causes issues with focus on media products.

- Providing support material separate to the proforma can be the difference between gradings in Criteria 6 and 7 particularly.

- Creating ads for well-known existing products using a concept already professionally done, and only a change of tagline, is not an original concept.

- Audio mix is important. The examiners had issues with levels e.g. turning up the volume up to MAX and still not hear the dialogue. Output should be mastered to sit between -18 to -12dB on export.

- Documentaries need to be more specific – identify which type of documentary it is. E.g. expository participatory, poetic etc. and then use the conventions of that style.

- Successful products demonstrated good planning of coverage in terms of camera and naming it up comprehensively in the write-up/shotlists in production documents.

- Context of viewing should consider the length of the product for that context e.g. YouTube ads range between 5-15 seconds.

Print

- Unreferenced material is of concern.

- Print Ads should be printed on quality paper not a photocopier.

- Candidates who choose to use the A4 size for the Print Ad need to provide justification as to why they aren't using the standard A3 e.g. square, landscape.

- It is strongly recommended that candidates include contact sheets and process update shots in their production documentation as this assists the examiners with the assessment of the design process. Mood Boards are also a good alternative to demonstrate design process.

- Candidates are required to acknowledge non-original material as per the Folio Guidelines and proforma section. This includes websites, magazines, digital books etc.

- Please include the word count on the proforma and ensure it corresponds with the word count that exists inside the proforma.

- Examiners noted that some candidates used the same original image between folios. It was difficult the ascertain who had created the image for assessment. The panel strongly recommends that each student uses their own imagery in their folios.

- Candidates are reminded of the 5% non-original material regulation in the guidelines is important for creating an authentic and original document.

- Candidates need to ensure that if they are using an A4 size for the journalism product that they select an appropriate font size which will enable examiners to read and assess.

Radio

- Examiners were concerned that candidates were not developing original scripts. There was evidence that scripts were a direct copy of an existing narrative word for word and location. It is important that candidates adhere to the academic integrity guidelines.

- Candidates should demonstrate some aspect of original foley work within their soundscape as this can limit the candidate's ability to demonstrate use of techniques and technology.

WRITTEN PAPER

Overall

- General lack of definitions and technical terms in terms of Production Techniques – there appears to be confusion around what production techniques are.

- Lack of essay technique/structure e.g. use of paragraphs – there were a large number of responses which had paragraphs running for over a page.

- General discussion/description of the product is not analysis as the criterion suggests.

- Use of conversational language and rhetorical questions is discouraged.

- There was evidence that some candidates had studied very particular aspects of the course and tried to find a question to "dump" their knowledge without looking at the question. Candidates should instead focus on fitting their knowledge to the question. It was difficult for examiners at times to clearly gauge which question the candidate was answering as it was obvious in some cases that the response would have been better suited to a different question.

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SECTION A

Question 1

- Weaker examples used overseas examples, e.g. Murdoch paper phone hacking scandal and tied it to the MEAA standards which overseas journalists are not bound by.

- Overall candidates needed to provide local/national examples of the effects of media ownership in news products e.g. political influence. Those candidates who used Media Watch examples on this topic achieved better results as they had direct examples with direct analysis.

- Weaker candidates were unable to demonstrate an understanding of the current Australian ownership laws around percentage of ownership and '2 in 3' rule.

- Stronger responses were able to discuss concentrated media ownership consequences on consumers, our society and democratic values citing relative statistics of media ownership and evidence of media bias in concrete examples.

Question 2

- It was clear that a large number of candidates were unsure of what "production techniques" meant which was surprising considering we are an arts-based production course, and it is a term that is analysed and practiced in each unit of the course.

- Stronger responses clearly defined the difference between public and private media, their priorities and their role in society as well as select a strong example for each that illustrated the differing techniques for their respective target audiences.

- The discussion around production techniques needed to include elements of pre-production, production and post-production or symbolic, technical and narrative codes. Stronger responses structured their answers around these concepts and were able to provide backup through the selection of appropriate news productions.

Question 3

- Some candidates had a limited understanding of what "viral" meant, for example, there wasn't a link to the digital age or the immediacy of news products.

- Weaker responses did not have a least one specific example dedicated to exploring and explaining their discussion on the issues surrounding how and why news stories go viral.

- Weaker responses focused on news stories but not on the production elements used in the digital age.

- Stronger candidates were able to link the issue to fact checking of the quality of the product, the effects on audience, digital virality and misinformation. They were able to articulate fully the how and why social issues or stories of political and human ideals became so well covered by so many media outlets.

Question 4

- Strong responses were able to discuss, analyse and evaluate the professional and ethical standards of journalists often emphasising the impact of tabloid, sensationalism and convergence.

- A large number of candidates tried to link the MEAA to American news stories. Stronger candidates used Australian news stories and were able to link the MEAA Standards to reinforce their statements whereas weaker responses were able to relate the MEAA standards but not back them up with Australian examples and instead used American examples.

- Weaker responses were opinion based instead of evidenced based.

- Stronger responses were able to link their evidence and example back to the effect on democracy/consumers of media.

Question 5

- Weaker responses discussed the statement but were unable to go into the codes and conventions of genre and their relation to the production process and techniques in a specific way or focused purely on narrative structure.

- Stronger responses used a journalism product to help their analysis of the question and were able to refer to focused production techniques such as lighting and camera angles etc. and how they impacted the production.

- Stronger responses were able to deconstruct the product instead of telling the narrative.

SECTION B

Question 6

- Some candidates were broad in their discussion of target audience e.g. the target audience is everyone, and had limited discussion on the conventions used to appeal to the audience.

- The examples used in some response detail generic names of ads e.g. "cleaning ads" instead of using specific examples of that genre.

- Stronger responses were able to identify the target audience values or cultural context and evaluate how the pre-production, production and post-production process was guided by these.

Question 7

- Strong responses provided a balanced discussion by reflecting on social values and norms and could identify stereotype characteristics in particular groups who may have experience marginalisation. They were able to discuss stereotyping of particular groups and outline the damaging effects on societal values

- Weaker responses provided one sided argument only as opposed to a full discussion on the issues or ideas around the topic whereas stronger responses could discuss advertising as both manipulating and reflecting social values.

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Question 8

- Stronger responses used strong examples and could explain social norms and/or moral values by using persuasive language to support their assertions such as tag lines.

- Codes and conventions were fully unpacked and detailed references were made to at least one advertising product.

- Weaker responses demonstrated poor understanding of conscious and sub-conscious techniques whether employed by the advertiser or as an effect on the consumer.

- There were a number of responses which just spoke about stereotypes and didn't address the statement or question.

Question 9

- Strong responses were able to define and articulate pre/prod/post-production techniques used to persuade the target audience in their chosen advertisement with some using symbolic, technical and written codes to guide their answer

- Weaker responses struggled to define what a production technique is in relation to their chosen advertisement.

- Stronger responses were able to unpack what technical elements were and not just state it generally as "technical elements" but instead used explicit examples e.g. camera composition, graphics, editing choices etc.

- Discussion on persuasive techniques was lacking in terms of how the elements appealed to consumer logic emotion etc.

Question 10

- Strong responses were able to discuss two ads highlighting the use of stereotypes and describe the production techniques e.g. use of camera, lighting, sound, editing, graphics, colour grading/theory, to reinforce their position on the statement of whether ads perpetuated or created stereotypes.

- Weaker responses were diary like in their discussion of the ad e.g. recounted the ad in terms what happens (narrative).

- Candidates were generally able to name up types of stereotypes through appropriate selection of examples but did not, at times, answer the question on the use of production techniques.

- A large number of responses were a philosophical debate of the use of stereotypes within advertisements.