2018 HSC Entertainment Industry Marking Guidelines

Section I

Multiple-choice Answer Key

Question	Answer
1	A
2	B
3	D
4	A
5	A
6	D
7	A and D*
8	D
9	B
10	D
11	B
12	C
13	B
14	C
15	C

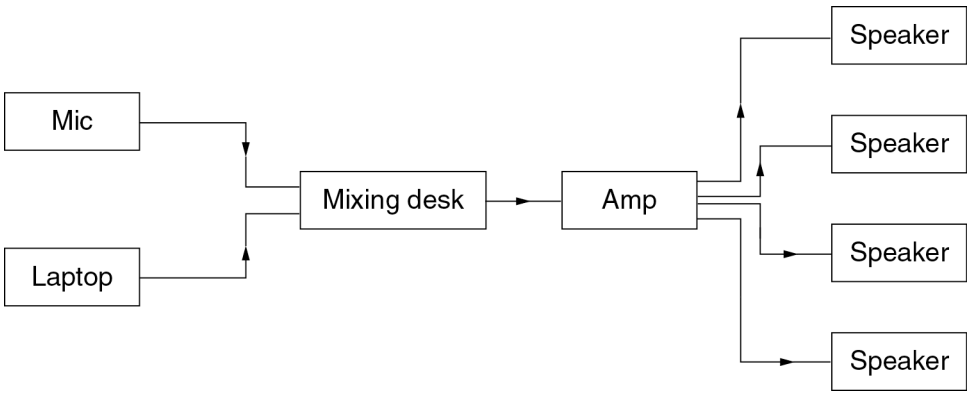
*Both A and D were accepted as correct.

Section II

Question 16 (a)

Criteria	Marks
• Provides a complete signal flow chart	2
• Provides a partially complete signal flow chart	1

Sample answer:



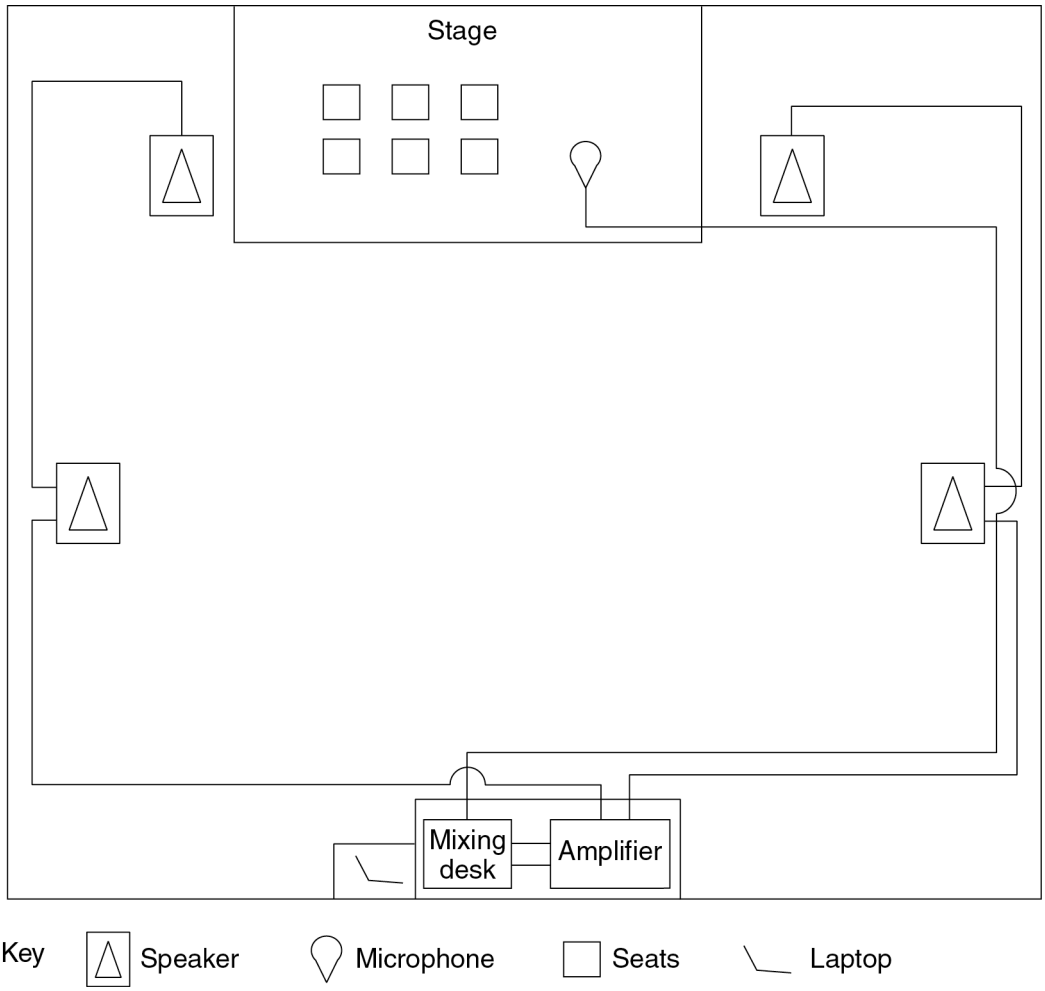
Question 16 (b)

Criteria	Marks
• Provides a functional labelled stage plan showing how the audio and staging equipment could be positioned for the assembly	3
• Provides a labelled stage plan showing how some of the audio and staging equipment could be positioned for the assembly • May include some technical or labelling inaccuracies	2
• Provides some relevant audio or staging equipment for this assembly	1

Sample answer:

- Staging equipment may include:
  - portable staging
  - chairs
  - lectern
- Need to include all listed audio equipment.

Answers could include:



Question 17 (a)

Criteria	Marks
• Outlines the relevant technical steps to rectify the issue	2
• Provides some troubleshooting information relevant to the issue	1

Sample answer:

Check that the DMX address is correct and the fixture and soft patching match on the console.

Question 17 (b)

Criteria	Marks
• Provides a description of the procedures necessary to effectively troubleshoot a malfunctioning tungsten lighting fixture	4
• Provides a general description of some necessary procedures to troubleshoot a malfunctioning tungsten lighting fixture	3
• Provides a list of some procedures to troubleshoot a malfunctioning tungsten lighting fixture	2
• Provides some relevant information	1

Sample answer:

Firstly, check the power supply to the lighting fixture and dimmer racks ensuring the breaker has not been tripped on the dimmer racks and replace fuses where required. The next step is to check the channel fader on the console, patching and dimmer rack are communicating with each other.

Question 18 (a)

Criteria	Marks
• Outlines potential hazards that could affect the employees at this outdoor event	3
• Lists potential hazards that could affect the employees at this outdoor event	2
• Identifies a hazard	1

Sample answer:

During bump in, injuries can occur due to lifting of heavy equipment on uneven ground. During a hot summer day, heat exhaustion and sunstroke due to lack of shelter, shade and access to drinking water.

Answers could include:

- Electrocution due to unsafe practices / not using equipment appropriate to outdoor conditions
- Exhaustion due to improper work rosters
- Overcrowding due insufficient access to / egress from the site
- Uneven surfaces.

Question 18 (b)

Criteria	Marks
• Clearly explains how the risk control (hierarchy) should be used to control potential hazards to ensure safety for this outdoor event	5
• Describes how the risk control (hierarchy) and attempts to link back to risk management of the potential hazards to ensure safety for this outdoor event	4
• Identifies some element of risk control and/or risk management relative to this event	3
• Identifies some elements of risk control and/or risk management	2
• Provides some relevant information	1

Sample answer:

- **Eliminate** risk of overcrowding by controlling patron numbers to the event through fencing of the area and making it a ticketed event
- **Eliminate** the risk of employee exhaustion by having the appropriate staff rostered for the event's size. Ensure employee shift lengths and rest breaks are compliant by consulting the industry awards/safety guidelines
- **Isolate** the hazard by placing a barricade around the site/equipment
- **Minimise** risk of hyper/hypothermia by providing appropriate work uniforms ie lightweight breathable fabrics in summer as well as hats and sunscreen. Provide sheltered areas for break times and cold water
- Minimise physical injuries through **administrative controls** ie site induction, identifying unsafe areas, ergonomics.

Question 18 (c)

Criteria	Marks
• Effectively describes both the positive and negative effects on the community when using a local park for a theatrical performance	5
• Provides a general description of the positive and negative effects on the community when using a local park for a theatrical performance	3–4
• Provides a limited description of positive and/or negative impacts on the community	2
• Provides some relevant information	1

Answers could include:

Positives:

- Immersive experience
- Target new patrons who do not traditionally go to the theatre
- Community engagement including boosting local economy (stalls/surrounding shops)
- Cheaper/minimises venue hiring cost
- Versatility of performance space and audience seating
- Not restricted by venue size for tickets
- May attract local government or business grants/ sponsorships
- Attracts media attention for promotion.

Negatives:

- Source power – may need to hire external power generators
- Equipment:
  - Positioning and installing equipment
  - Hiring equipment
  - Security for overnight
  - Weatherproofing equipment
  - Transportation
  - Additional labour costs.
- Risk management for an outdoor environment:
  - Implementing controls including barriers
  - Deal with local government
  - Parking and road safety
  - Emergency services
  - Emergency evacuation plan.
- Environmental impacts:
  - Changing weather conditions
  - Toilet facilities
  - Garbage collection
  - Noise pollution.

Question 19 (a)

Criteria	Marks
• Provides a communication strategies that event organisers can use to meet the exhibitors' requirements for the trade show	3
• Provides a list of communication strategies that event organisers may use	2
• Provides limited information about effective communication	1

Sample answer:

Event organisers initially would use electronic means of gathering the exhibitors' needs for this trade show through email, or online forms (Google or Survey Monkey) and collate information in a spreadsheet/database. Follow up with phone call.

Answers could include:

Organisers would conduct a follow-up phone call to exhibitors to confirm their requirements and ensure no misinterpretation of written communication. Ensure their needs can be met and the venue is appropriately resourced.

Once all information is collected and available resources allocated, event details will be forwarded as first draft to exhibitors for corrections before final details are published.

Question 19 (b)

Criteria	Marks
• Describes a functional vision system that could be set up to show promotional videos and slides displaying venue information in multiple locations in a convention and exhibition space • Identifies appropriate equipment	3
• Describes how a vision equipment could be set up to show promotional videos and slides displaying venue information in multiple locations in a convention centre • Some technical inaccuracies	2
• Identifies an appropriate component of a vision system suitable for this event	1

Sample answer:

There are multiple locations at the trade show that will require a display device such as LCD monitors. There needs to be calculation of power and signal distribution including vision amplifiers and correct cabling. These are to be controlled and connected to a central vision mixer which includes DVD and laptop to control the video and slide inputs.

Question 19 (c)

Criteria	Marks
• Provides logical strategies of how organisers would manage the issues with exhibitor's dissatisfaction with their allocated space and the blockage to public thoroughfares	5
• Provides strategies organisers would use to manage the issues with exhibitor's dissatisfaction with their allocated space and/or the blockage to public thoroughfares	4
• Provides an overview of how organisers could manage issues with exhibitor's dissatisfaction and/or the blocked thoroughfare	3
• Provides basic information relevant to manage the issue with customer dissatisfaction and/or blocked thoroughfare	2
• Provides some relevant information	1

Sample answer:

Firstly, using active listening techniques organisers would obtain all relevant information from the dissatisfied exhibitor as well as what details were sent to the exhibitor prior to the event and the requirements the exhibitor requested.

Event staff could liaise/negotiate with other exhibitors to see if any additional space was available.

If no additional space is available and the organiser has provided the exhibitor with their specified requirements, the organiser would politely ask them to reduce the size of their stall to ensure the public thoroughfares were clear as they could be in breach of WHS legislation.

Section III

Question 20 (a)

Criteria	Marks
• Provides a detailed overview of the safety induction a venue manager would conduct with external customers on their arrival at the venue	5
• Provides a general overview of the safety induction a venue manager would conduct with external customers on their arrival at the venue	4
• Provides an outline of a safety induction	3
• Provides information relating to hazards and/or safety induction	2
• Provides some relevant information	1

Sample answer:

The venue manager would go through the following:

- Emergency and evacuation procedures including the alarm tones, muster points and appropriate exits
- Location of First Aid facilities including identification of First Aid Officers
- Venue contacts and roles for the day, duty manager, technical manager, front-of-house manager and fire wardens
- Areas and equipment only accessible to house crew
- Venue-specific rules – tested and tagged electrical devices, fireproofing of set/props, WHS compliance.

Question 20 (b)

Criteria	Marks
• Provides a comprehensive description of how the stage manager would organise both personnel and production elements to implement the performance run sheet effectively • Uses appropriate entertainment industry terminology	10
• Provides a detailed description of how the stage manager would organise both personnel and production elements to implement the awards night effectively • Uses some appropriate entertainment industry terminology	8–9
• Provides a sound description of how the stage manager would organise both personnel and/or production elements to implement the awards night effectively	6–7
• Provides a limited description of how the stage manager would organise personnel and/or production elements	4–5
• Provides limited information on how to organise an event	1–3

Answers could include:

Personnel

- Organisation of personnel and their duties:
  - Stage hand (general labourer carrying chairs and music stands under instruction from Stage management)
  - Deputy stage manager / Assistant stage manager
  - Lighting operator
  - Sound operator
  - Performers (band, dancers and recipients)
  - Award organisers.

Production elements

- Using production documentation for the management of physical elements stored both on and off stage, including stage plan, prompt copy and production plan
- Communication between departments including performers, award recipients, band, conductor
- Effective cueing and calling of the awards night
- Use of communications systems
- Organising backstage traffic of performers and award recipients
- Safety considerations including hazards during the award event
- Lighting and audio operation.

Section IV

Question 21

Criteria	Marks
• Provides a comprehensive comparison of lighting techniques, personnel and equipment that the designer would use to light both productions effectively • Provides a logical and cohesive response • Uses relevant entertainment industry terminology	13–15
• Provides a detailed comparison of lighting techniques, personnel and equipment that the designer would use to light both productions effectively OR provides a comprehensive description of the lighting of one of the production contexts • May contain some technical inaccuracies • Provides a logical response • Uses entertainment industry terminology	10–12
• Provides a sound comparison of lighting techniques, personnel and equipment that the designer would use to light both productions OR provides a detailed description of the lighting of one of the production contexts • Uses entertainment industry terminology	7–9
• Provides a basic comparison of lighting techniques, personnel and equipment that the designer would use to light both productions OR provides a sound description of the lighting of one of the production contexts	4–6
• Provides some relevant information relating to the lighting of productions	1–3

Answers could include:

Drama (thrust)

Production context:

- Thrust stage has audience typically on three sides of the stage and would need to be considered when designing the lx rig
- Small cast
- Reduced scenic elements
- Budget restrictions.

Lighting techniques:

- Theatre lighting techniques are ultimately based on first lighting the actor for visibility, then light the scenery, and backgrounds for atmosphere and interest
- Drama lighting often establishes time, place
- Key light and fill light
- Colour mixing (additive and subtractive)
- Effect of colour on production elements including costume and sets
- Consideration of projections.

Personnel:

- The lighting team would consist of a Lx technician who had their working at heights competency to assist with rigging and focusing of the lanterns, and a Lx operator to program and run the desk during the performances. House crew may work in support.

Equipment:

- Profiles are a hard edge beam lantern, which can be shaped using shuttles to light specific stage areas or the actors. Ideally actors should be lit from front, above and the sides to give the face depth and enhance features.
- As this is a small theatre would utilise predominantly analogue lighting equipment; incandescent lanterns, 3 phase dimmer racks (2–3 depending on available power in the theatre). Analogue would be better than digital as it can be more cost-effective and moving lanterns can be loud due to cooling fans and mechanical mechanisms.
- Wash lanterns like fresnels with colour gels and barn doors would be used to create mood and atmosphere on the stage. This soft edge beam lantern effectively blends multiple lanterns as they overlap.
- Profiles with gobos can also aid in creating specific atmosphere or enhance stage design.

Musical (proscenium)

Production context:

- Musical productions staged in proscenium arch theatres with the orchestra located in the pit have large wings either side of stage to assist in making performers' entrances and exits.
- Fly towers above and automated set pieces on the stage allow set pieces to be set and struck easily.
- Large cast, crew and orchestra.
- Multiple scenic elements may include complex scene changes with advanced technology.
- Large budget.

Lighting techniques:

- Musical lighting techniques are ultimately based on first lighting the environment, the space, scenery, time, place and backgrounds for atmosphere and interest.
- Lighting multiple actors/dancers
- Musicals contain an element of fantasy and surprise utilising special effects. Colour mixing (additive and subtractive)
- Effect of colour on production elements including costume and sets
- Consideration of integration of vision systems
- CAD based lighting software can aid the designer in creating a virtual design that can be imported into the lighting console saving time at the theatre.
- Elaborate cues that involve movement; specific transitions between cues.

Equipment:

- More lighting fixtures and equipment including DMX cables, DMX distribution.
- More power and power distribution.
- Advanced lighting console capable of programming and handling multiple moving fixtures.
- Digital lighting systems as the size of the venue and amplification of the performers overcomes the issues of noise the lanterns can cause.

- The digital rig can provide a more flexible rig that can meet the challenge of lighting a larger stage space with more performers and more lighting cues. More colours and gobos.
- Use of multiple follow spots.

Personnel:

- Additional lighting technicians required during tech week and show calls.
- Additional support staff including operators, system techs, electricians.
- Follow spots often require 2–6 follow spot operators. To be trained at working at heights.
- Higher-skilled technicians required to deal with advanced technology.
- The lighting grid at a musical is typically rigged by a separate rigging team during bump in. Digital rigs are susceptible to issues like software failure.

2018 HSC Entertainment Industry Mapping Grid

Section I

Question	Marks	HSC content – focus area
1	1	Staging — production operations – page 45
2	1	Customer service — customer dissatisfaction, problems and complaints – page 29
3	1	Working in the industry — cultural diversity – page 60
4	1	Vision — equipment – page 50
5	1	Vision — troubleshooting and problem-solving – page 51–52
6	1	Safety — incidents, accidents and emergencies – page 42
7	1	Audio — equipment – page 23
8	1	Staging — production context – page 44
9	1	Working in the entertainment industry and workplace — employment – page 57
10	1	Working in the entertainment industry and workplace — employment – page 56
11	1	Lighting — equipment – page 32
12	1	Working in the entertainment industry and workplace — employment – page 56
13	1	Audio — equipment – page 23
14	1	Working in the industry — anti-discrimination – page 57
15	1	Audio — audio concepts – page 23

Section II

Question	Marks	HSC content – focus area
16 (a)	2	Audio — equipment – page 23 Audio — audio concepts – page 23
16 (b)	3	Staging — production context – page 44
17 (a)	2	Lighting — basic theory – page 32 Lighting — troubleshooting and problem-solving – pages 34–35
17 (b)	4	Lighting — basic theory – page 32 Lighting — troubleshooting and problem-solving – pages 34–35
18 (a)	3	Safety — risk management – page 40
18 (b)	5	Safety — risk management – page 40
18 (c)	5	Staging — production context – page 44 Working in the entertainment industry and workplace — nature of the industry – page 55
19 (a)	3	Customer service — quality customer service – page 27 — communication technology – page 28
19 (b)	3	Vision — equipment – page 50
19 (c)	5	Customer service — customer dissatisfaction, problems and complaints – page 29

Section III

Question	Marks	HSC content – focus area
20 (a)	5	Safety — safe work procedures and practices – page 40
20 (b)	10	Audio — workplace procedures and practices – page 24 Staging — production context – page 44, production operations – pages 45–46, workplace practices and procedures – page 46 Working in the entertainment industry — working with others – page 59

Section IV

Question	Marks	HSC content – focus area
21	15	Lighting — production context – page 31, basic theory and equipment – page 32, workplace procedures and practices – page 34 Working in the entertainment industry — nature of the industry – page 55 Staging — production operations – page 45