Film, Television & New Media 2019 v1.2

IA1 high-level annotated sample response

July 2019

Case study investigation (15%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. explain contexts of production of a specific moving-image media case

4. apply relevant terminology, referencing and written language conventions

5. analyse the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction

8. appraise the impact of audiences participating in an investigated new and traditional moving-image media case.

Note: Objectives 2, 3, 6, 7 and 9 are not assessed in this instrument.

Instrument-specific marking guide (ISMG)

Criterion: Explaining contexts of production

Assessment objective

1. explain contexts of production of a specific moving-image media case

The student work has the following characteristics:	Marks
• explanation of the significance of the contexts of production on technologies, audiences and institutions	3
• explanation of contexts of production of a specific moving-image media case	2
• identification of technologies available to distribute traditional and emerging media platforms to audiences	1
• does not satisfy any of the descriptors above.	0

Criterion: Applying relevant terminology, referencing and written language conventions

Assessment objective

4. apply relevant terminology, referencing, and written language conventions

The student work has the following characteristics:	Marks
• application of literacy skills is enhanced by supported judgments, articulated ideas and controlled structure to enhance communication of meaning	4
• application of literacy skills through sequenced and connected ideas to express meaning	3
• application of relevant terminology, referencing and written language conventions	2
• use of basic vocabulary	1
• does not satisfy any of the descriptors above.	0

Criterion: Analysing features

Assessment objective

5. analyse the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction

The student work has the following characteristics:	Marks
• analysis of the interactive features of traditional and emerging moving-image media platforms which sustain audience engagement and participation	3–4
• analysis of the interactive features of traditional and emerging moving-image media platforms or formats which provide opportunities for audience interaction	2
• identification of features of traditional and emerging moving-image media platforms	1
• does not satisfy any of the descriptors above.	0

Criterion: Appraising the impact of an investigated case

Assessment objective

8. appraise the impact of audiences participating in an investigated new and traditional moving-image media case.

The student work has the following characteristics:	Marks
• appraisal of factors that may have influenced the impact of audiences participating in an investigated new and traditional moving-image media case	3–4
• appraise the impact of audiences participating in an investigated new and traditional moving-image media case	2
• identification of contexts of use of new and traditional moving-image media platforms	1
• does not satisfy any of the descriptors above.	0

Task

You will conduct a case study investigation for this edition of *Screen Education* and present findings in a written report format. You must identify a multi-platform 'case' (classification MA15+ or lower), research the phenomenon of multi-platform television and determine how institutional and technological characteristics enable audience participation. You must then appraise the impact of your case on audiences who participate.

Sample response

Criterion	Marks allocated	Result
Explaining contexts of production Assessment objective 1	3	3
Applying relevant terminology, referencing and written language conventions Assessment objective 4	4	4
Analysing features Assessment objective 5	4	4
Appraising the impact of an investigated case Assessment objective 8	4	4
Total	**15**	**15**

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

	Case study investigation: Sample response
	Introduction
Explaining contexts of production [3] **explanation of the significance of the contexts of production on technologies, audiences and institutions** Introduction signposts purpose of the investigation, defines multi-platform television and identifies technologies available to distribute traditional	This case study will investigate how audiences participate with a multiplatform product - SBS Eurovision 2017. Multiplatform television products are structured to provide audiences with a range of opportunities to engage with a story world through content, products, activities and social spaces on a range of media platforms. The distribution of live and on-demand content to connected devices such as PCs, tablets, smartphones, games consoles and connected televisions has extended the reach of traditional television viewing to allow for audience participation. The increased competition caused by the proliferation of technological convergence and digitalization has made media institutions reposition television as an active medium to enable audience interaction with content producers and other audience members through an interactive second screen. Traditionally, the remote control was the only interactive feature used by passive television audiences. Now, audiences can easily access a

and emerging media platforms to audiences.

second screen device to dynamically engage and interact with media producers and other audience members.

The case of Eurovision 2017 SBS 13-15 May 7.30pm

Contexts of Production and Use

The SBS operates under the Special Broadcasting Service Act 1991 (SBS Act) and has a Board of Directors appointed by the Government. The bulk of SBS funding - about 80 per cent - comes from Government appropriation. The remainder of SBS's operating budget comes from SBS's commercial activities, which include advertising and sponsorship, and sales of goods and services. In alignment with the SBS Charter to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians, SBS has broadcast the Eurovision contest since 1983.

Although Australia's cultural ties with countries in the European Union may encourage some audience interest, kitsch is a key factor in shaping the Eurovision product. Myf Warhurst, co-host of SBS Eurovision, compares the contexts of use to a large sporting event:

> Eurovision is music's Olympics, with all the glitter, props, multiple key changes and wind machines your heart could desire. Clearly, it's my idea of heaven. It's the event where everything you know and love about music is turned up to 11. What's not to love? (Sydney Morning Herald, 8 May, 2017)

Australian audiences increased when Australian talent was entered into the competition. Once viewed with a detached sense of amusement, the colour and spectacle of Eurovision became more interesting since Australian audiences have had a local hero to cheer on.

Interactive features

The audience is encouraged to use interactive technologies to enhance their experience. The Eurovision team worked with Twitter to create a series of exclusive emojis that the audience can use during the competition. When audiences use #ESC2017 and #Eurovision on Twitter, the traditional Eurovision-heart emoji will accompany their hashtag. During the Red Carpet and Opening Ceremony on Sunday 7th May, a Eurovision slogan activated an exclusive emoji for audiences who you use #CelebrateDiversity in tweets. During the live broadcasts of the Semi-Finals and Grand Final, the audience let their Twitter followers know who they were giving their 12 points to by using #douzepoints hashtags to activate an emoji.

SBS Eurovision exploited the features of other media platforms to encourage audiences to participate and engage with each other. Features such as detailed profiles of current and past Australian contestants like Isaiah Firebrace, Dami Im and Guy Sebastian are complemented with Twitter, Facebook and You Tube platform content to fan the flames of fandom. Audiences were able to post their thoughts and photos to an Instagram social wall to show their allegiance to contestants, nations, kitsch and fashion. Fans can relive the hype from the 2016 competition by listening or watching reruns and reflecting on the performances of the 2015 Australian second place getter, Dami Im. Twitter conversations cover questions of representations, who will be

the new hosts, and what would happen to the whole Eurovision construct if Aboriginal Australian, Isaiah Firebrace, won in 2017?

During the finals nights, SBS sustained audience engagement and participation by simulating the European experience for Eurovision fans. Online and mobile voting where audiences can vote for or against any of the performers made the program more authentic to the audience. Results were tallied in real-time and displayed on screen during the TV broadcast, immediately after each song. An online scorecard allowed the audience to allocate points to their top three countries. Votes were tallied and the results were displayed at the end of each night's TV broadcast, to uncover the "unofficial Australian favourite". Social media activity was tracked during the broadcast, which displayed a stream of Facebook comments, Tweets, as well as Instagram pictures. The competitive nature of the competition would appeal to the psyche of an Australian audience even though they know an Australian will not win.

Making an Impact

The impact of such participation aligns with both the SBS and Eurovision charter – to promote diversity and reflect Australia's multicultural society. Carniel (2016) argues that the inclusion in the Eurovision Song Contest in 2014–2016 offered Australia an opportunity to display its national identity. The Indigeneity and non-European ethnicities of Guy Sebastian, Dami Im, and Isaiah Firebrace are reflective of a postcolonial and cosmopolitan Australian identity as is the larrikin content of some of the images, posts and tweets on the SBS Eurovision page.

Eurovision SBS audiences may be limited by the very fact that Australia is not in Europe as they have no voting rights in the Eurovision contest, and may have a limited understanding of cultural nuances represented through diverse performances. However, the 22,000 Twitter followers and 68,000 Facebook likes demonstrate a level of digital engagement and participation with SBS platforms and content. The visual content on the Social Wall demonstrates a collective identity in practice where members ritualistically gear up for the main event, provoke commentary through posting images of food and fancy dress, and broadcast a love of competition and kitch.

SBS Eurovision used multiple platforms to deliver a story world which was informative and dense but not particularly dynamic or innovative. For example, audiences were invited to access a poll to vote for the greatest Eurovision song of all time to inform an upcoming SBS Top 40 Eurovision song special. The page had been updated on 14 March. The fine print indicated the poll would run from March 6 to 20. A dead link was still present on 22 March and no results of the poll were evident. Similarly, although audiences could interact with Twitter and You Tube from the site, the Facebook link did not work at the time of participation from within the website. SBS Eurovision could, however, be subscribed to from Facebook itself outside of the SBS website. The SBS Eurovision website did not extend the multiplatform experience to the official Eurovision. The official Eurovision site offered less visual appeal but somewhat greater innovation. After logging on, audience members could create a personal profile, share their life story through a blog and add friends. The Eurovision app provided another mobile platform to interact with other Eurovision fans, shop for merchandise and play

games like Matchmaker, a quiz which identifies what Eurovision contest decade you belong to.

Conclusion

The extent to which audiences engage with multiplatform TV depends on audience role, content genre, and media platform characteristics. Audiences could engage with multiplatform television as spectators, fans, consumers, citizens, education receptors or web surfers (Siapera, 2004). Geerts (2008) claims that some genres are more suitable for synchronous participation. Supporting this claim, Nielsen Twitter TV Ratings findings indicate that sporting events are a significant driver of social media interaction, comprising 36 per cent of all TV-related Tweets. To some extent, Eurovision is like a sporting event. Within other genres, the highest Tweets segments were reality shows (20%), current affairs (20%), news (16%) and drama (6%) programs driving TV-related Tweets. (Neilsen, 2016). Eurovision is a reality show. Multiplatform television enables audiences to switch between platforms, avoid ad breaks, and watch multiple episodes using on demand services. Eurovision content could be more dynamic, innovative and make use of analytics to optimize the experience and establish a better relationship with audiences. Eurovision demonstrates how changes in the way users produce, distribute, access and re-use information, knowledge and entertainment has given rise to increased user autonomy, increased participation and increased diversity (OECD, 2007). As audiences continue to engage as a participatory culture with multiplatform television, they have become more empowered (Jenkins, 2006). Eurovision serves as an example of a story world which generates a participatory culture.

1395 words

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Applying relevant terminology, referencing and written language conventions [4]

application....

Text referencing and bibliography demonstrate evidence of supported judgement.

Overall, the case is well articulated and controlled.

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