

Frontline Table

Issue	Evidence					
Episode	The Siege	We Ain't Got Dames	Add Sex & Stir	Playing the Ego Card	Smaller Fish to Fry	This Night of Nights
Obsession with ratings	When Brian is standing on the table and is reading out the previous night's ratings to the cheers of the crew. Brian also asks around to find out what the other networks are airing. All the networks fighting for the best position at the siege site.	The title of this episode is based on the fact that they are losing female viewers.		The reason they decide to give Brooke a crack at hosting is because she has struck a chord with the viewers	Light stories interest viewers. Hard stories are too intelligent for them. Brian insists that a story cannot exceed three minutes, five if its got nudity. Brian's quote: "When have I ever backed off getting us ratings."	Mike hosting an award is an attempt by Brian to increase exposure for the show. Brian tells Marty to go ahead with the "Street Aid, Cheat Aid" story despite a voluntary media ban.
Hypocrisy	Brooke says to an old lady "Other media organisations can be very unscrupulous." She then asks the lady to sign an exclusivity form after barging her way in the door.	Mike says to Brian "we shouldn't be poaching people from other networks." Martin then reminds him he was poached from another network. The title of the episode.	Brooke tells the woman she can't be paid, but then offers her tickets to the Gold Coast.	Brian says to the network executive that all his crew are looking for praise and credit. He then turns and attempts to gain credit for the story from the executive.	Multiply the dodgy fridge repair men but divide the bank story. "You only get employed nowadays if you're a spineless lap dog." Mike is one.	Brian states that "we have a duty to report the facts to the public" when referring to the Street Aid story but he oppresses the Telstra story. Mike downplays his excitement towards the Logies.

Power of hierarchy	When the police commissioner yells at Brian.	The executives upstairs want to influence the show to get more female viewers.		When Martin is annoyed that Brooke got the hosting role in front of him. He then raves about his experience in the industry.	Farmer tells Brain who tells Mike that he can't air his story. The Prime Minister's office pull out of a story.	The charity has no power in the media. The Telstra story is pulled from above.
Cynical and questionable decisions and processes	When Mike Moore talks "on air" with the gunman. He puts the kids lives at risk, then Emma tells the gunman to leave the phone off the hook, stopping other media organisations and the police from talking.		Brooke decides to change the question she asked the woman after she has left. They film the dummy question and slot it in where the real one was.	Brian is more concerned about the vision than the story.	Frontline targets those unable to fight back. They use entrapment. They use 13 year olds to buy cigarettes.	The publicity manager has employed people to fill out thousands of Logie voting forms.
Failure to present substance	They show a uni student as a professor.	The Friday Night funny man Elliot Rhodes. Day with the queen mum. Fashion story instead of sweat shop story. The Cheryl Kernot interview.	The only reason Brian chooses to run the story is because of the fact he believes a lesbian angle will interest viewers. Mike on Burkes Backyard. He doesn't know anything about the stories he presents.	The Bougainville story. "There are rebels in those trees," etc.	They run stories of dodgy fridge repair men and dry cleaners who take money out of your clothes. They take the tabloid angle.	Endorsing Telstra.
Overall poor	They pretend	The Friday Night	Changing the	Mike organising	Losing of tapes	By airing the

quality programming Shonky practices.	Martin is in danger by getting him to crouch. Hand in the autocue.	funny man Elliot is a cheap fill-in to compensate for a lack of substance.	questions after the interview.	the rebels to shoot on command.	and failing to label tapes properly.	Street Aid story, they are creating public mistrust.
Personality cult: overriding of concern with image, rivalry, petty jealousies and insecurities.	Mike is distracted by the fact he is on the front cover of Time magazine.	Mike has a personal grudge against Elliot Rhodes. He also feels Brian never listens to him. Mike wants to further enhance his image and goes on the ABC comedy debate.	Mike wants to star in a commercial. He wants to be on Burkes Backyard.	Mike wants to be upgraded to first class for his trip to Bougainville. Mike & Brooke argue over who is the front of the show.	Jan cannot recognise when Brian is mocking her. Brooke is paranoid about her self image during contract renegotiation time.	Mike wants to present an award at the Logies. Martin and Brooke argue over who would accept an award at the Logies.
Deliberate deceit, cheque book journalism.	Telling the gunman to leave the phone off the hook. They pay for the gunman's legal costs.	Elliot Rhodes is deliberately deceived by Emma.	Sending the woman away to the Gold Coast in exchange for her interview.	The defence department does not let Frontline find the story.		The publicity officer trying to rig the Logies. Mike is bribed by the perquisite of a new phone.
Blatant use of selected images	Marty in front of the police car.	Mike's story about sweat shop workers is changed to a fashion story.	The change room re-enactment.	Organising the militants to shoot on command.	There is an implication by Bob Foster that networks control what is on their shows: "As if the networks likes and dislikes are not known by the people who work there."	Brooke laughing in her noddies.
Production	Getting the old	Mike's story	The player being	Beating up the	Dodgy fridge	"Street Aid, Cheat

choices. Sensationalism	woman to cry on television again. "The police have warned us of the very real danger" "Who knows what scars they may bare?" "We could have a Rambo situation" "Reporting from the line of fire." "Keep safe"	about sweat shop workers is changed to a fashion story.	kicked off the team.	story.	repair guys. "Multiply that by a thousand."	Aid"
Exploitation of private grief for public entertainment.	Getting the old woman to cry on television over again. Exploiting the custody dispute.					Running the story on the robbery of 'Street Aid.' Affects donations but creates a story.
TV Aids construction of invented reality	Marty in front of the police car.	Re-enactment of the doctor and patient. Sweat shop workers making designer clothes.	Re-enactment of change room scene.			
Camera angles & shots. Graphics/lighting and structure of program. Editing. Symbolic codes. Creation of setting & costumes. Audio codes such	Getting Martin to crouch and doing a low shot to make him look in danger.	Severely editing Mike's story on sweat shop labour. Re-enactment of doctor and patient. Music over Mike's new promo. Voiceover on Mike's sweat	Re-enactment of scene in the change room.			Getting Brooke to laugh in her noddies.

as dialogue.
Voice over &
music.

shop story.