

**2008 HSC Notes from
the Marking Centre
Entertainment Industry**

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2008 HSC NOTES FROM THE MARKING CENTRE ENTERTAINMENT INDUSTRY

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Entertainment Industry. It contains comments on candidate responses to the 2008 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2008 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of Entertainment Industry.

General comments

Candidates are required to have a thorough understanding of syllabus terminology. As such, the importance of the HSC Requirements and Advice column of the syllabus should be stressed constantly throughout the course and candidates need to be continually encouraged to communicate using this terminology.

Candidates need to be made aware of the full scope of the Entertainment Industry by being exposed to studies from both the traditional theatre and events. They should be encouraged to view the theory as it applies to theatre/events of different scales and genre. In translating this study to the examination, they should be looking for information given in the stem and body of the question to guide their response and address the correct context in relation to the scale and genre required.

It is not expected that all candidates will have an opportunity to work with a full range of sophisticated equipment in studying this course at a school level. It is, however, essential that candidates are aware of the existence and purpose of all equipment outlined in the syllabus. In order to access this, candidates may undertake internet or DVD studies to see the effects of using this equipment, and class simulations to consider its use within their own experience.

Candidates should demonstrate a working knowledge of the Entertainment Industry by including practical examples in their responses referring to their:

- in-school experience (class activities, simulations and in-school work placement)
- external work placement
- own theatre and event attendance (on any scale)
- watching of large events/shows on television
- media studies alerting them to the changing nature of the Entertainment Industry.

Candidates are encouraged to use diagrams in their responses in this examination. They are, however, to be warned that there is a need to incorporate any diagrams into the general context of the question provided. It is important that diagrams are comprehensively labelled and then used as a point of discussion during the body of the response.

Section I

Question	Correct response
1	C
2	A
3	B
4	B
5	D
6	B
7	D
8	D

Question	Correct response
9	C
10	A
11	B
12	A
13	D
14	C
15	C

Section II

General comments

Candidates should ensure that they give full consideration to the context or scenario if provided to enable them to focus their response on the correct area.

Question 16

(a) This question was answered extremely well.

In better responses, candidates demonstrated a general knowledge of the communication techniques required to ensure quality service. They focused on personal qualities as well as techniques. They clearly responded in relation to telephone communication and focused on such techniques as being clear and polite, having a good knowledge of the venue and event, identifying themselves/the organisation, active listening and empathy.

Weaker responses provided a list with no detail or explanation. Many candidates in this range misunderstood the question and focused more on communication devices (eg headsets), rather than communication techniques. Other candidates misunderstood the question and discussed alternatives to verbal communication such as email, automatic ticketing and pre-recorded messages.

(b) Better responses addressed both aspects of the question – personal presentation AND safety considerations. They demonstrated an understanding of these as two separate yet related concepts. They also had a clear understanding that the question was specifically related to the ushers, and not the patrons at the event. These candidates clearly responded from the perspective of an outdoor event. In describing personal presentation, they used examples such as wearing the uniform, personal grooming, wearing identification such as name tags/brightly coloured vests. The description of safety included elements such as hats, sunscreen, long sleeves with UV protection, water for hydration, and raincoats for weather changes.

Average responses offered general discussion on presentation with limited reference to the safety considerations for the ushers. The examples that were given were less specific. These

responses were written from a more general perspective, ignoring the aspect of an outdoor event.

Weaker responses often listed a series of skills related to the entertainment workplace. They often demonstrated a misunderstanding of the question, wrongly focusing on safety considerations for the patrons (eg talking about evacuation procedures).

- (c) This question was answered very well, demonstrating that most candidates had a good understanding of the basic concept of work records.

Better responses described a range of work records and clearly justified why each record would be taken to the meeting. Correct terminology was used in referring to the work records and the candidates were able to demonstrate an understanding of the purpose of each one. Examples of paperwork that were mentioned include work rosters, qualifications and logbooks. Some candidates added more context to their role or the purpose of the meeting and then addressed more role-specific pieces of paperwork, such as lighting cue sheets.

Weaker responses were very brief, often listing examples of work records without adding any comment as to why they would take the documents with them.

Question 17

- (a) Better responses provided two or more different examples of information sources. These responses included internet, journals and magazines, vision experts, courses and attending expos. Some candidates were able to give the names of specific websites, industry journals or courses.

Weaker responses mentioned only the internet, with no reference to other sources.

- (b) Responses referred directly to the candidates' experiences throughout their studies of vision systems. As a result, some responses were based on basic vision system equipment and others referred to much more sophisticated equipment. Some candidates identified the screen as being a projector screen and others as a large-screen TV. For this scenario either interpretation was appropriate and acceptable as long as the rest of the proposed set-up was in accordance with the approach.

Better responses provided clear diagrams showing fully labelled pieces of equipment and arrows to clearly define the signal flow. While some of the diagrams related to intricate equipment, others were very clear examples of a simple vision system set-up. Most importantly, the diagram that the candidate proposed had to be workable in a real-life situation.

Average responses generally had clear diagrams but were either lacking an essential piece of equipment or had incomplete or incorrectly labelled signal flow. In such cases, the proposed set-up was unworkable.

Weaker responses demonstrated little understanding of the concept of vision system diagrams, often just drawing a plan of the venue with no acknowledgement of signal flow. These responses demonstrated a lack of understanding of the relationship between various pieces of equipment.

Question 18

Candidates offered a wide range of potential complaints ranging from ‘front of house’ issues such as incorrect seating allocations to OHS problems that required the reporting of a hazard. Many candidates demonstrated a lack of understanding of the process of complaint resolution by merely suggesting that the offering of free tickets to patrons would resolve the dispute.

Better responses dealt with the concepts of the syllabus topic *Deal with Conflict and Resolve Complaints* rather than move into other topic areas such as OHS. They clearly identified and described a conflict situation, and included terminology clearly related to the process of conflict resolution: listen, acknowledge, respond, follow up etc.

Average responses described a possible conflict but were not as effective in describing the process of resolution, often attempting to do so with general discussion rather than the specific concepts and terminology of the topic.

Weaker responses often provided a possible conflict with no description of the resolution process. Many responses in this category did not provide a clear complaint situation, demonstrating little understanding of this topic area, and often defaulting to the topic of OHS.

Question 19

(a) Better responses demonstrated a solid understanding of the cause and effect of the signal problem. They clearly identified the possible causes and a range of possible actions to resolve the problem.

Weaker responses often confused the radio microphone with a cabled microphone. These responses provided only limited actions to resolve the signal problem.

(b) Better responses demonstrated an understanding of the three separate concepts of risks, strategies and team members, and their interrelationship. They clearly identified a range of potential risks, proposed a number of realistic strategies and linked the proposal specifically to the risk posed to team members.

Average responses tended merely to focus on the potential of electrocution, addressing the concept of team members only towards the end of the response.

Weaker responses tended to list risks with no relation to strategies or team members.

Question 20

(a) In better responses, candidates provided a range of benefits of having employees from culturally diverse backgrounds in an entertainment context. Their responses were clearly focused on the context of the entertainment industry rather than a generic workplace situation.

Average responses tended to provide generalised statements on the benefits of multiculturalism, not necessarily focusing on the entertainment industry.

Weaker responses made some unrelated references to legislation that had been studied, or to the benefits of enjoying food brought by workers from different countries.

- (b) Better responses differentiated between communication systems and methods of communication and were able to relate these to a range of work outcomes.

Average responses described two different communication systems but did not elaborate on enhancing work outcomes.

Weaker responses confused the concept of communication systems with methods of communication. They tended to lack links to how the communication used could enhance work outcomes.

Section III

General comments

The overall standard of extended responses was high this year. Candidates need to be able to draw on their experiences from the course in total rather than trying to pigeonhole questions into specific topic areas. They need to ensure that they use concepts from core areas such as *Work with Others*, *Communicate in the Workplace*, and *Follow health, safety and security procedures* in their responses as appropriate. Candidates also need to ensure that they use a wide range of examples from their workplace, class simulations and media files in their responses.

Question 21

While most candidates were able to discuss the various aspects of staging and audience issues related to the stages in general, few candidates placed the stage types in the context of any performances. It is very important that candidates be exposed to many different types of performance (whether live or on DVD) and allowed the opportunity to give full consideration to all the production issues associated with each stage type.

As the stages in the question were simply labelled 'Stage Type A' and 'Stage Type B', it was appropriate for candidates to continue to refer to this labelling throughout their response. It was acceptable for candidates to discuss Stage Type A as either an End Stage or Proscenium Arch and Stage Type B as Arena or In-the-Round. It was, however, imperative that the discussion then followed their identification of the stage type.

Many candidates found it difficult to move beyond a mere description of the diagrams shown. Candidates need to be aware that such diagrams should serve as stimulus, and responses are not necessarily required merely to describe what can be seen. Better responses described the diagrams briefly, then presented an evaluation or analysis.

The question required candidates to discuss the areas of audience seating, entrances, exits and set pieces.

Some candidates attempted to answer this question in a drama context rather than a production context. While there are certainly dramatic points for consideration in answering this question, such responses tended to be limited by the approach taken.

The best responses were well organised, logical, demonstrated a comprehensive understanding of the stage types, and discussed the styles/types of performances suitable for each. They extended their discussion beyond a mere description of the diagram. These responses often referred to creative decisions made by the director in addition to practical elements that the director needs to face in confronting each of the stage types. The responses gave a range of advantages and disadvantages of each of the stage types, using the diagram as a stimulus. Additionally, responses in this range gave workplace or industry examples to support the advantages and disadvantages, often including discussion of different sectors of the entertainment industry by referring to some genres of theatre/events that are suited to a particular stage type. These responses took both 'Front of House' and 'Back Stage' areas into consideration, clearly examining issues such as safety, ushering and line of sight.

Mid-range responses tended to approach the question very literally, dividing discussion into the four areas of audience seating, entrances, exits and set pieces – using the question more as a checklist than as a possibility for expanded analysis. These responses were general, and tended to discuss advantages and disadvantages as an adjunct to a description of the four areas, rather than being central to the response. They tended to be unbalanced, focusing on one area of the question over others – generally more on audience than on staging elements.

Weaker responses tended to be non-specific and focused only on a small number of issues related to the question. They often described only what was in the diagram without demonstrating any real-world advantages or disadvantages; where these were mentioned, they tended to be in the form of a list without discussion or description. Aspects of the question were often ignored.

Question 22

Many candidates failed to recognise that the question set the context as a large-scale event.

Better responses provided cohesive coverage of all aspects of the question: risk management, first aid and government legislation. Many responses included examples from the candidates' own work experience/placement, clearly linked to legislation and guidelines. These responses discussed the issues specifically in relation to a large-scale entertainment event and considered the employees, employers and patrons of the event. While many responses did not name specific pieces of legislation, information about the nature of the legislation and guidelines was incorporated into a solid discussion of their importance to the event. These responses tended to discuss thoroughly the implications of occupational health and safety legislation and were fluent in the discussion of first aid guidelines. Some candidates extended their discussion to include reference to other forms of legislation such as equal opportunity.

Mid-range responses presented disjointed, repetitive discussions. They tended to cover the main points but in little detail. While these responses discussed the occupational health and safety legislation and first aid guidelines with a degree of competency, they lacked links to the scenario presented.

Weaker responses lacked detail. They briefly discussed only the nature of occupational health and safety prevention without linking this to the specific nature of the legislation/guidelines or to the scenario provided.

Question 23

Most of the better responses were well organised and presented a lucid, logical answer that discussed specifically and comprehensively the role of the lighting designer in correct chronological order. These responses clearly defined the relationship between the lighting designer and other key design personnel, as well as the relationship between the venue and the design, justifying their discussion of these relationships. These responses demonstrated a strong command of industry terminology and a confident discussion of specific pieces of lighting equipment in the correct context. They showed a clear understanding of the progression of the role of the lighting designer through the various stages of the production process and the relationship between the lighting designer and other members of the lighting crew. These responses also demonstrated a superior understanding of the entire syllabus by supporting concepts related to *Communicate in the Workplace*, *Work with others* and *Follow health, safety and security procedures*. They considered the role of the lighting designer from many standpoints, including creative, practical and budgetary perspectives.

There was a broad range of interpretations in the mid-range responses. Some of these demonstrated an understanding of the process of the lighting designer but the explanation of the process and relationships was very general. Other responses discussed the role of the lighting designer generally but lacked many of the details of the process. They tended to be limited in their understanding of the relationship between the lighting designer and other personnel. They lacked clarity on the exact chronology of the process or the hierarchy of personnel. Many of these responses focused on describing lighting types and equipment rather than incorporating their understanding of this equipment into a discussion about its use by the designer.

Many weaker responses showed a lack of understanding of the question, answering from the perspective of a lighting technician rather than a designer. The responses lacked evident understanding of the chronology of the process. Many of these responses referred to OHS or gave a list of jobs with no explanation or discussion, and lacked a clear use of terminology.

Entertainment Industry

2008 HSC Examination Mapping Grid

Question	Marks	Unit of competency / Element of competency
Section I		
1	1	CUFSAF01B
3	1	CUESTA05A
2	1	CUEIND01B
4	1	CUESTA05A, CUEAUD06A
5	1	BSBCM203A, CUEIND01B, CUECOR01B
6	1	THHGHS03B
7	1	CUECOR02B, CUECOR03A
8	1	CUELGT09A
9	1	CUFSAF01B
10	1	CUECOR03A
11	1	CUFSAF01B
12	1	BSBCM203A, CUESTA05A
13	1	CUELGT09A
14	1	CUESOU07A
15	1	CUEAUD06A
Section II		
16 (a)	2	BSBCM203A
16 (b)	4	CUECOR03A
16 (c)	3	CUECOR01B
17 (a)	2	CUEIND01B
17 (b)	4	CUEAUD06A
18	6	CUECOR04A
19 (a)	3	CUESOU07A
19 (b)	4	CUESOU07A
20 (a)	3	CUSGEN02B
20 (b)	4	CUECOR02B
Section III		
21	15	CUESTA05A
22	15	CUFSAF01B, THHGHS03B
23	15	CUELGT09A



2008 HSC Entertainment Industry Marking Guidelines

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Entertainment Industry, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to units/elements of competency as detailed in the syllabus, is also included.

Section II

Question 16 (a)

Outcomes assessed: BSBCM203A

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a general knowledge of appropriate communication techniques to ensure quality service when responding to telephone enquiries	2
• Lists at least ONE communication method for answering the telephone	1

Sample answer:

The box office attendant should use good telephone etiquette which includes answering calls promptly, using polite greetings, courteous language, a friendly tone and clear articulation. They should identify the enterprise/organisation and themselves, and offer assistance.

Question 16 (b)

Outcomes assessed: CUECOR03A

MARKING GUIDELINES

Criteria	Marks
• Provides a thorough description of personal presentation and safety considerations for ushers at a daytime, outdoor event	4
• Provides a general description of personal presentation and safety considerations for ushers at a daytime, outdoor event	3
• Lists some personal presentation and/or safety considerations for ushers at a daytime, outdoor entertainment event OR • Provides a description of EITHER personal OR safety considerations	2
• Lists at least ONE personal presentation and/or safety consideration for ushers at a daytime, outdoor entertainment event	1

Sample answer:

Personal presentation includes wearing appropriate clothing such as correct, clean uniform adhering to organisational standards and showing organisational identification. Personal grooming should be of a high standard to enhance organisational public image.

Safety considerations for ushers would include the need for sun protection, adequate rest breaks and hydration. Appropriate footwear would need to follow OHS requirements.

Identification (clothing, logo, badge, lanyard / laminates).

Total skin coverage for both sun protection and modesty.

Question 16 (c)*Competencies assessed: CUECOR01B***MARKING GUIDELINES**

Criteria	Marks
• Provides a detailed description of work records and their relevance	3
• Provides a general description of work records with limited reference to their relevance	2
• Lists at least ONE work record	1

Sample answer:

- Work schedules outline the job/task assigned to a staff member against time
- Time sheets are a record of hours of work of an employee

All of the above demonstrate activities undertaken and clearly show a degree of individual commitment and positive work ethic

Answers could include:

- Diary entries provide a personal account of activities undertaken on certain dates
- File notes identify key activities undertaken and the outcomes for further actions. They show an ability to assess situations, formulate responses and implement solutions
- Reports are formal statements that are filed relating to work activities and show awareness of documentation requirements for legal and OH & S requirements
- General in-house correspondence provides evidence of tasks and communication with other staff
- Records of meetings are documents which support the communication in the presence of others

The above two show use of appropriate communication skills and an ability to work with others

Question 17 (a)

Competencies assessed: CUEIND01B

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Gives examples of information sources for new technology in vision systems OR	2
<ul style="list-style-type: none"> Gives a detailed information source for new technology in vision systems 	
<ul style="list-style-type: none"> Lists at least ONE information source for new technology in vision systems 	1

Sample answer/Answers could include:

Industry associations and organisations eg MEAA
 Industry journals eg CX
 Internet sites
 Reference manuals
 Seminars and professional developments
 Trade shows - Entech

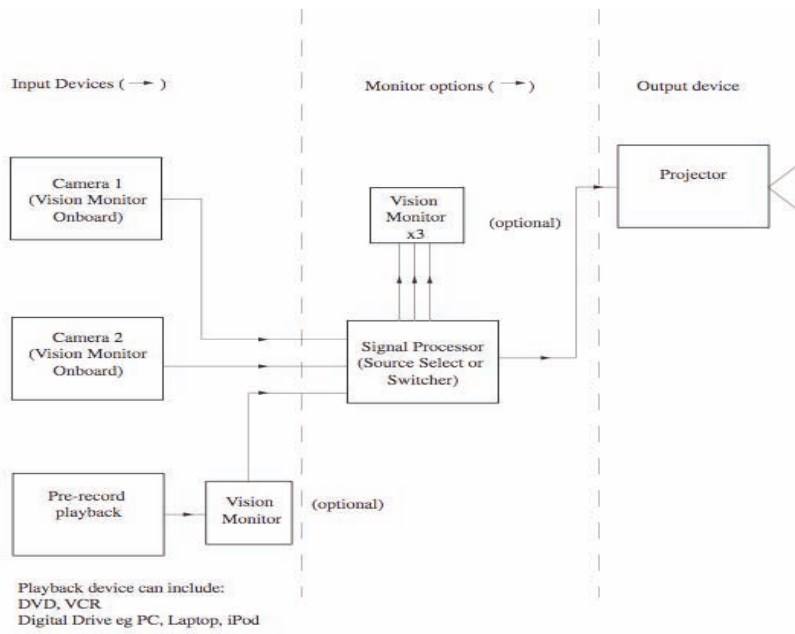
Question 17 (b)

Competencies assessed: CUEAUD06A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Draws a diagram showing a correct vision system set up Labels all equipment and signal flow correctly Uses appropriate entertainment industry terminology 	4
<ul style="list-style-type: none"> Draws a diagram showing a partially correct vision system set up Labels some equipment and partial signal flow Uses some appropriate entertainment industry terminology 	3
<ul style="list-style-type: none"> Draws a diagram showing partially correct vision system set up Labels some equipment or signal flow Uses some appropriate entertainment industry terminology 	2
<ul style="list-style-type: none"> Draws a diagram showing part of the vision system set up or signal flow OR	1
<ul style="list-style-type: none"> Labels some equipment used for the vision system set up Uses limited or no appropriate entertainment industry terminology 	

Sample answer/Answers could include:



Question 18*Competencies assessed: CUECOR04A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides a clear description of a potential complaint situation in the entertainment workplace• Demonstrates a thorough understanding of the procedures to be followed to resolve the complaint• Uses appropriate entertainment industry terminology	5–6
<ul style="list-style-type: none">• Provides a general description of a potential complaint situation in the entertainment workplace• Demonstrates a sound understanding of the procedures to be followed to resolve the complaint• Uses some appropriate entertainment industry terminology	3–4
<ul style="list-style-type: none">• Provides a limited description of a potential complaint situation in the entertainment workplace AND/OR <ul style="list-style-type: none">• Lists at least TWO procedures to be followed to resolve complaints• Uses limited entertainment industry terminology	2
<ul style="list-style-type: none">• Identifies a potential complaint situation in the entertainment workplace AND/OR <ul style="list-style-type: none">• Lists at least ONE procedure to be followed to resolve complaints• Uses little or no entertainment industry terminology	1

Sample answer/Answers could include:

A potential complaint situation in an entertainment workplace.

eg:

- a patron being unable to see the stage from their allocated seat
- a problem with hiring equipment
- an OHS issue

Active listening techniques need to be employed accompanied by effective questioning.

Conflict resolution techniques need to be applied to reach a win-win result. The complaint needs to be handled diplomatically and can be summarised as: listen, acknowledge, establish problem, confirm and agree on an acceptable solution and action.

Question 19 (a)

Competencies assessed: CUESOU07A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Provides a range of appropriate actions to rectify the audio problemUses appropriate entertainment industry terminology	3
<ul style="list-style-type: none">Provides some appropriate actions to resolve the audio problemUses some appropriate entertainment industry terminology	2
<ul style="list-style-type: none">Names at least ONE appropriate action to resolve the audio problemUses little or no entertainment industry terminology	1

Sample answer/Answers could include:

Check that all team members have followed instructions competently.
Discuss the problem with technicians to assist in identifying the possible cause.
Check the electricity supply and cabling.
Check the battery/ies.
Check power to the receiver.
Check that correct frequencies are used.

Question 19 (b)

Competencies assessed: CUESOU07A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Identifies potential risks to team membersProposes a comprehensive range of strategies to minimise the impact on team members	4
<ul style="list-style-type: none">Identifies potential risks to team membersProposes an adequate range of strategies to minimise the impact on team members	3
<ul style="list-style-type: none">Identifies potential risks to team membersProposes limited strategies to minimise the impact on team members	2
<ul style="list-style-type: none">Identifies at least ONE potential risk to team members AND/OR <ul style="list-style-type: none">Lists at least ONE strategy to minimise the impact on team members	1

Sample answer/Answers could include:

Potential risks could include the risk of electrocution through lightning strikes or power surges, death through lightning strike or equipment falling, crushing caused by panicked audience members, fire from lightning strike, slip hazards due to rain, flash flooding. Strategies to minimise the impact on team members include:

- liaising with Event Manager, Stage Manager etc for organisational procedures,
- conducting a hazard analysis,
- holding a team meeting to alert the crew to organisational procedures,
- providing suitable protective covering for audio equipment and personal protection equipment

Question 20 (a)*Outcomes assessed: CUEGEN02B***MARKING GUIDELINES**

Criteria	Marks
• Provides a range of benefits of having individuals from culturally-diverse backgrounds within the entertainment workplace	3
• Outlines some benefits of having individuals from culturally-diverse backgrounds within the entertainment workplace	2
• Names at least ONE benefit of having individuals from culturally-diverse backgrounds within the entertainment workplace	1

Sample answer/Answers could include:

The benefits of employing individuals from culturally-diverse backgrounds in the entertainment industry include;

- facilitating an appreciation of different cultural/religious/language practices in the workplace
- broadening customer markets and better catering to customers' individual cultural needs
- improving communication with a wide range of customers from different backgrounds
- increased tolerance, understanding and respect in the workplace

Question 20 (b)*Outcomes assessed: CUECOR02B***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Provides a comprehensive description of how TWO information communication systems could be used to share information and enhance work outcomes• Uses appropriate entertainment industry terminology	4
<ul style="list-style-type: none">• Provides a general description of how TWO information communication systems could be used to share information and enhance work outcomes <p>OR</p> <ul style="list-style-type: none">• Provides a comprehensive description of how ONE information communication system could be used to share information and enhance work outcomes• Uses some appropriate entertainment industry terminology	2–3
<ul style="list-style-type: none">• Lists at least ONE information communication system that could be used to share information and/or enhance work outcomes• Uses limited or no entertainment industry terminology	1

Sample answer/Answers could include:

Team meetings help to improve the communication between staff by providing face-to-face contact for the sharing of ideas, clarification of goals and expectations and also to provide immediate feedback. Newsletters inform all employees within the organisation of up to date information whilst providing an opportunity for all to contribute, thus enhancing self esteem which assists in improving work ethics.

Answers could also include;

- Memos - provide staff with further clarification of expectations, duties and roles
- Emails - provide employees with information and communication pathways 24 hours per day
- Faxes, SMS, video/telephone conferencing

Section III

Question 21

Competencies assessed: CUESTA05A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the advantages and disadvantages of each stage type for audience seating, entrances, exits and set pieces • Presents a well-reasoned, cohesive response using correct entertainment industry terminology 	13–15
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the advantages and disadvantages of each stage type for audience seating, entrances, exits and set pieces • Presents a cohesive response using correct entertainment industry terminology 	10–12
<ul style="list-style-type: none"> • Demonstrates a general understanding of the advantages and disadvantages of each stage type for audience seating, entrances, exits and set pieces <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a thorough understanding of EITHER advantages OR disadvantages of each stage type for audience seating, entrances, exits and set pieces <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a thorough understanding of advantages and disadvantages of each stage type for some of the following - audience seating, entrances, exits and set pieces <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a thorough understanding of the advantages and disadvantages of ONE stage type for audience seating, entrances, exits and set pieces <p>AND</p> <ul style="list-style-type: none"> • Communicates information using some entertainment industry terminology 	7–9
<ul style="list-style-type: none"> • Demonstrates a basic understanding of advantages and disadvantages of each stage type for some of the following - audience seating, entrances, exits and set pieces <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a general understanding of the advantages and disadvantages of ONE stage type for audience seating, entrances, exits and set pieces <p>AND</p> <ul style="list-style-type: none"> • Communicates information using limited entertainment industry terminology 	4–6
<ul style="list-style-type: none"> • Lists some advantages and disadvantages for at least one stage type for some of the following - audience seating, entrances, exits and set pieces • Uses non-industry specific terminology 	1–3

Sample answer/Answers could include:**End On Stage/Proscenium/Stage A**

- Elevated audience seating in rows provides good visibility, and is easily numbered for ushering purposes
- Entrances / exits dependent on venue doors and aisle positioning
- Audience member entering or exiting during performance less distracting to others
- Audience front on, fixed view
- Director options limited in complexity
- Scenery is not seen from more than one side
- can utilise backdrops/masking/cycloramas
- Props can be hidden off stage and easily placed on stage
- Alternatively raise performers with rostra

In the Round/Arena/StageB

- Entrances / exits multi-directional
- Director options require variety in order to relate to all of audience
- audience has 360 degree views
- limits to the use of sets and props
- set elements can mask the action and windows, doors or flats cannot be easily used
- props and cast enter stage through audience
- audience can be distracted by props and cast entrances and by audience members opposite
- revolves can be used to great effect
- backdrops cannot be used

Question 22
Competencies assessed: CUFSAF01B, THHGHS03B
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a detailed knowledge and understanding of risk-management and first-aid considerations for employees and patrons at a large scale entertainment event • Includes reference to government legislation and guidelines • Presents a well-reasoned, cohesive response using correct entertainment industry terminology 	13–15
<ul style="list-style-type: none"> • Demonstrates a sound knowledge and understanding of risk-management and first-aid considerations for employees and patrons at a large scale entertainment event • Includes some reference to government legislation and guidelines • Presents a cohesive response using correct entertainment industry terminology 	10–12
<ul style="list-style-type: none"> • Demonstrates a general knowledge and understanding of risk-management and first-aid considerations for employees and patrons at a large scale entertainment event <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a sound knowledge and understanding of risk-management and first-aid considerations for EITHER employees OR patrons at a large scale entertainment event <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a sound knowledge and understanding of EITHER risk-management OR first-aid considerations for employees and patrons <p>AND</p> <ul style="list-style-type: none"> • May include some reference to government legislation and guidelines • Communicates information using some entertainment industry terminology 	7–9
<ul style="list-style-type: none"> • Demonstrates a basic knowledge and understanding of risk-management and first-aid considerations for employees and patrons at a large scale entertainment event <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a general knowledge and understanding of risk-management and first-aid considerations for EITHER employees OR patrons at a large scale entertainment event <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a general knowledge and understanding of EITHER risk-management OR first-aid considerations for employees and patrons at a large scale entertainment event <p>AND</p> <ul style="list-style-type: none"> • May include limited reference to government legislation and guidelines • Communicates information using limited entertainment industry terminology 	4–6

MARKING GUIDELINES

Criteria	Marks
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<ul style="list-style-type: none">• Lists some risk-management AND/OR first-aid considerations for employees AND/OR patrons at a large scale entertainment event• Makes little or no reference to government legislation• Communicates information using non-industry specific terminology	1–3
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Sample answer/Answers could include:

Risk management procedures

- emergency, fire and accident
- hazard identification and control
- personal protective equipment and clothing
- safe manual handling practices
- security procedures for documents, cash, equipment and people eg key control systems and communications
- plan venue set up – floor layout, evacuation route (aisles...),
- signage

First Aid

- location and nature of work environment
- availability of First Aid equipment
- access to trained personnel
- proximity and availability of medical assistance
- procedure to raise alarm with emergency services
- maintaining first aid kits and equipment
- accident report forms
- informing Workcover

First Aid register

Government legislation and guidelines

- NSW OHS Act
- safety regulations
- Workers' Compensation Act
- workplace injury management
- includes providing information, training and instruction and adequate facilities
- employers must enable employees to contribute to decisions regarding OHS

Question 23
Competencies assessed: CUELGT09A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the role of the lighting designer from pre-production to opening night • Describes in detail the tasks to be undertaken by the lighting designer from pre-production to opening night • Presents a well-reasoned, cohesive response using correct entertainment industry terminology 	13–15
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the role of the lighting designer from pre-production to opening night • Describes the tasks to be undertaken by the lighting designer from pre-production to opening night • Presents a cohesive response using correct entertainment industry terminology 	10–12
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the role of the lighting designer from pre-production to opening night • Describes some tasks to be undertaken by the lighting designer from pre-production to opening night <p>OR</p> <ul style="list-style-type: none"> • Demonstrates a sound understanding of the role of the lighting designer from pre-production to opening night • Lists some tasks to be undertaken by the lighting designer from pre-production to opening night <p>AND</p> <ul style="list-style-type: none"> • Communicates information using some entertainment industry terminology 	7–9
<ul style="list-style-type: none"> • Demonstrates a limited knowledge and understanding of the role of the lighting designer from pre-production to opening night • Lists some tasks to be undertaken by the lighting designer from pre-production to opening night • Communicates using some basic entertainment industry terminology 	4–6
<ul style="list-style-type: none"> • Identifies some aspects of the role of the lighting designer • Lists some tasks undertaken by the lighting designer • Uses non-industry specific terminology 	1–3

Sample answer/Answers could include:

The lighting designers key role is to head the lighting department team.

The lighting designer is responsible for the planning and overall lighting for the production. Their role is to liaise with key production personnel such as the director, choreographer, costume and set designer to ensure the creative vision for the production is realised.

Other key personnel to be liaised with include the production manager, stage manager, and vision systems designer.

Pre-production:

Read script

Meeting to discuss production requirements with relevant personnel

Discuss budget constraints with Production Manager

Investigate the venue and source detailed plans

Investigate electrical safety of venue

Source production lighting requirements

- Rigging

- Patch Panels

- Lanterns

- Power Supply

- Lighting Desk

- Lighting personnel

Liaise with Set Designer the set model, masking, sight lines etc

Liaise with Costume Designer

Plan LX using stage grid

Plan lighting schedules

Follow organisational policies and procedures

During Rehearsals:

Follow organisational policies and procedures

Attend rehearsals as required

Go through play scene by scene with Director to plan precise colour mood, focus, intensity...

Work preset cues and liaise with stage manager to create Prompt Copy

Buy or Hire equipment as required

Work out LX synopsis with stage manager

Production week:

Ensure lighting requirements are as per lighting plan

General safety checks

Equipment checks

Electrical checks

Be available to check rig and focus of LX

Plotting sessions

Liaise with other relevant personnel as required, eg vision operator, audio operator etc

Attend tech rehearsal to test and solve problems

Make final adjustments and prepare controls

Communicate with team members, lighting operators and technicians