

2019 HSC Entertainment Industry Marking Guidelines

Section I

Multiple-choice Answer Key

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

Section II

Question 16 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a sound description of the tasks the stagehands would undertake to prepare for the dance performance 	3
<ul style="list-style-type: none"> Provides a basic description of the tasks the stagehands would undertake to prepare for the dance performance 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Stagehands would first sweep the stage and clear it of debris and dirt. They would then mop the stage so that it is clean to prevent slip hazards or damage to costumes. They would then inspect the set to ensure it is in its pre-set position and that there is no damage to the stage that can cause harm to performers or crew.

Question 16 (b)

Criteria	Marks
<ul style="list-style-type: none"> Identifies the various steps the audio department is required to make when a change is made to a performance's running order 	2
<ul style="list-style-type: none"> Identifies a step the audio department could make when a change is made to a performance's running order 	1

Sample answer:

The change should be recorded on the audio cue sheet, as well as the stage manager's run sheet. It is also important that it is clear which version of the cue sheet is most current by following the stage manager's numbering or dating system.

Question 16 (c)

Criteria	Marks
<ul style="list-style-type: none"> Provides a sound description of how the situation can be rectified when hired audio equipment is damaged while on tour 	3
<ul style="list-style-type: none"> Provides a basic description of how the situation can be rectified when hired audio equipment is damaged 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

The damaged equipment should be removed from use, labelled as faulty and reported to either the stage manager or production manager. The damage should be documented, identifying the particular fault and how it occurred. Contact the hire company to arrange repair or replacement of the equipment. As it is a touring show, there may be delays in receiving the equipment due to the distance to the hire company's warehouse and there may be a cost involved for the replacement.

Question 17 (a)

Criteria	Marks
<ul style="list-style-type: none"> Identifies a situation in which an application to use copyrighted materials is required in the entertainment industry and outlines how permission should be obtained 	3
<ul style="list-style-type: none"> Demonstrates a basic understanding of how copyrighted materials are used in the entertainment industry 	2
<ul style="list-style-type: none"> Identifies some relevant information in relation to the use of copyrighted materials is required in the entertainment industry 	1

Sample answer:

It is important to obtain permission to use the intellectual property of others within the entertainment industry. You require permission when using published music, plays and musicals. If you wished to use an artist's song as part of a dance performance, you would need to contact APRA to gain permission to use the song and then pay a licensing fee.

Question 17 (b)

Criteria	Marks
<ul style="list-style-type: none"> Shows a sound understanding of the consequences of copyright infringement 	2
<ul style="list-style-type: none"> Shows some understanding of the consequences of copyright infringement 	1

Sample answer:

Organisations and individuals can be held responsible for the actual dollar amount of damages and loss of profits resulting from their copyright infringement. Legal action can be taken to prevent the loss of performance from going ahead.

Question 18 (a)

Criteria	Marks
• Outlines the key functions of SafeWork NSW	2
• Identifies a function of SafeWork NSW	1

Sample answer:

SafeWork NSW provides workplaces with free advice and support relating to WHS regulations. It conducts investigations into workplace accidents and incidents.

Question 18 (b)

Criteria	Marks
• Describes how an usher can participate in maintaining a safe workplace	3
• Outlines ways in which an usher can participate in maintaining a safe workplace	2
• Provides some relevant information	1

Sample answer:

They could become an active member of the WHS committee to contribute positively to the maintenance of WHS in the workplace. While on duty, the staff member is required to report any hazards they observe around the venue and deal with these within their level of responsibility. This could include damage to seats, slippery surfaces due to spillages etc.

Question 18 (c)

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates a comprehensive understanding of the human, social and economic costs of workplace injuries in the entertainment industry 	5
<ul style="list-style-type: none"> Demonstrates a sound understanding of the human, social and economic costs of workplace injuries in the entertainment industry <p>OR</p> <ul style="list-style-type: none"> Demonstrates a comprehensive understanding of TWO of the areas: human, social and economic costs of workplace injuries in the entertainment industry 	4
<ul style="list-style-type: none"> Demonstrates a sound understanding of TWO of the areas: human, social and economic costs of workplace injuries in the entertainment industry <p>OR</p> <ul style="list-style-type: none"> Outlines the human, social and economic costs of workplace injuries in the entertainment industry 	3
<ul style="list-style-type: none"> Demonstrates a sound understanding of ONE of the areas: human, social and economic costs of workplace injuries in the entertainment industry <p>OR</p> <ul style="list-style-type: none"> Outlines the human and/or social and/or economic costs of workplace injuries in the entertainment industry 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Human costs can include medical and rehabilitation costs, as well as a lack of income if the employee is unable to work. Increased anxiety and stress are also factors and could eventually result in the breakdown of the family unit. Social costs can occur if productions are required to be shut down. With workers unable to work, there may be an increased reliance on social services. Economic costs can impact the entertainment workplace through the need for retraining staff, repairing damaged equipment, potential fines by SafeWork NSW and potential damage to reputation.

Question 19

Criteria	Marks
<ul style="list-style-type: none"> Explains how the needs and expectations of diverse customers within the entertainment industry can be met to sustain customer satisfaction 	5
<ul style="list-style-type: none"> Describes the needs and expectations of customers in the entertainment industry Provides some explanation of how the needs and expectations can be met 	4
<ul style="list-style-type: none"> Outlines the needs and expectations of customers in the entertainment industry Outlines how the needs and/or expectations can be met 	3
<ul style="list-style-type: none"> Identifies how a need or an expectation of customers in the entertainment industry can be met 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

There is a diverse range of customers within the entertainment industry.

Customers include patrons attending events, logistics companies, venues, as well as marketing and ticketing agencies. Each group has different expectations and priorities relating to levels of customer service. Failing to effectively identify these can result in loss of these customers.

Equipment hirers, logistics companies and venues, rely very much on repeat business from large producers, touring companies and events such as sporting fixtures and overseas artists. These customers require clear communication, cost effective products, up-to-date equipment, support and maintenance.

In contrast, patron satisfaction comes from the enjoyment of the production which is the result of the successful combination of the various stakeholders described above.

Question 20 (a)

Criteria	Marks
• Outlines the roles and responsibilities of the lighting designer	3
• Outlines roles or responsibilities of the lighting designer	2
• Provides some relevant information about the lighting designer	1

Sample answer:

Develops a lighting plot within a budget, for a specific venue. Creates all lighting documentation to be shared with the lighting technicians and stage manager. Attends technical rehearsals to ensure the design is effective.

Question 20 (b)

Criteria	Marks
• Describes in detail how a lighting designer uses specific equipment and techniques to achieve this lighting state	4
• Describes how a lighting designer uses specific equipment and/or techniques to achieve this lighting state	3
• Identifies some equipment or techniques that achieves this lighting state	2
• Provides some relevant information	1

Sample answer:

The lighting designer could use profile lights from directly above the performers. Shutters may be required to create a 'box' shape. LED panels are used for side lighting to emphasise the dancers' bodies and some FOH lights are used as there is no shadowing on the dancers' faces from the overhead profiles.

Section III

Question 21 (a)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive description of the duties a front of house manager would complete throughout the run of this play 	5
<ul style="list-style-type: none"> Provides a sound description of the duties a front of house manager would complete throughout the run of this play 	4
<ul style="list-style-type: none"> Outlines the duties a front of house manager would complete throughout the run of this play 	3
<ul style="list-style-type: none"> Identifies some duties a front of house manager would complete throughout the run of this play 	2
<ul style="list-style-type: none"> Provides some relevant information on front of house operations 	1

Sample answer:

The front-of-house manager is responsible for box office staff, kiosk and bar staff and ushers. Responsibilities include rostering staff and communicating this via display and/or email. Also checking with box office for the house size. The front-of-house manager ensures kiosk and bar staff check inventory is sufficient for performance and place orders to replenish any shortages. Ushers to clean auditorium.

Means of communication could include verbal, email, SMS, print, PA, mobile, landline. FOH manager communicates via SMS, when last patron is in auditorium so show can start.

Answers could include:

- They would go through the roster and ensure that the right number of staff have been allocated to the shift to manage the number of patrons that have purchased tickets.
- They would check all bar staff had an RSA
- They would check the personal appearance of staff at start of shift
- They would check with the stage manager about the evening's start time and if any specific announcements need to be made to patrons as they enter the theatre.

Question 21 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive description of the creative process and staging operations undertaken to prepare for the opening night of the play Uses appropriate industry terminology 	10
<ul style="list-style-type: none"> Provides a detailed description of the creative process and staging operations undertaken to prepare for the opening night of the play Uses some appropriate industry terminology 	8–9
<ul style="list-style-type: none"> Provides a description of the creative process and staging operations undertaken to prepare for the opening night of the play <p>OR</p> <ul style="list-style-type: none"> Provides a sound description of either the creative process or staging operations undertaken to prepare for the opening night of the play 	6–7
<ul style="list-style-type: none"> Provides an outline of the creative process and staging operations undertaken to prepare for an opening night <p>OR</p> <ul style="list-style-type: none"> Provides a description of either the creative process or staging operations undertaken to prepare for an opening night 	4–5
<ul style="list-style-type: none"> Provides some information on either the creative process or staging operations 	1–3

Answers could include:

- Set designer would read the script making notes of the number of scenes and locations specified in the script.
- They would meet with the director to discuss their interpretation of the script addressing the era s/he wishes to set the play in.
- Set designer would also meet with the costume design and LX designer to ensure cohesive design.
- Set designer would work with venue manager and conduct a site visit noting all the access points to the theatre, rigging points and wing space to ensure they present a workable design that will fit in the space.
- When the set designer's renderings and technical drawings are finished, and they have been approved by the director and budget has been approved, the designs will be sent to the carpenters to construct the set.
- If furniture is required, a props master will acquire required items.
- At the end of the construction phase scenic artists will paint the set or vision technicians will map projections for the set.
- During the bump in stage hands using the plans will carefully mark out the stage as to where each set piece will go and begin to assemble the set.
- Once assembled the set dresser completes the set. If there are flies involved the Head Mechanist is included in the process.

Section IV

Question 22

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive explanation of the roles and responsibilities of the audio and vision personnel across the various phases of production relating to an arena-style concert Uses relevant entertainment industry terminology Provides a logical and cohesive response 	13–15
<ul style="list-style-type: none"> Provides a detailed explanation of the roles and responsibilities of the audio and vision personnel across the various phases of production relating to an arena-style concert May include some technical inaccuracies Uses entertainment industry terminology Provides a logical response 	10–12
<ul style="list-style-type: none"> Provides a sound description of the roles and responsibilities of the audio and vision personnel across the various phases of production relating to a concert <p>OR</p> <ul style="list-style-type: none"> Provides a detailed description of the roles and/or responsibilities of either the audio or vision personnel with reference to the various phases of production relating to a concert May include some technical inaccuracies 	7–9
<ul style="list-style-type: none"> Provides an outline of the roles and responsibilities of the audio and vision personnel with reference to the various phases of production relating to a concert <p>OR</p> <ul style="list-style-type: none"> Provides a description of the roles and/or responsibilities of either the audio or vision personnel May reference the various phases of production May include some technical inaccuracies 	4–6
<ul style="list-style-type: none"> Provides some relevant information relating to concerts 	1–3

Answers could include:

- Pre-production*

Audio designer would meet with the production manager and the artists to establish the requirements of the concert such as the number and types of instruments, vocal range of artists, number of vocalists and size of arena.

Audio designer would meet with venue manager to find out the technical specifications of the venue including power distribution and rigging points – they would also meet with LX designer to see if speakers can be rigged on the main LX grid.

Vision designer would meet with stage designer, LX designer and production manager in relation to budget requirements, position of lanterns and if they will impact on the vision system.

Vision designer would meet with camera crews as well as graphics and animation department to effectively map any pre-recorded or animation clips.

During pre-production both audio and vision personnel will be involved in the acquisition of equipment through hiring companies and produce all required production paperwork including cue sheets, installation plans, stage plans, etc.

Audio technician supervises the bump in of equipment to the venue, following the designer's installation plans.

An event like this would require such equipment as large LED panels, moving lights, a FOH audio system, as well as a monitoring or foldback system for the stage.

Vision technician would oversee the installation of equipment. Once installed they would check the mapping of the vision system.

- *Production*

Audio operator(s) would power up systems and test prior to show. They are responsible for mixing and balancing audio levels throughout the performance, including delays, due to size of venue.

Vision operators would power up systems and test prior to show. They are responsible for running pre-recorded or live signals to the screens, ensuring they work closely with the LX department to complement the lighting states created.

- *Post-production*

Both vision and audio teams power down and bump out equipment. Hired equipment is returned to various suppliers.

2019 HSC Entertainment Industry Mapping Grid

Section I

Question	Marks	HSC content – focus area
1	1	Customer service — customers – page 27
2	1	Audio — equipment – page 23
3	1	Staging — production operations – page 45
4	1	Customer service — customer dissatisfaction, problems and complaints – page 29
5	1	Vision — workplace procedures and practices – page 51
6	1	Safety — risk management – page 40
7	1	Safety — WHS compliance – page 39
8	1	Vision — equipment – page 50
9	1	Lighting — production context – page 31; basic theory – page 32
10	1	Audio — audio concepts – page 23
11	1	Staging — production operations – page 45
12	1	Lighting — basic theory – page 32
13	1	Customer service — quality customer service – page 27
14	1	Working in the entertainment industry and workplace — employment – page 57
15	1	Safety — WHS compliance – page 38

Section II

Question	Marks	HSC content – focus area
16 (a)	3	Staging — workplace procedure and practices – page 46
16 (b)	2	Audio — production context – page 22 Audio — audio cues – page 24
16 (c)	3	Audio — troubleshooting and problem solving – page 24
17 (a)	3	Working in the entertainment industry and workplace — working in the industry – page 56
17 (b)	2	Working in the entertainment industry and workplace — working in the industry – page 56
18 (a)	2	Safety — work health safety (WHS) – page 38
18 (b)	3	Safety — WHS compliance – page 38
18 (c)	5	Safety — work health safety (WHS) – page 38
19	5	Customer service — quality customer service – page 27
20 (a)	3	Lighting — production context – page 32
20 (b)	4	Lighting — equipment – page 31 Lighting — basic theory – page 32

Section III

Question	Marks	HSC content – focus area
21 (a)	5	Working in the entertainment industry and workplace — nature of the industry – page 55
21 (b)	10	Staging — production operations – page 45–46 Staging — production context – page 44

Section IV

Question	Marks	HSC content – focus area
22	15	Working in the entertainment industry and workplace — nature of the industry – page 55 Vision — equipment – page 50 Vision — production context – page 49 Audio — production context – page 23 Audio — equipment – page 23