

2020 HSC Entertainment Industry Marking Guidelines

Section I

Multiple-choice Answer Key

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

Section II

Question 16 (a)

Criteria	Marks
<ul style="list-style-type: none"> Identifies TWO relevant safety procedures 	2
<ul style="list-style-type: none"> Provides some relevant information regarding safety 	1

Sample answer:

Completing risk assessments and wearing appropriate PPE.

Answers could include:

Identifying, controlling or eliminating hazards.

Question 16 (b)

Criteria	Marks
<ul style="list-style-type: none"> Shows a sound understanding of how the usher should handle the complaint 	3
<ul style="list-style-type: none"> Shows some understanding of how the usher should handle the complaint 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

This complaint should be handled in the following way: active listening during initial complaint; take complaint seriously (non-verbal communication, eye contact, posture etc); follow up with a written statement; direct customer to relevant personnel if required; handle in a timely manner.

Question 17 (a)

Criteria	Marks
<ul style="list-style-type: none"> Describes the procedure that a lighting technician should follow to ensure safety 	3
<ul style="list-style-type: none"> Shows some understanding of the procedure that a lighting technician should follow to ensure safety 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

The technician would need to label the fixture as faulty and isolate it from the rest of the lighting fixtures. The technician would need to communicate on this issue with the stage manager, lighting director and/or relevant superiors through verbal and non-verbal methods. The lantern will need to be retested and tagged by a qualified individual before it can be placed back in use.

Question 17 (b)

Criteria	Marks
• Describes the process that should be undertaken	3
• Identifies some relevant tasks that could be undertaken	2
• Provides some relevant information	1

Sample answer:

All related documents such as the prompt copy, cue sheets etc need to be updated. Version control needs to be implemented to ensure that all production departments are using the same version. Communication of changes needs to be efficient, clear and timely across all production departments, including performers/cast. The stage manager, heads of departments and relevant technical personnel are responsible for ensuring the documents have been updated and communicated.

Question 18 (a)

Criteria	Marks
• Shows a sound understanding of why a performance run sheet is useful for the event	2
• Provides some relevant information	1

Sample answer:

A performance run sheet is useful for this event as it indicates an overall start and finish time, a start and finish time for each band's performance and an indication of the time allowed between performances for pack up and set up.

Question 18 (b)

Criteria	Marks
• Describes workable solutions in order to rectify the outlined audio issue	3
• Outlines a workable solution in order to rectify or manage the outlined audio issue	2
• Provides some relevant information	1

Sample answer:

Someone should check the inputs on the desk, that the channel is not muted, power supplies are working efficiently/correctly, guitar amp is receiving/sending signal, volume on guitar is turned up and/or guitar lead connected properly into the guitar and amp.

Question 18 (c)

Criteria	Marks
• Demonstrates a comprehensive understanding of the WHS procedures that would need to be followed from pre-production to post-production	6
• Demonstrates a detailed understanding of the WHS procedures that would need to be followed from pre-production to post-production	5
• Demonstrates a sound understanding of the WHS procedures that would need to be followed from pre-production to post-production	4
• Outlines some relevant WHS procedures	3
• Identifies some relevant WHS procedures	2
• Provides some relevant information	1

Sample answer:

During the pre-production phase, the WHS procedures required could include a site visit to acquire knowledge regarding entries/exits, access to power and rigging points, bathroom facilities and complete risk assessments. Legislation and guidelines should be adhered to, particularly in relation to all-age events.

During the production phase, ensure security is in place, as well as risk management plans and RSA legislation are adhered to. Ensure there is access to first aid and monitor noise levels.

During the post-production phase, ensure the venue is returned to its original condition. Ensure a safe working environment and use of safe manual handling techniques throughout all stages of production.

Question 19 (a)

Criteria	Marks
• Shows a sound understanding of what the organiser needs to consider to maximise customer satisfaction at this event	2
• Provides some relevant information	1

Sample answer:

The organiser would need to ensure that there is a clear and unobstructed view of the screen. The toilets should be clean and accessible. There should also be adequate food, drink and garbage disposal facilities.

Question 19 (b)

Criteria	Marks
• Provides an explanation of the technical considerations for the installation of the vision system for this outdoor event	4
• Provides a description of the technical considerations for the installation of the vision system for this outdoor event	3
• Identifies some technical considerations for the installation of a vision system	2
• Provides some relevant information	1

Sample answer:

A risk assessment would need to be completed. Technical considerations could include: screen and projector placement (keeping in mind ambient light, which could wash out the image), appropriate cabling and electrical requirements to fulfil the needs of the outdoor event. Appropriate WHS procedures are adhered to eg use of cable trays to prevent trip hazards and provision of shelter for electrical equipment in the event of rain.

Question 20 (a)

Criteria	Marks
• Shows a sound understanding of theatrical lighting techniques that could be used to create an appropriate theme on the stage	3
• Shows some understanding of theatrical lighting techniques that could be used to create an appropriate theme on the stage	2
• Provides some relevant information about lighting	1

Answers could include:

Creation of a theme on the stage through static and moving lighting (white and coloured), chases, use of effects, gels, gobos, barn doors, use of smoke, haze and fog. Answer will differ depending on the theme that the student focuses on eg:

- Christmas theme – to create a Christmas theme on stage through lighting, gobos can be used to project images eg a Christmas tree, coloured lighting – red, green and open white and/or gels to reflect the theme, use of chases, use of smoke, haze and fog to create a winter effect.
- Presentation night – use of school colours within lighting eg red, blue and white, projection of the school logo onto the walls of the venue using a gobo, use of spotlight to highlight award recipients when announced.

Question 20 (b)

Criteria	Marks
• Provides a detailed comparison of the two different stage types	4
• Provides a sound comparison of the two different stage types	3
• Identifies some information about the two different stage types	2
• Provides some relevant information	1

Answers could include:

Answers will differ depending on the end of year concert/theme that is focused on.

General points include:

- Using Stage 2 (proscenium arch stage), the audience views the stage from only one perspective which means there is an ability to hide production elements and props. This is far more difficult when using Stage 1 (in the round stage). The placement of props and set pieces needs to be more carefully considered so the audience's view is not obstructed.
- Lighting design is more complex with Stage 1 (in the round), as you need to be more specific with lighting placement. The use of a cyclorama or scrim is easier with Stage 2 (proscenium arch stage), as it is only viewed from one angle and can be hung from the back wall.

Section III

Question 21 (a)

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a detailed understanding of the audio requirements for this event 	5
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the audio requirements for this event 	4
<ul style="list-style-type: none"> • Provides a basic understanding of the audio requirements for this event 	3
<ul style="list-style-type: none"> • Identifies some audio requirements for an event 	2
<ul style="list-style-type: none"> • Provides some relevant information regarding audio requirements 	1

Sample answer:

The audio requirements for this event should include an appropriate PA system for the size of the venue. This would include a variety of microphones, amplifiers, speakers, as well as a mixing console, playback sources and DJ mixing console.

To set up for the event you would need to ensure correct speaker placement and cabling is safely run. Audio for dance performance/footage/vocalist has been sourced and tested prior to the event. Sound checks are performed eliminating feedback and check audio quality throughout the space.

Question 21 (b)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive description of the strategies required to ensure an appropriate vision system is operational during the event Uses appropriate entertainment industry terminology 	9–10
<ul style="list-style-type: none"> Provides a detailed description of the strategies required to ensure an appropriate vision system is operational during the event Uses some appropriate entertainment industry terminology 	7–8
<ul style="list-style-type: none"> Provides a sound description of the strategies required to ensure an appropriate vision system is operational during the event May include some technical inaccuracies Uses some appropriate entertainment industry terminology 	5–6
<ul style="list-style-type: none"> Provides an outline of the strategies required to ensure a vision system is operational during an event May include some technical inaccuracies 	3–4
<ul style="list-style-type: none"> Provides some relevant information relating to vision systems 	1–2

Answers could include:

Determine vision requirements for event – determine budget available for show, determine sources used (ie DVD, cameras, media servers) and content needing to be displayed (ie graphics overlays, live stream video footage etc.) Ensure footage to be played is appropriate and copyright has been checked; how many and what type of video cameras for live feed; computer hardware and software for graphics and video link.

Site visit – what equipment is at the venue already? Is there a need to hire/bring in more equipment to suit requirements? What rigging and power access is available? Check sight lines to ensure there are no obstructions for the audience. Ensure ambient light is not washing out the images being projected. Check positions for cameras and that the length of cabling is appropriate. Ensure the correct cable types and connections are available and installed. Determine appropriate projector/screen for the space and appropriate placement and rigging of equipment.

Bump in and set-up – ensure tagging and testing of all equipment, ensure safe work practices are used throughout bump in, correct manual handling is observed, ensure clear access to machinery or loading dock, ensure appropriate personnel to run system are available, rehearsal/testing is undertaken prior to the event, communication with other technical personnel is tested and functioning correctly.

Troubleshooting – ensure a contingency plan is available if something goes wrong, ensure a vision cue sheet/current version for operator(s) is available.

Section IV

Question 22

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive explanation of the communication and teamwork strategies required to assist in the organisation and running of the tour Uses appropriate entertainment industry terminology Provides a logical and cohesive response 	13–15
<ul style="list-style-type: none"> Provides a detailed explanation of the communication and teamwork strategies required to assist in the organisation and running of the tour/musical Uses entertainment industry terminology Provides a logical response 	10–12
<ul style="list-style-type: none"> Provides a sound description of the communication and/or teamwork strategies required to assist in the organisation and/or running of the tour/musical 	7–9
<ul style="list-style-type: none"> Provides an outline of the communication and/or teamwork required for a musical 	4–6
<ul style="list-style-type: none"> Provides some relevant information 	1–3

Answers could include:

- Communication – communication cycle – message, sender and receiver. Verbal communication – accurate, clear, concise and courteous speech. Non-verbal communication – eye contact, active listening and open posture.
- Communicate with internal and external customers, establishing the organisational needs of the production for the musical society and the regional areas; appropriate communication methods (face to face, phone, email, memo, daily schedules, to do list, virtual, etc).
- The importance of communication for customer service and satisfaction – meeting the customers’ needs for both the touring company and regional areas. Implement conflict resolution techniques if conflict arises. Seek assistance if unsure or if the customers’ needs can’t be met.
- Workplace policies and procedures for communicating with customers.
- Social media pages used for tour promotion, webpage, pic/video posts on performances, actor/performer interviews, interviewing attendees who could provide a review. An online ticketing agency could be used to sell and monitor ticketing for each event on the tour.
- Online or cloud storage could be used for storage and communication of information eg prompt copy, cue sheets, risk assessments, incident report form, hire equipment inventories – audio, lighting and vision, venue information including stage plans. Tour schedule/itinerary issued in advance to all actors/performers, production staff and venues. This would include details of transport, accommodation, bump in schedule, sound check schedule, bump out schedule, catering times etc.
- Teamwork strategies – characteristics of effective teamwork eg clear directions to follow, importance of developing collegial and respectful relationships, considering and respecting others’ opinions, effective communication within teams, clearly outline roles and responsibilities, task and time management goals/timelines, delegation, organisation, decision making, problem solving, giving and receiving feedback.

- Examples of teams or teams/work groups in the entertainment industry – production team/technical operations – audio, lighting, vision, staging, front of house, merchandise, administration eg ticketing, director, producer, stage manager, logistics and transport etc.
- The importance of collaboration between the different teams/work groups eg administration, creative and technical areas.
- Stages of production could be focused on to develop the response – pre-production, production and post-production.
- Provides a variety of examples to support their answer.

2020 HSC Entertainment Industry Mapping Grid

Section I

Question	Marks	HSC content – focus area
1	1	Customer service — customers – page 27
2	1	Safety — safe work procedures and practices – page 41
3	1	Vision — troubleshooting and problem solving – page 51
4	1	Lighting — production context – page 31
5	1	Staging — production operations – page 46
6	1	Audio — production context – page 22
7	1	Customer service — customer enquiries – page 28
8	1	Staging — production context – page 44
9	1	Audio — equipment – page 24
10	1	Working in the entertainment industry and workplace — employment – page 56
11	1	Lighting — equipment – page 31
12	1	Safety — WHS compliance – page 38
13	1	Vision — workplace procedures and practices – page 51
14	1	Audio — production context – page 22
15	1	Working in the entertainment industry and workplace — legal and ethical obligations of the entertainment industry worker – page 56

Section II

Question	Marks	HSC content – focus area
16 (a)	2	Staging — workplace procedures and practices – page 46
16 (b)	3	Customer service — customer dissatisfaction, problems and complaints – page 29
17 (a)	3	Lighting — troubleshooting and problem solving – page 34
17 (b)	3	Working in the entertainment industry and workplace — work practices and working with others – pages 59–60
18 (a)	2	Staging — production context – page 44
18 (b)	3	Audio — troubleshooting and problem solving – page 25
18 (c)	6	Safety — safe work procedures and practices – pages 40–41
19 (a)	2	Customer service — customers – page 27
19 (b)	4	Vision — workplace procedures and practices – page 51
20 (a)	3	Lighting — basic theory, equipment – pages 32–33
20 (b)	4	Staging — production operations – page 45

Section III

Question	Marks	HSC content – focus area
21 (a)	5	Audio — production context – page 23
21 (b)	10	Vision — production context – page 49, equipment – page 49

Section IV

Question	Marks	HSC content – focus area
22	15	Customer service — customer, quality customer service – pages 27–28 Working in the entertainment industry and workplace — working with others – pages 59–60