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SCHOLARSHIP EXEMPLAR



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Scholarship 2022 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.

Do not write in any cross-hatched area (X). This area may be cut off when the booklet is marked.

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

Question	Score	
	Subject knowledge / Critical thinking	
	Subject knowledge / Critical thinking	
	Subject knowledge / Critical thinking	
TOTAL		

ASSESSOR'S USE ONLY

QUESTION ONEQuotation / statement number:

2. "Being a musician [or media creator] and not being on Spotify [or other online platforms] is like selling a food product and not having it at the supermarket." - Mazbou Z

PLANNING

Begin your answer to Question One here:

With the online streaming of music now accounting for over 50% of the USA's total music sales, the use of Spotify and other streaming platforms has grown exponentially in the past decade of evolved technology. Furthermore, with the increased widespread popularity of TikTok, creators are now becoming musicians and marketing becoming more targeted as there is a shift in intended audience. As Mazbou Z states, music is a product and not having your good within a specific market reduces your exposure; both to your target audience and wider public. Therefore, musicians are now increasing their use of TikTok as a marketing tool in conjunction with Spotify to get their music in the world's shopping basket.

TikTok is a Chinese dancing app, evolved from an earlier product to one that is largely popular in the Western market. With over 315 million downloads in 2020 alone, by February of 2021, there is an estimated 100 million monthly users. Described by the New York Times as an app you take part in "rather than share media with friends", it has become one of the fastest growing apps. Music used to be harder to access, needing a nearby record store for LPs and a record player to enjoy them. However, the invention of the CD (compact disc) allowed for a portable era of music, with the use of Walkmans. In the early 2000s as music began to be uploaded online, websites began to pop up, such as Lime Wire on which users could download music for free-also known as pirating. From a Swedish startup came Spotify, a platform which housed one of the largest catalogues of online music, accessible to anyone. Additionally, for the low price of \$14.99NZD a month, users have infinite access to the catalogue with no advertisements and offline listening. A bargain considering the standard \$24.99 pricing point of a CD nowadays. While many modern day artists upload on Spotify, often smaller artists have a hard time getting picked up *off* the shelf that is the expanse of Spotify. Unless added to popular playlists or investing large budgets in the app's advertising options, smaller musicians may struggle to get a start. Therefore, with the increased popularity of TikTok, the app has provided a marketing platform for their artist, for their music to be put out on display. It is these two applications working in conjunction that allow for a musician's product to move to the popular aisle.

Likewise, the use of TikTok as a marketing strategy by smaller artists also has worked in the favour of TikTok creators who make music being able to transition cross-platform to Spotify. Furthermore, TikTok creators and musicians are able to apply for the TikTok Creator Fund, to receive a small monetary payment for their popularity of videos. However, Naomi Pohl of the Musician's Union warns, "If you go viral on TikTok...it can be hard to know how much you are receiving from the creator fund, as a large portion will be taken by the record label. Artists normally end up receiving 10-15% of what they have earned." Record labels too have benefited from TikTok, both finding musicians and their own artists achieving virality with their music. This is due to TikTok's "machine. learning" that is its algorithm. Based on interacted content, you will get shuttled to different 'sides' of TikTok, each with their own sub-communities and trends, and consequently their own related music and audios. Republic Records' GAYLE went viral in 2021 for her song 'abcdefu', their spokesperson noting that "it wasn't until it reached the Deaf community on TikTok that the song began to do well." Furthermore, TikTok has seen the revitalization of many older songs. In 2020, Fleetwood Mac's 'Dreams' gained attention after a viral clip of a man skateboarding down a highway drinking cranberry juice was accompanied by the song. The song entered the Billboard's Hot 100's Top 40 at number 21, reaching number 12 a week later. Billboard stated that it was "the first time in 30 years" the song had entered the charts. Another 'revitalization' of a song was in the 'Swifties' sub-community of TikTok. Taylor Swift's 2014 'Wildest Dreams' became a trend that then result in Dr Swift herself releasing the re-recorded version (Taylor's Version) of the song of her muchly anticipated (but not yet confirmed) album, 1989. Earlier in 2022, Swift also used TikTok to market and increase suspense around her upcoming album, 'Midnights' by posting videos reminiscent of a late night game show. While artists are finding succe /on TikTok, this is seen carrying over to Spotify, further proving the conjunction of these two flavorful applications make for a successfully tasty good.

Tiktok virality has e_ roven to be spread across similar platforms as users seek out enjoyable music clips in a longer format, for a full auditory meal. In a recent MRC Data study, 67% of Spotify users agreed that they find music through Tiktok, while 75% said that they then listen to this music (sometimes referred to as 'Tiktok music') on Spotify. As Tiktok has short audio bites of sound and music, Spotify provides a better interface and platform for listening to the whole song only experienced in a small taste on Tiktok. In 2021, major record labels of Sony, Universal Music and Republic Records all signed licensing deals with the app. Sony's President of Global and United States Sales stated they were excited to partner for, "increased opportunities for creativity and to support artists." Records are now looking to the application in search of signing new artists-proof that a 15- second video can land you a record deal. However, with much public knowledge about inequitable record deals with labels and less than truthful contracts, some artists are choosing to remained unsigned to a label. With many smaller artists using Tiktok as an advertisement of their musical ability as a side project, the creator fund allows support in this hobby while maintaining life as a student or in a varied industry career. Various creators use the platform in a variety of ways, with artists such as Peter McPoland using it solely to post videos of his songs, others like Lizzy Alpine participates in viral trends, with music a second-mentioned event. In whichever way that artists choose to present their good, Tiktok provides a place on the shelving of the supermarket that is Spotify. In conclusion, much like Mazbou Z's alluded supermarket, Tiktok provides a focal point of convergence for musicians and creators alike to sell their produced good in a broad market. Whether through producing popular trends, creating a musical resurgence or incentivizing record labels, Tiktok has been established as the new conveyor belt to Spotify. As Tiktok continues to grow as a participatory platform, so will the utilization by musicians through contributing to the world's market of music.

QUESTION TWO

Quotation / statement number:

4. A media production is 10 per cent original and 90 per cent plagiarism.

PLANNING

Begin your answer to Question Two here:

It is simply too reductive to say that a media production has more plagiarism than it does personal originality. Instead, it is the combined equal percentages of both elements that create a media production which is of a high standard. While it must be noted that in theory, everything ever created within the media industry, is reused ideas shaped differently, this is not to say that all production is plagiarised.

My media production 'a sense of belonging' was a magazine article created and researched based on participatory culture, often seen as 'fandoms'; fan created spaces for a generalized share love or enjoyment of a media text. In writing the article, we were also tasked with the fitting the style of a magazine, in both appearance and theme. My article was written for the 'Smith Journal', a sub. publication of the popular Australian magazine, 'frankie'. The editor of the 'Smith Journal' stated that their publication was "for anyone who cannot find a magazine which suits them." This has led to the Journal having a predominantly male audience, as it includes more editorial style articles, as opposed to in-depth analysis and tutorials of objects which are hobbies such as cars or tools. Furthermore, the Journal includes reviews of art exhibitions, with the theme of original art carried throughout the piece alongside deeply coloured photographs. Therefore, my 50 per cent plagiarism would come from replicating elements found within my chosen magazine. While my audience had large male percentage, I was not deterred in my topic choice. As fandoms are generally criticized and mocked by men for the constitution of such groups are marginalized communities, I felt that this was an important topic to be addressed. Removing a stigma by presenting it to a partial group of the aggravators of such labels could hopefully incite some change in our patterned behaviours of thinking. In attaining suitable people to interview, I researched university professors who specialized and taught within popular media, with an involved focus on participatory culture. While I contacted five professors, I heard back from four-two who I interviewed, one who was unable assist in my interviews and one who had left tertiary education (to become a yoga instructor). This did not deter me however, and I contacted students at my high school who I knew had involvement within various media text communities, across a range of mediums such as music, film and pop culture. This research and development phase constituted equally of plagiarism-in the techniques I took gaining and recording information-and originality in what information I gained from original sources.

Stylistically, in the crafting of my magazine article, I chose to approach the topic with an anecdotal beginning, using a New York Times approach. This allowed for the reader to be introduced to a scenario in which fandoms exist, before an explanation of participatory culture and fandoms. This story-telling aspect was then also able to be linked back to in my closing lines to wrap the article up in a well-rounded way. In the creation of the magazine piece, a large portion of interviews had to be removed to ensure there was not an excess of quoted material from interviewees that detracted from the main point of the story. While I enjoyed interviewing the students and professors, I feel that if I had asked more directed questions, I would have had less content to edit out, making the final article a lot simpler to write. Furthermore, this would have assisted in less trouble with balancing the golden ratio of reported speech to direct speech. As Jenny Keown noted when visiting our school's media classes, *"Take scissors to your article."* Eventually, through refining the article, I produced a piece with which I was pleased with in its ability to address participatory culture for its definition and enjoyment gained by its participants while additionally raising the issues of harassment and double-standards when an active member.

With the article now written, we were tasked with replicating the magazine spread, through the assistance of the programme Adobe InDesign.

Unfortunately, this form of plagiarism immediately left me with issues as there were troubles downloading and opening said programme. When eventually gaining access, there was now the additional issues of figuring out the foreign interface with little tutorial. However, I overcame this challenge by researching and using YouTube tutorials and classmates' advice to replicate the layout to a similar design of Smith Journal's. As the Journal had an artistic style of accompanying art, I chose to draw art that would go with my article. I initially employed the use of a friend to do the drawings for *ri/*, but unfortunately they eventually were unavailable to complete these. Therefore, I was left with the daunting task of having to draw illustrations in Adobe Illustrator, an application with an even more confusing interface than InDesign. When I had eventually gained understanding of the straight and curvature tools, there were further setbacks with the programme shutting down randomly and not exporting correctly. During the drawing process, I questioned my peers on their thoughts of certain colour palettes and drawing styles to match the Journal the best I could. It was only through sheer perseverance that the final product was able to come together.

In conclusion, I had eventually, through many setbacks created a media product that was 50 percent originality and 50 per cent plagiarism. While I am content in my product, I do have things I would do different, if I were to create another product, the majority pertaining to the illustrations. I would have changed the colour palette to include less bold colours and have thinner lines for the whole drawing, for the chunky drawn lines detract from other drawn elements and the article itself.

Christchurch journalist Martin van Buynen stated that a well-rounded article should *"be like reaching out across a coffee table."* With a coffee-table book style, I had intended for and an article that met my intended audience, I was happy with my original interpretation of a plagiarized product.

QUESTION THREE

Quotation / statement number:

4. "We go to the theatre to be entertained, but if what is left after you watch the movie is a sort of eye-opening perspective on some social issues, then it can be a really powerful piece of art." - Jordan Peele.

PLANNING

Begin your answer to Question Three here:

"Documentary is a set of decisions on how to represent reality." - Patricia Aufdeheide. Film is such an attractive medium due to the multi-sensory immersion it offers, into the world of others. It is to a great extent that this immersion deals with social issues, as the legacy left in the minds of viewers is what makes film a powerful art form. Social Issue Documentaries (SIDs) are a sub-genre of documentaries created to specifically bring awareness to social issues in current society. Through Andrew Morgan's 'The True Cost', Kirby Dick's 'The Hunting Ground' and Gabriela Cowperthwaite's 'Blackfish', 21st Century America are left with eye-opening perspectives on environmental degradation from fast fashion, an epidemic of college campus sexual assault and animal exploitation within the sea park industry.

Andrew Morgan's 2015 SID, 'The True Cost' presents powerful perspectives which examine the effects of fast fashion, on both the environment and wider society's involvement. Through the use of first hand recounts and interviews, juxtaposition and statistical evidence, Morgan is able to craft a piece of film which leaves the audience with consumption revelations. The opening scene is a montage of models getting ready to walk at a fashion week. The grandeur, glamorous setting is gradually inter-cut with footage of garment factory workers making the very clothes the models are wearing. This presents juxtaposition as the stark contrast between the glitzy catwalk and dirty factory truly demonstrates the extent of poverty fast fashion is continually causing. One such worker, Shima Akhter in the secondary technique of an interview, talks about her factory's conditions. In an effort to achieve a livable wage and better working conditions she and several co. workers attempted to unionise. Tearfully, in a mid-shot Shima recounts how they were beaten, *"with sticks and chairs and scissors,"* for merely wanting a wage that would allow for workers to feed their families. The opening montage is once again brought to the mind of the audience as stick-thin models voluntarily starve themselves for their 'beauty' meanwhile workers and their families struggle to afford food. Less economically developed countries (LEDCs) are visibly struggling with the heightened global expansion that is fast fashion. Broadcaster and journalist, Lucy Seigle notes, *"You now have 52 seasons a year."* With globalization and the ability to out-source to LEDCs, each of these 'seasons' now requires more and more materials. In Texas, organic cotton farmer Larhea Pepper notes how of the 3.2 million hectares of cotton in the state, *"less than 50% of that is still organic."* She worries of the detrimental effects, *"It's all about profit...but at what cost? We haven't considered the true cost."* This has been seen in India, with actuality footage and Morgan's voiceover explaining how cotton farmers must keep up with demands for increased cotton by switching to GMOs (genetically modified organisms), having to buy specific fertilizer, and the inaffordability of it resulting in debt and consequential suicide via said fertilizer.

Additionally, the runoff which ends up in local village waterways causes intellectual and physical disabilities in new-born children, shown by actuality footage. This shock factor leaves audiences reeling as they realise the power in their consumption choices. Examining from Joseph Keele's 'Reinforcement Theory' that states audiences seek out media which aligns with their beliefs prove that a film such as 'The True Cost' cause uncomfortability in the accountability of consumers. With a \$500,000 budget, the film only made \$12,000 at the box office. While there is not ignorance in 21st Century American audiences of their choices, there is a choice of ignoring an issue they have caused. Therefore, while SIDs create visibility of social issues, they do not always leave a powerful impact if there is a lack of audience.

Kirby Dick's 2015 SID, 'The Hunting Ground' examines the epidemic of college campus sexual assault with the clear purpose of opening the eyes of 21st Century America to the issue. The use of first person recounts, montages and a clear call to action, Dick's SID incites a powerful message of change in the audience. Similar to 'The True Cost', the SID opens with a montage of college students smiling proudly as they accept offers and move to college. However, this is overshadowed by the forthcoming interviews of Andrea Pino and Annie Clark, two University of North Carolina (UNC) students who were sexually assaulted within two weeks of starting their freshman year of college.

Blurry B-roll footage of a bathroom plays while Pino recounts how her assaulter, *"smashed my head against the bathroom tiles."* Clark reveals a similar story, but received no support from the college administration. A montage of twelve other students mirror the two students' stories, when reporting, noting how they were instead accused. "What were you wearing? Were you drinking? You don't know what he might be going through right now." The diverse range of ethnicities and gender demonstrates that this is an issue that transcends socio-economical divides. Former UNC dean, Melissa Manning states that colleges are not likely to sue the perpetrators, *"they have no financial incentive and the perpetrators are more likely to sue the institute."* Instead, as shown in Clark and many other survivors' cases, the educational institutes will victim-blame, to not accept responsibility and deal with the consequences of occurrences on their school grounds. In coming forward with their stories for the SID, Clark and Pino urged viewers to call their state representatives to support them under Title IX - the statement that no student shall be denied education under the condition of individual circumstances. The SID left a powerful message in the minds of 21st Century America, as New York senator, Daniel Cuomo held a public viewing of the film for his legislators in support of passing safety bill for sexual assault. An upwards of fifteen pieces of legislation were passed as a result of action

sparked by the film, including a law that determined a clear definition of consent and increased immunity security. While Dick's SID did not aim to entertain, it did open the eyes of many Americans and enabled change from the powerful piece of art.

Gabriela Cowperthwaite's 2013 SID, 'Blackfish' examines the detrimental harm caused by the exploitation of animals within the sea park industry. Through the narrative of orca Tilikum and his recent killing of trainer Dawn Brancheau, the use of actuality footage, aural signifiers and juxtaposition demonstrate the consequences of humanity's greed. Sea parks are established with the sole purpose of generating a profit and the expense of visiting an animal otherwise inaccessible to view. We are introduced to Tilikum as a young, captive whale taken to America from Greenland. From a few years old, he is kept in a concrete pool, with two older female areas. Actuality footage shows 'rakings' along his side, bloody scrapes made by these older whales as a sign of aggression for him not behaving correctly. The shock factor through the violent use of blood first begins to wake up audiences to the truth behind animal captivity. Furthermore, Tilikum's arrival in each scene is granted by the use of aural signifiers. In his captive, concrete tank, his appearance is accompanied with mournful, melancholic string music as he floats lifelessly in the corner. In contrast, this is juxtaposed by wide angle footage of wild areas, in which the music is soaring, reaching a crescendo as they leap from the water. Tilikum's collapsed dorsal fin is in stark contrast to theirs, something that Sea World argued against. An employee was recorded informing tourists in the park that "up to 85% of areas have that type of fin in the wild.", while wildlife experts estimated that number at a meager 2%. The SID encouraged the boycotting of Sea World and similar parks, creating the renowned "Blackfish Effect". Furthermore, interviews with experts such as neurologist Lauren Dino state, "Orcas have highly elaborated lives", causing general uproar in their captivity when captured in such healthy conditions. The company saw a loss of partnerships such as with Southern Airlines, as well as a 50% decrease in the park's attendance by November 2014 the following year. Applying Keeler's theory, it is clear to see that Cowperthwaite's piece of art left a profound impact on the American public providing a legacy for change.

In conclusion, through the exploration of fast fashion, college campus sexual assault and animal exploitation, it has been revealed that film provides entertainment, but the most powerful pieces of media art open eyes, and bring awareness to integral social issues. In creating a legacy through a SID, the effects of change are widespread and the visual ramifications are continually felt for years to come.

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93303A

Scholarship Exemplar 2022

Subject	Media Studies	Standard	93303	Total Score	15
Q	Score	Annotation			
1	6	The candidate selected Question One, quotation 2 and demonstrated convincing knowledge of the relationship between music/streaming businesses and wider society, and the developments in the medium that shape a media industry. There was consistent use of accurate facts and a clear understanding of the interaction between the music industry, social media, and streaming services with a well-supported and thoughtful conclusion. The candidate provided clear analysis and some insight on the direction of the industry, using a coherent, well-structured argument that addressed the quote.			
2	4	The candidate selected Question Two, statement 4 and demonstrated knowledge gained from their own magazine article production experience. They referenced other media texts and experts to explain and illustrate their argument in a convincing way. The candidate needed to further interrogate and integrate the statement in their answer to achieve a higher score.			
3	5	The candidate selected Question Three, quotation 4 and provided a convincing knowledge of media texts with inferences drawn from the close reading of social issues documentary texts. The candidate demonstrated a detailed knowledge of the way social issues documentaries generate debate and create discussion. They referenced a diverse range of media texts in a convincing way to illustrate significant aspects of social issues, as they relate to the documentary genre. They provided a coherent, well-structured argument that addressed the question, including consideration of various perspectives.			