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93303A



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SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Tick this box if you
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Scholarship 2021 Media Studies

Time allowed: Three hours
Total score: 24

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Answer all THREE questions from Question Booklet 93303Q, and write your answers in this booklet.

Begin your answer to Question One on page 3, your answer to Question Two on page 11, and your answer to Question Three on page 19.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–28 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Quotation number: 4

"Good Directors don't answer questions with their work. They generate debate and create discussion." —
Alejandro González Iñárritu.

PLANNING

- Films are about the place where they are made, not where they are set.
- = How they achieve this debate
- To generate discussion about current topics.

Why create discussion :

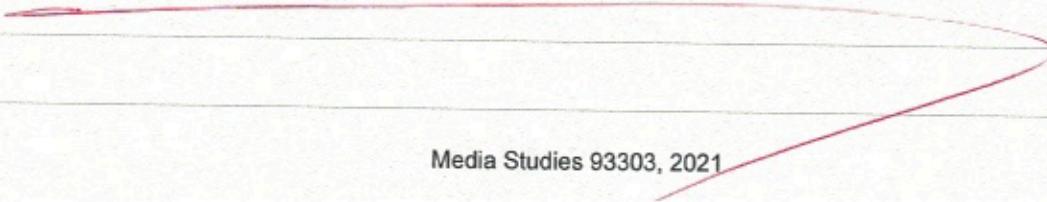
- to test our morals
- to look at things differently
- sci-fi allows dispersion
- don't give answers as you might be preachy

Begin your answer to Question One here:

The sign of a good director is his ability to make a film that remains relevant even with the passage of time. This is often done by creating films that critique, or mirror history or society. And as Ajet Alejandro González Iñárritu puts it; "Good directors don't ~~answers~~ answer questions with their work. They generate debate and create discussion." In this essay, I will discuss why this statement ~~A good~~ ~~A good director doesn't give answers because they~~ ~~will come across as "preachy" or disconnected from~~ Is true, usly the science-fiction genre.

A good director doesn't give answers in their film because it comes across as preachy and the director may seem disconnected from society. Instead, they generate internal discussion and conflict within ~~and~~ ourselves. They make us think about a topic from a new point of view. For example, the science-fiction film "Avatar" (James Cameron, 2009) deals light on the Native American people's exploitation by white colonisers. By looking from ~~her perspective~~ at the scenario from the perspective of the Na'vi (blue people) we empathise more with their ~~side~~ point of ~~the~~ view and you're forced to debate how the geronade of group is the salvation of others. Essentially, by not ever clearly stating ~~the~~

- Who is wrong and who is right, ~~but~~ we as an audience are left to ponder that question ourselves. This makes the film more memorable and it holds ~~the test~~ against the rest of time, mainly the ~~other~~ film can't be just forgotten so easily. 

The way that directors are able to achieve this phenomenon is by in the science fiction genre by using the "what if?" premise. This is the premise that makes up most if not all sci-fi films. For example, Elysium is "what if we kept hurting the environment and let overpopulation run rampant?" ; Planet of the Apes is "what if Humans ~~were~~ weren't the dominant species anymore? Essentially, this premise allows directors to explore key societal ideas with ^a dispensation. Using a science-fiction front allows them to explore ideas without bias or often ever becoming preachy. For example, the original 1966 Star Trek Series featured an episode ~~where~~ that discussed how peace and prosperity was at the detriment of the people. The episode explored ideas about how ~~the~~ and violence was the only way to overcome industrial stagnation. ~~The~~ The people ~~can~~ won't strive for success if everyone is equally happy. But by having a science-fiction setting, it allowed ~~the~~ the episode to explore these ideas freely, without backlash. 

My ~~next~~^{next} point I want to discuss is the duality of science-fiction. Through history science fiction films have been about the current forms of society. In essence, the science fiction films are ~~about~~ the are about the time that they are made, not when they are set in. for example, Planet of the Apes (1968) explores heavily into themes about how religion may not be true and that it is only used as a tool by the elitists to control society. This is a Charlton Heston's character was my proof that ~~the~~ Ape God didn't make all of ape kind. ~~This mimics~~ Soc This is of course a reflection of society in the late 1960's, where a "religion crisis" was occurring and people started asking questions that ~~were~~ were probably regarded as "heresy". ~~It~~ The film was able to explore these ideas while ~~remain~~ remaining neutral and allowed for the ~~remain~~ neutrality and entertainment. This leads to the duality of science-fiction. Although sci-fi films are usually 'cerebral' and thought-provoking, an audience member can simply switch off their brain and ~~enjoy~~ enjoy the ^{spectacle of the} sci-fi conventions. They can look at the spaceships, lasers, cool (and sometimes sexy) aliens, space battles, etc - You don't have to engage in deep conversations if you don't wish to. ~~Me~~

We have reached a point in time where sci-fi films have leaned more into this spectacle-heavy

stale. They retain the ambiguous and thought-provoking ideas, but ~~you'll~~ you'll only find them if you go lucky for them. This is because the film business is still in fact a business. And ~~action~~ Action and explosions sell more tickets compared to "my god! What does it mean to be human??". Examples of this include "Edge of Tomorrow", the new Star Trek Trilogy, ~~Tenet~~ "Godzilla: King of Monsters", etc. Essentially, Sci-Fi films have ~~become~~ ~~set~~ gone from ~~sci-fi~~ Sci-Fi films with some action, to a sub genre of action. This is because Action is a more ~~dominant~~^{hegemonic} genre, so Sci-Fi conventions conventions were absorbed. But Good directors are still able to incorporate messages that will spark up these debates, regardless of these limitations and corporate requirements. Examples include Tenet by Christopher Nolan whose film is philosophical but action packed too ~~like~~ like a 007 film //

In conclusion, the statement by Alejandro González Iñárritu is true, "Good directors don't ~~answer~~ answer questions but create discussions." I have discussed why and how this statement is true using the sci-fi genre and various sci-fi films as examples. //

* The film balances between the two and uses sci-fi conventions to draw in sci-fi fans while also appealing to casual audiences via action and spectacle.

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QUESTION TWO

Quotation number:

4

"Streaming isn't a format : it's a business model." -
Mark Mulligan.

PLANNING

Streaming is a "Paradigm of distribution"

What it is - history, etc

Simultaneous
losses in early
results

Why has it been created - for revenue / minimising losses

What has accelerated it in the past year - could

Consequences - falling out, lawsuits, theaters closing
bankrupt,

- economic shift as well / unchecked capitalism

- less cash flow for businesses.

- Power struggles - keep investors happy

- | minimize losses

- | theaters

Simultaneous release films:

- Cruella

- Ingle Cruise

- black widow

straight to streaming:

- Mando

- Star Trek 4

Begin your answer to Question Two here:

As they say, As we saying goes: "It's show business, baby." The key word from the saying being business. In the past decade and especially in the past couple years, Streaming and streaming services have shaken up the film business. ~~It may or It is~~. I agree with Mark Mulligan's statement that "Streaming isn't a format: it's a business model." Comparing new forms of film distribution with that the traditional one, I am going to discuss why this statement is true, discussing why streaming is indeed just a business model.

Most film goers and regular joes are aware of the standard life cycle of a film - it plays in the cinemas (exclusively) for a few weeks then a month or two later it ends up on ^{& blu-ray} DVD, Netflix, ~~etc~~ AirAsia, etc. This is what I will refer to as "the traditional" paradigm of distribution. And up until the Covid-19 Pandemic started in early 2020, this business model of film distribution was applied.

And then... Covid struck. Many countries went into strict lockdowns, forcing cinemas to shut down indefinitely. And since no ~~the~~ cinemas could show their films (and because little to no one would be able to see them), many studios became anxious and decided to push back the release ~~of~~ of their films. But alas, at the 11th hour came streaming services. Streaming services ~~would~~ would pay top dollar for these tentpoles ~~top~~ tentpole films. So the studios would get their

Costs reimbursed and ~~Netflix~~ Streaming services would get them a new film to attract more audiences. And this would really help, considering ~~not~~ bared people at home would need an outlet to get entertainment from. This meant films like "Spongebob; Sponge on the run" would scrap their plans of a theatrical release altogether.

~~But~~ ~~comes~~ ~~comes~~ But comes the vaccine, comes the salvation. Since the mid-late 2020, ~~of~~ Mid to late 2020 saw an easing of restrictions. In some countries, patrons could go see ~~the~~ films in cinemas. And viewers from regions that weren't so lucky would have to remain at home. ~~A new paradigm~~ This led to a new paradigm of distribution to arise - "Covid distribution" I like to call it.

~~Covid~~ The Covid distribution paradigm is the business model that studios have applied to minimise losses during a less than ideal situation, while still retaining the rights to their film. Films like Jungle Cruise or The Suicide Squad (2021) would simultaneously release ~~on~~ in cinemas as well as ~~their~~ streaming ^{respective} services but are owned by the studios. Of course this means ~~the~~ the exclusive theatrical window that most audiences know ~~because~~ is gone. And as a result, the "traditional" paradigm of distribution had to morph into the "Covid" paradigm of distribution. This was done to better suit the needs ~~and~~ of audiences who were eager to see films

Within the instant of release, but couldn't ~~afford~~^{afford}; studios who wanted to minimise losses[?] and cinemas who wanted to keep afloat. K

But with this distribution came problems. Contributors ~~were~~^{had}, on certain films were being robbed of their piece of the pie. For example, Scarlett Johansson had a deal with Disney that she will get a certain percentage of Black Widow's box-office earnings. But due to the simultaneous release model, ~~she~~ ~~she~~ she would only receive a fraction of what she was owed as Disney would get pocket all the money from made from Black Widow being on Disney + ~~the~~ Prime ~~the~~ access. * And similarly, cinemas were being robbed of revenue too as they also had a limited intake of cash flow due to this form of simultaneous distribution. It's not like Disney was going to just hand out money to them as compensation. K

From a historical standpoint, these quarrels aren't anything new. Up until the 1948, studios had a monopoly on cinemas as they owned a large majority. Due to this monopoly, they made independent film makers agree sign unfair contracts or forced them to ~~sign~~ cinemas to ~~play~~ give priority to their films, regardless of quality. It was only until May 4th, 1948 when the Supreme Court of New York abolished this ~~monopoly rule~~^{monopoly of}, making studios give ~~away~~ a ^{majority of} new cinemas. K

But with the rise of streaming and ~~existing~~ more instant forms of distribution via the "content" profit paradigm, you have to wonder if this monopoly is starting to reform again.

Of course, apart from the power struggle between studios and cinemas, this new distribution paradigm has greater ~~more~~ consequences too. Typically, cinemas are placed in malls or shopping complexes, ~~or~~ where you might catch a train to, bus to, drive ~~to~~, etc. After seeing the film, you may get a hot meal, buy some merchandise of the film from ~~go~~ the Warehouse and ^{may} room around some more. Typically, you would spend a fair amount. And that money earned would be generated into the economy, keeping independent businesses ~~alive~~ — businesses alive. But with streaming only costing about 20 dollars per month, many people can view the latest film from home. This is to the economy's detriment as local businesses ~~in~~ in malls will have less foot traffic i.e. less cash flow and may suffer financially. And the money spent ~~is being~~ you pay for streaming solely goes to the capitalist elites who own the likes of Netflix, Amazon Prime, Disney+, etc.

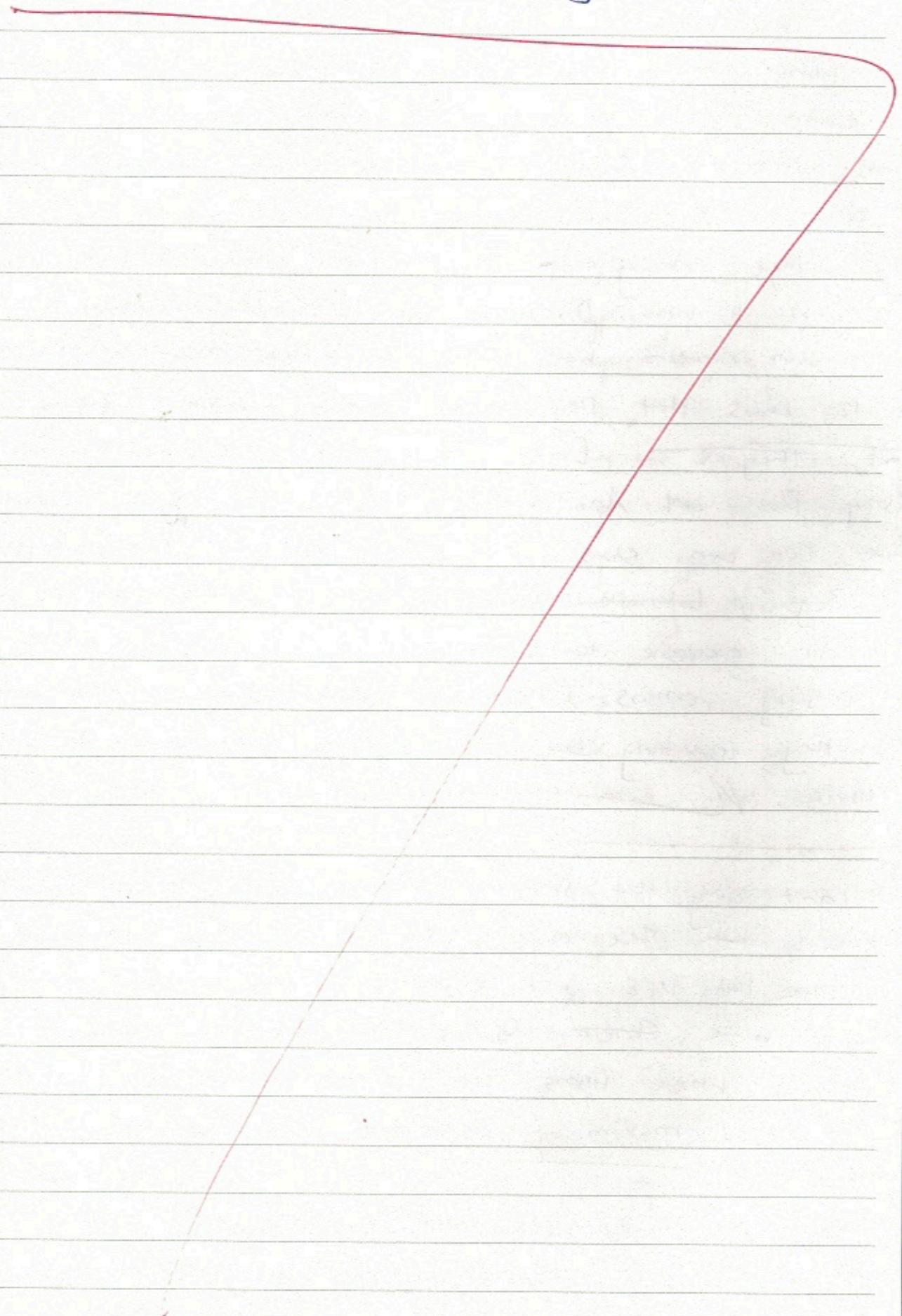
If you still don't believe that streaming isn't just a business model used to distribute films, then consider Netflix's history. It first started as a DVD distribution ~~to~~ to mailbox distribution company.

And in 2008 it ~~had~~ to evolve with the times, it evolved into a digital streaming service, still using films from other studios to attract subscribers. Of course since then they have made their own films like "The Irishman", "Avengers", "White Tiger". and even shows like "Tiger King" and "Squid Game", but the large majority of their content remains ~~as~~ an outlet to view Disney films, Universal films, etc. Their own creations were made to attract more subscribers on the basis that they make quality content. ~~So in~~
Start, they're Even other streaming services like Disney plus or Amazon prime ~~still~~ have gone onto make their own shows like "The mandalorian" or Amazon's "The Boys", but ~~the~~ majority of their content remains ~~but~~ one exclusive to their respective services, but the majority remains films ~~but~~ from previous releases that they desperately try to try to monetise - even a little. N

You can't deny that streaming is a massive tool in Hollywood ~~and~~ these days, but is it really a platform? I'd argue that it's just a slow replacement of cinemas where film studios can finally return to a scenario where films are ~~not~~ released solely on their terms, maximising profit. N

In conclusion, I do believe that streaming is just a business model and not a platform to view films. I have drawn this conclusion by considering the history,

future and current state of streaming.



QUESTION THREE

Quotation number: 4

"... ~~fall~~ ^{it was} fail at a lot of things has taught me how to succeed & eventually ... you roll with the punches." — Lilly Singh.

PLANNING

~~Test~~ - many obstacles I faced
 ↗ alone
 ↗ weaker
 ↗ limitations
 ↗ reading it 4 times

→ I had to constantly research my target audience

→ gave up rope but persevered.

"Shamrock lollipops"

→ first failure — nearly gave up

- ~~Start~~ - Star Trek V ↗ audiences change
- Shamrock lollipops ✓ ↗ limitations.
- Lost in La mancha
- Apocalypse now ✓
- Last Jedi ✓
- factors → ✗

Begin your answer to Question Three here:

Just like Rocky Balboa, no matter how many times life hits you upside the head and knocks you down, you just have to get back up and keep going on. This is especially true for media productions I'd say. And without A quote by Lilly Singh states, "... failly a lot of things has taught me how to succeed at them eventually ... you roll with the punches." I definitely agree as I do believe that challenges faced during film production can still lead to good outcomes. Using my own media production from level 2 and ones from high budget films, I will discuss why failly at things can teach a director director to eventually succeed. K

When I was ~~creative~~ doing the pre-production ~~for~~ for my level 2 music video, "Shamrock lollipops", I ~~first~~ faced ~~many~~ problems I had a clear outline ~~of~~ of what I wanted to film and ~~want~~ what the video would end up as. Being the young and naive person I was, I just "knew" my production would go smoothly and it would be all perfect. Let me tell you... I was wrong!!!

I faced a whole platter of ~~obst~~ obstacles, ranging from bad weather to disrupting shooting and my entire cast being unavailable! But like most directors, you learn to roll with the punches. The first failure/starting any media production will encounter is that film production seldom goes according to plan. ~~#~~ The production of

Apocalypse now is a great example. After refining the script by writing 12 different versions, the writer approached George Lucas to direct. But he had other plans to direct (Star Wars), ~~so~~^{original} So straight off the bat, the film's plan was already in jeopardy. Luckily, Francis Ford Coppola jumped at the opportunity. Even new films like Furious 7 and Star Wars: The Last Jedi have had their ~~plans~~ original plans ruined. The death of key actors (Paul Walker & Carrie Fisher) meant that the script and even future sequels would need to be re-written to ~~the~~ work around the actors' untimely and unfortunate passing. Essentially what this means is that in my production, I had to go back and essentially write myself into the video as my entire cast were unavailable. My whole schedule and plans of ~~finishing~~ making a video that ~~I~~ was true to my original vision and making it on time were flushed straight down the toilet. Essentially, this means that schedules and the film's production in theory won't hold up ~~as~~ in ~~practicality~~ practicality when you're actually filming. So, your original plan should be more of a rough guide.

On the note of saying just plans change, a major reason for this is because your media product (film) has lost its audience / your target audience has evolved. After countless hours of filming and editing on a slow laptop, I managed to scrape together a finished video... Only for it to bomb.

I did a screen test and let a couple members from my target audience view the video and I got average reception on it. Some found it "too slow" or a "has-been" style of video that wasn't relevant anymore. This is because of the limitations I faced, but I'll discuss those in a later paragraph. So I had to get back on my feet from after receiving a massive blow and get back into work, trying to appeal to my target audience again. This was key otherwise ~~I would~~ my video would end up like Stanley Kubrick's film "Full Metal Jacket" which although is a remarkable film, it wasn't met with much success as the Vietnam War was long over and films like Apocalypse now had already plundered that market day. And after re-editing my video 4 times and ~~test~~ ~~test~~ testing it with my target audience (year 12's who want to stop chewing gum in class), I managed to finally put out a video that ~~was~~ was appealing and received much praise. But to be honest, the video was almost entirely different to what I had originally imagined.

My original artistic vision was to have those funky ads about from the 60's telling the viewers how cool it is to smoke [brain] cigarettes. My ~~video~~ video was meant to be a satire of that, promoting a brand of lollipops to students who won't to give up smoking. But through the many ~~limitations~~ limitations I faced, ~~the~~ my video became this flashy Edgar Wright style quick-cutty video about ~~cigarettes~~

advertising lollipops. Types of limitations I faced ranged from cast to the weather delaying shooting. Cast was a big issue because all 5 members became unavailable due to after-school internships. Because of this, I had to rewrite the script to only feature me and I had to change the type of shots to be more still as there no one else was available to operate the cameras. Cast is a major issue that affects production. In the latest installment of the Mad Max franchise, Mel Gibson refused to come back, leaving George Miller High and dry to write a rebooted story.

Weather is also a big issue with filming. Whether it be the Lord of the Rings Trilogy or Star Wars, you can't escape mother nature. Star Wars had to work around torrential rain which caused the studio to leak. George Lucas himself recalls having to quickly cover up all the set designs as they were getting into the groove of things. And as for the Lord of the Rings films, Good ol' New Zealand weather ensured that snow would disrupt their tight tightly scheduled production. But regardless of those limitations, the films were released to both critical and monetary success. As for my production, I found that although I had many limitations and obstacles, they ~~provided~~
~~got me into~~ increased my ability to actually roll with the punches. By ~~not~~ having my audience change their taste suddenly, it was an immediate blow,

but it led to eventual success. This is because as highly a director thinks himself to be, his creation is for his audience. A story cannot exist unless there are those who listen to it. ~~so changing my producer~~
Essentially, my media producer was changed due to changing wants, but this has had a great impact on my ability to bounce back and create a product that was truly meant for my audience. //

In conclusion, I do believe that Lili's statement about failing at every step of the way can eventually lead to success in the end. I have discussed this in terms of artistic vision and practicality's. //

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QUESTION
NUMBER

Extra space if required.
Write the question number(s) if applicable.

(2) of to [from page 13] Of course, in response Scarlet Johansson sued Disney over this affair, because of Disney's insure power and many greed. [Back to page 13!] K

(1) [Page 4] Another example of creatively internal debate in the audience is the original Blade Runner film. The film follows Deckard whose job is to hunt down 'replicants' - androids who are almost human. Ridley Scott is able to show both perspectives on the topic that by the end of the film you ~~wonder~~ start to wonder "Who was the real villain of the film?" ~~See~~ Sure the replicants did some crime but that was to survive. On the other hand, Deckard (the protagonist) kills the replicants just because it's his job and because slave robots aren't equal to humans. It makes you debate whether just want to live is a ~~crime~~ free and not be a slave is a crime or not. [back to page 4]. And without a definitive answer from Ridley Scott, we still wonder to this day, 40 years on. [back to page 4]. K

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Scholarship Exemplar 2021

Subject	Media Studies		Standard	93303	Total Score	15
Q	Score	Annotation				
1 (4)	5	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • convincing knowledge of media texts and the inferences drawn from the close reading of Science Fiction texts • a detailed knowledge of the way Science Fiction texts 'generate debate and create discussion', both current and historical • a coherent and a well-structured argument that addresses the quote & uses a diverse range of Science Fiction texts • some insightful analysis supported by a thoughtful conclusion. 				
2 (4)	5	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • convincing knowledge of the relationship between the film/streaming business and wider society • consistent accuracy/matters of fact • a knowledgeable understanding of the Hollywood film & streaming industry • information on the film/streaming industry that is current/up to date • a coherent, well-structured argument that addresses the quote • clear analysis and some insight on the future direction of the industry. 				
3 (4)	5	<p>The candidate demonstrates:</p> <ul style="list-style-type: none"> • convincing knowledge gained from their own music video production experience, including a well-developed argument that addresses the quote • the ability to reference other directors and their films to explain and illustrate their argument • a critical evaluation of the failures in their production process and supports their response with honest reflections, while linking to other film-makers and their production issues. 				