

93303A



933031

S

SUPERVISOR'S USE ONLY

SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

Scholarship 2016 Media Studies

9.30 a.m. Thursday 1 December 2016
Time allowed: Three hours
Total marks: 32

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.

Choose TWO questions from Question Booklet 93303Q, and write your answers in this booklet.

Use pages 2 and 12 to write the numbers of your chosen questions and to plan your ideas. Begin your first answer on page 3 and your second answer on page 13.

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 2–23 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.

Question	Mark	
	Subject knowledge	
	Critical thinking	
	Subject knowledge	
	Critical thinking	
TOTAL		/32

ASSESSOR'S USE ONLY

Write the number of the first question and the quotation/statement you have chosen to respond to in the box below. Begin your answer on page 3.

Question number: 2 (a)

Quotation/Statement: "We're no longer in the music business - it doesn't exist anymore. We're in the multimedia business." - ~~Scott~~ Scooter Braun

PLANNING

Use this space to plan your first answer.

- Intro (Pkw 1)
- P1) Technology has changed music industry
- P2) Economic change of industry (not the same)
combination of music and internet
- P3) Quality of music drop as music industry doesn't exist as it once did
- 1
- ~~P4~~ Marketing has multimedia industry
- all media
- PS) Future of industry
- (Conclusion)

Begin your first answer here:

ASSESSOR'S
USE ONLY

The digital distribution of ~~the music industry~~ has developed the music industry into a ~~highly multi-marketed~~ ~~multimedia industry~~ fragment of the wider multimedia industry. At the edge of the 20th century, ~~the~~ the music industry underwent the most significant ~~change~~ development in its history as it changed the entire landscape of music and how artists and consumers interact with it. The development of the internet and World Wide Web opened opportunities for audio compression files, commonly in mp3 format to be distributed and shared globally, the most catalytic development in the history of the music industry. Technology developed the industry which lead to economic ~~ramifications~~ ^{impact} and social ramifications ~~as~~ ^{which} marketing moulded the music business into the wider multimedia business, as Cooper Brown describes.

Technology advanced the music industry into a global and instant sharing network, destroying the old method of digital music distribution. ~~As Edgar~~ Edgar Brodman Jr explains that, "the history of the music industry is inevitably also the story of the development of technology". In the late 19th century, the World Wide Web was developed and allowing audio files to be uploaded and downloaded online. This redefined music distribution as audio compression technology was improved, global ~~net~~ broadband speed increased and digital storage capabilities further pushed the acceleration of digital music distribution. By 1999, Napster had launched,

a free music sharing site where millions of songs were downloaded illegally onto desktops at home. The site ran for 2 years until a lawsuit by the Recording Industry Association of America had the site shut down. The lawsuit ~~was~~ ^{could} not be considered a success for long as the case huge publicity had gained online music downloading huge publicity hence new sites such as LimeWire and FrontLine emerged. In ~~2000~~ 2001, Apple launched the first iPod, a device that could store hundreds of songs and taken on the go. ~~Not only~~ The device's introduction inevitably led to Apple's growth in the industry and led to iTunes in 2003. The first online music site where single songs were available for \$1.00 and was a huge strength to consumers. They now had easy, legal and cheap access to music all the time. The technological advancements had led to old forms of music distribution becoming quickly obsolete. The CD, vinyl and cassette were things of the past as today Apple holds 54% market share through online, digital distribution. It's ~~clear~~ ^{unescapably} clear that the music industry doesn't exist as it once did, as ~~as~~ ^{as} Scooter Braun stated but instead it has evolved with the internet to become a diverse multimedia ~~the~~ industry. As pop musician Shan Harrison says, "anyone who knows anything about the music industry, knows that it's not only about the music." Shan, a member of pop trio group, the 'Harrison' clearly describes that the music industry is a diverse industry, no longer characterized simply by music but by access and distribution through ~~an~~ other media, in particular the internet. As Scooter Braun said, the music industry, "doesn't exist anymore".

The development of the music industry to a piece of the multimedia industry has caused numerous economic ramifications that have further pushed the music industry's destruction. Today the economic structure of music is in a downward trend. Easy, cheap and often free access to music through sites such as SoundCloud and YouTube means less money than ever before is being spent on the ~~new~~ music. A similar trend ^{exists} in all media where access through the internet has led to consumers ~~being~~ spending less money for the same product. The film industry suffers the same issue, online piracy and uploading of films has visited the continuation of cinema and film too has resulted in the multimedia industry. Record labels prior to digital distribution would control the industry, they had the unequalled power to publicize, promote and produce an artist's music on CD, vinyl and cassette. Since iTunes' introduction in 2003, CD revenue has dropped by 40% to only \$7.1 billion ~~from~~ in the United States. ~~For~~ In 2014, 1.4 billion singles were sold, 7 times that of CDs. With old distribution ~~&~~ dropping revenue even today, record labels are making less profit as ~~as~~ consumers have unlimited access to music without them and artists don't need a label to get a chance to be heard. As a result many labels have hit bankruptcy or had to change policies, U.K. label, Beggars Group announced due to "economic reasons" that they would no longer split votes 50/50 with artists. Labels have less income today so less promotion can be



YouTube is the most recent example of the new multimedia industry as YouTube Red has recently been introduced, a subscription service of its own. What's most concerning about the shift is that YouTube threatened to remove indie music content unless they agreed to new exploiting terms.

New and emerging musicians struggle to gain a foot in the new industry as the quality of music has become so vast, it's estimated that 4 million songs are Spotify'd have never been heard, so many it's lead to them being played on a site called, "Forgotify". Artists can't make enough money from music, as musician Nicholas Jaar said, "No musician I know is making their living off music". Jaar explains the ongoing problem of the new multimedia industry, with such a ~~big~~ ~~new~~ huge options and opportunities, musicians struggle to be heard and ~~not rely on~~ as Robert Echikem said, musicians rely on touring, merchandise and album endorsement to make a living, but how long until touring with the same music becomes stale for consumers? Not long. Here the multimedia industry ~~creating~~ has created economic ramifications for new artists as the music industry has developed to one that ~~is~~ benefits the popular and well-marked over those who have talent and individuality. As Scooter Braun said, "We're no longer in the music business - it doesn't exist anymore. We're in the multimedia business". The multimedia business is clearly one that values marketability over quality.

As new artists struggle to be heard, the quality of new music drops in the new multimedia industry. Lacking financial support, new musicians turn to other jobs to make a living. This consequently takes time from the music as artists can't explore their full creative possibilities. ~~The~~ [SiriusXM.com](http://www.siriusxm.com) explains how music today is generally louder and has less pitch variation. Scientific American took the research further and explained, "Musicians today seem to be less adventurous in moving from one chord or note to another, instead following the well-worn paths of their predecessors and contemporaries." Clearly, research has proven that the quality of music has dropped as the industry developed into multimedia. Less creativity and the need to stay 'safe' for economic reasons has lead to the generic pop genre that has seen little variation in the ~~last~~ ~~the~~ ~~the~~ last part decade. The drop has made music very hurried and consequently marketing has proven to be the key to success. With marketing, musicians are heard, gain popularity and can thrive. Without it, they are nothing. Marketing is the key in a multimedia industry, if you have to market to be heard. ~~The~~ ~~Taron~~ ~~How~~ said, "There's something missing in the music industry, it's more. I say you hear don't last. It's a product fed to you by the industry." This is what multimedia has done to the creative art of music and other such as film. Quality doesn't matter, marketing does. Popular artists and filmmakers can guarantee success despite how good or bad a film may or song may be. Ed Sheeran and Beyonce will guarantee success as their names are almost known on brand and

directors James Cameron and Steven Spielberg made millions on each film due to their name alone. AVATAR (2009) was the highest grossing film yet however critics argue on its actual quality. As Scooter Braun said, "We're in the ~~film~~ ^{multimedia} business". A business where quality is not necessarily what succeeds, a touch sad phenomenon in society.

"Technology can change things. And in the case of the music industry - it destroyed it" (Jeff Price, CEO of Sony Music). Technology developed the music industry just as it did all other media. No industry exists as it once did and instead are melted together in the multimedia. Marketing has proven to be key as quality of music becomes less of a priority to both consumers and artists. Media industries combine under multimedia now and this will continue in the future to define the media and those who succeed. Music videos promote music and give artists a starting ground. Soundtracks in films give musicians a broader chance to be heard whilst improving a film, as seen in the film "Collateral Beauty" and its song "Let's Hunt Tonight" by OneRepublic. Media industries have melted and together they promote each industry but only if it gives the chance. The music industry entered an economic nightmare with its distributors but ~~subscription~~ ^{subscription} services the last hope of reversing its success. Spotify now has double its users over with 20 million and an additional 55 million free users. Subscription services held the key to

a slim but potential hope for the music's revival and new artists joining. Without it's success the economic downturn that will continue and artists will continue to replicate the well video style of music. New Zealand artists have showed a glimpse of hope as an indie, alternative artist succeeded tremendously through raw talent and clever marketing. The next decade will be the most important in the music industry's history as the multimedia business will decide whether music is a background noise to other media or whether consumers identify the issue and pay to have more revved at a pure and creative art piece. As Scooter Braun said, "we're no longer in the music ~~industry~~ business - it doesn't exist anymore. We're in the multimedia business". The music industry has gone. The old ~~ex~~ distribution method disappeared with technological advancements, 70% of music is consumed digitally and that figure continues to rise. Only the widespread understanding of the ^{issue} ~~issue~~ the music industry faces in multimedia will consumers act and pay properly for the art they love and enjoy. Without such understanding, music may fall to a background piece, unappreciated and lost through the mass multimedia of the internet.

"We're no longer in the music business - it doesn't exist anymore. We're in the multimedia business." Scooter Braun's statement couldn't be more true as technological advancements have rapidly developed and disrupted the music

industry as it joins the other media forms to create one large network. While consumers benefit now, the economic ramifications lead to a dying art and the risk of music as an art, disappearing. Multimedia combines the media arts but limits their potential going forward. Only through consumer understanding of the ~~media~~ multimedia industry will music return to its undervalued sound, quality and appreciation it so desperately lacks today.

6/5

Write the number of the **second** question and the quotation/statement you have chosen to respond to in the box below. Begin your answer on page 13.

Question number: **3** (a)

Quotation/Statement: "Genres are the sum result of continuing interaction between two ~~or~~ essential elements: convention and invention" - David Mervin

PLANNING

Use this space to plan your second answer.

Intro - Thesis

style
pubs
code - in
punkster
Neo-Noir
disruptive

P1) Noir style convention - characteristic
- invented through foreign influence
of - GE
- FN
- FE

P2) Invention of High Code
- convention of invention, robot, suggestion
- define Noir

P3) ~~Characteristics~~
Disappearance of noir - invention of rock'n'roll
lead to convention not celebrity

P4) Invention of detective = noir convention

Begin your second answer here:

ASSESSOR'S
USE ONLY

The film noir genre was the result of interaction between stock noir conventions and invention at the time of 1940s and 1950s society. Conventions of noir are both born and changed out of various social and ~~politic~~ inventions. The invention of characters ~~became~~ interacted out to become one of film noir's most distinctive conventions. The invention of the Hard Code saw another key convention of the film noir genre born. Film noir also proves that when interacts step, so does the genre until ~~for~~ a time when such interactions continue.

The noir characters style convention was a result of ~~the~~ interaction between foreign inventions of new photography and style. At the end of World War 1, ^{most of} Germany was weak and ~~was~~ in a state of depression. Artists took this attitude to into their art and developed a distinctive style, one of darkness and morbidity. The style reached its peak of popularity by 1920, now known as German Expressionism. German Expressionism found its way into cinema, most evident in Nosferatu (1922) directed by F.W. Murnau and M (1931) and Metropolis (1927) directed by Fritz Lang. These films all contained a dark tight lit atmosphere and the style incorporated odd line angles and shadows. Gott Mayer described the style as "unstable lines and surfaces, perceived as suggesting an a dislocated world permeated by alienation and suggestion". Mayer looks at the overall theme of German Expressionism known as anti-realism. The visual elements made things not as apparent as they are but made ~~emotions~~ vividly real emotional undertones that audience could relate to and sympathize with. At the

Nazi Party rose to power in the 1930s, they viewed German
 Expressionism as a "degenerate art". Oppressive laws then drove
 German filmmakers such as Fritz Lang and F.W. Murnau to
 Hollywood where the chiaroscuro style invented in Germany
 interacted with American genre styles to develop a new combination
 of a new, pessimistic genre. Film noir. F.W. Murnau's film,
 Sunrise (1927) was the first heading toward the dark side, proving
 the style would succeed and Lang to a new genre. Fritz Lang,
 known as the, "Mach of Darkness" introduced his style in Hollywood,
 in particular seen in the film, "Stronger than Steel" (1925). ^{double} ^{development}
 The film was metaphorically a vision of chiaroscuro as shadows
 concealed character faces, no one could be trusted and the
 level realism of the film was incredible. Some consider this film
 to be the first film noir because The Maltese Falcon (1941)
 is seen to be the real beginning of the genre and alludes
 with David Mares' quote more fittingly. The Maltese Falcon, as
 David Mares said, is "the pure result of continuing interaction between
 two essential elements: convention and invention". John Huston's
 film, Night of the Living Dead through the use of Dutch tilt, harsh
 backlighting - a true strength of the film noir genre invented
 to attain emotional depth and realism. It also represented
 an interaction between the cartoonish invention of ~~new~~ new
 psychology and the film noir genre, given pessimistic narrative
 convention. Prior to the war, Friedrich Nietzsche was developing
 his critical philosophy of, "Will to power" and "God is dead", and
 Nietzsche's philosophy was gaining acknowledgment as he critically
 questioned and objected the truth of society. Friedrich Nietzsche's
 philosophy was similar in parts to French Existentialist philosophy

being invented at the time. French nihilism refers to the belief that man was in full control of himself and therefore his own downfall and corruption. Such ideas clearly 'sprang from the 1st world war and gained little momentum in

World War II. The Mallett Falcon (1941) incorporated these readily ~~invented~~ philosophical ideas as protagonist, Sam Spade, becomes corrupted by both the femme fatale and the desire for more than his fair share. Spade attempts to bargain his way through to get to a grade that as the principal artist, 'The Mallett Falcon'. Gutman is the grand white male, a sort of intricate counter and mirror of the patriarchal American society. Gutman is willing to go to all lengths to the Falcon despite already ~~being~~ being wealthy. Their corruption is exposed as the Falcon is proved to be fake. Spade gets nothing from his efforts and corruption whilst Gutman has to track it down again. The Mallett Falcon shows American audience that in no way will corruption succeed and that the wall is a weak place. The film represents a clear ~~idea~~ of ~~result~~ "sum result of interaction" as combination of the film noir genre interact and are formed by the social and stylistic innovation of German Expressionism and foreign ~~plot~~ psychology.

The film noir genre was the result of continuing interaction between convention and innovation, with the innovation of the Hardboiled being perhaps the most influential element in the genre's progression. In 1930, the Hardboiled was ~~also~~ invented and was in place by 1938. Hence the film noir genre (1941-1958) was completely

a result of the invention, interaction. The Hays Code or Motion Picture Production Code aligned with the religious beliefs that no drugs, sex or violence could be explicitly shown on screen. The code was introduced as a way ~~to~~ ^{to} ~~emerge~~ ^{emerge} at the point the film medium had and growing tension between Hollywood and the U.S. government on restricting it. There is no doubt that this fear was well-placed or even today, film is one of the most empowering and influential ~~medium~~ ^{media} ~~medium~~ ^{media} in the media, capable of delivering powerful messages to large audiences. The code meant Hollywood had to be creative and Paul Schrader explains, "it was an immensely creative period - probably the most creative in Hollywood's history". He continued to say that, "Film noir was a collective style operating within and against the Hollywood system". (Notes on Film Noir). The creativity exploded by Schrader refers to the development of innuendo, subtext and body language to suggest acts of violence and sexual encounters without explicitly showing or stating it. This was seen perfectly in the film, *The Big Sleep* (1946) directed by Howard Hawks or Orson Welles, James Farley and protagonist, Philip Marlowe belly in innuendo ~~the~~ ^{the} thoughts of a bar. Without explicitly saying anything, the audience knows ~~the~~ ^{the} meaning of the words. This was evident again in Billy Wilder's *Double Indemnity* (1944) ~~the~~ ^{the} where James Farley, Philip Marlowe and seductive body language and innuendo to gain the help of protagonist, Walter Neff. The invention of the Hays Code interacted with the real ~~the~~ ^{the} narrative context of now to develop ~~the~~ ^{the} one of the genres, noir cinema, the use of innuendo and body

language to say what couldn't be said. This is a clear evidence of David Mac's statement of, "convention and counter" instead to result in the film noir genre.

As David Mac's statement says, "Genre are the sum result of continuing interactions...", the film noir genre proves that when such interaction stop, so does the genre. The film noir genre was undoubtedly the ~~and~~ ~~result~~ creation of World War II to disillusioned American society and the genre had ramifications on the society as they were forced to see the gritty, pessimistic nature of themselves, as ~~that~~ ~~to~~ ~~the~~ Richard Martin said, "it ~~was~~ "it is regarded here the myth of the American Dream and actual a bleak nightmare vision of a fragmented society". Now as a genre was shaped by "continuing interaction" of American societal intention and beliefs and the genre itself conditions. The genre was said to have ended in 1958 with Orson Welles' 'Touch of Evil' (1958). This film was actually dark and marked the end as the genre as interaction stopped and new conventions arose. The post war baby-boom lead to a new generation of teenagers who had been sick of warlike pessimistic from their whole life. This lead to the 'invasion' or 'birth' of rock'n'roll, a new pop culture that stopped movie's convention interacting with itself. Rock'n'roll could now mix with movie's convention as the attitude was not the same, uplifter and clothed rather not counter that could align with movie's gritty pessimism. The number of TV had to 50% of houses basically only a TV by 1955

many new innovations were created, new interaction to form a new genre. The invention of colour and digital meant now the cinematic convention could no longer interact as technology and tradition were seen as a thing of the past. Now it could no longer interact with new movies and was consequently left behind. The disappearance of new genres David Bordwell's statement as only when the "two essential elements: convention and innovation" interact are genres created and from now genres with interaction, evolution is seen the genre.

One of the most argued convention of now is its distinctive style and whether now is a genre at all or a screening style. The neo-noir style takes the conventions of film noir and applies them to new social conventions, creating a distinct sub genre of now, more commonly known as neo-noir. The neo-noir style reflects society's dark times (Christians (1974) directed by Norman Polanski ~~not~~) was a neo-noir that was the reinvention of noir (convention) interacting with new societal inventions of fear of authority. The 1972 biographical scandal, the Vietnam war and the Cold War saw the invention of fear and mistrust in authority in America. This was reported in (Lentzen (1976) as Noah (1971) carried the fear by keeping cheap food, supplying weapons supplies to make him more powerful. The Portrayal of Golden Age to stop fear and see his death, Evelyn Nelson but feels with the last line of the film saying, "Forget it Jake, this is Christmas." The new style of Christmas.

was the result of the new invention of society, mostly its color, an invention that set with new conventions partially. This was seen again in Minority Report (2002) to directed by Steven Spielberg as the invention of terrorism was made apparent in 9/11. The dark ~~idea~~ invention of the world was pushed for interaction with new so the genre was return again as the neo-noir style.

Clearly, noir will once die and re-emerge as the focus of new societal inventions are able to interact with ~~new~~ new genre conventions, as David Mervin said. In my own experience making a movie film, I know that both ~~a~~ a social invention and the classic convention are needed to truly develop a new styled film and ~~if~~ the goal to be simple as many dark aspects are so apparent in today's media ~~filled~~ filled world that noir is simple to create as subcultures are kind everywhere, it's likely more neo styled films will appear in the next films as the reaction comes every dark aspect of the world.

David Mervin of *Redford*, "Genre as the sum result of continuing interaction between two essential elements: convention and reaction" couldn't be more true with the film noir genre. The continuous interaction between societal inventions of new thoughts and ideas, interact with distinctive new conventions of cinema style, character archetypes and creative penmanship. The concepts themselves are born out of interaction of elements and

in the direct result
 invention and the film noir genre ~~that~~ ^{genre}
~~that~~ ^{the} interaction of two essential elements, conventions
 and inventions, a genre is. The film noir genre from my
 own production experience ~~it~~ ^{exists} solely out of the
 interaction of societal invention of fear and freedom and
 conventions of style, character and pessimistic narration, agreeing
 completely with David Mervin's statement. As Paul Schrader
 said, "very few bad films could take such a
 harsh uncompromising view of American life" and
 that remains a convention that will continue to
 interact with new societal invention to continuously exist
 in the film noir ~~genre~~ ^{genres} as in society as the
 most real, pessimistic and intellectual genre in American
 history.

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

**ASSESSOR'S
USE ONLY**

QUESTION
NUMBER

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

**ASSESSOR'S
USE ONLY**

QUESTION
NUMBER

93303A

Scholarship exemplar for Media Studies 93303 2016		Total score	22
Q	Annotation		
2 (a)	<p>Introduction: Gives a well-developed introduction addressing the question, and establishing an argument that 21st century technology has impacted on the traditional media landscape.</p> <p>Paragraph 1: Strong subject knowledge and use of examples to back up argument. However, inaccuracies in historical understanding, and the relevance to the question, deflates much of the subject knowledge.</p> <p>Paragraph 2: Examines multiple avenues of the question, including strong knowledge of the controls and management of the music industry. However, only briefly links this knowledge to the argument.</p> <p>Paragraph 3 (page 7): Links consequences of streaming services to the economic development of artists and their work.</p> <p>Paragraph 4 (page 8): Attempts to identify future trends and implications, however is not implicit in argument.</p> <p>Paragraph 5: Demonstrates strong subject knowledge and an attempt to link this to critical thinking. Good use of examples and statistics to back up their argument.</p> <p>Conclusion: Concludes the essay with a basic summary of the introduction. Doesn't necessarily tie the argument together as a whole.</p> <p>Overall: The candidate provides very good subject knowledge, linking the present situation in the music industry with statistics and facts. However, doesn't quite tie subject knowledge to the overarching question. Subject knowledge often leads the argument, rather than support it. Critical thinking is sometimes lost in the wealth of subject knowledge, leading to a reduction in synthesis of knowledge and originality of thought. Needs to identify future trends and the ramifications / implications of the current state of the music industry, as well as more critical thinking about the future directions of the industry, e.g. if this is happening now, what effect will this likely have on the industry going forward.</p>		

3 (a)	<p>Introduction: Develops an introduction introducing the genre and adhering to the question.</p> <p>Paragraph 2: Identifies and clarifies the convention of Chiaroscuro using historical approaches and multiple texts. Begins analysis of both development and application.</p> <p>Paragraph 3: Establishes an agent of change through the advent of the Hays Code and examines how this social factor helped to shape the invention of the conventions associated.</p> <p>Paragraph 4: Implies that film noir had an end point, and ceased to build on its inventions. However, doesn't mention why this occurred, or provide an insight as to why trends changed.</p> <p>Paragraph 5: Redresses societal influences on the genre and misses the need to focus on the conventions and inventions of the genre.</p> <p>Conclusion: Ties the strands of the argument together to draw a conclusion. Links film noir with the students own production experience, although this sits outside the body of the essay.</p> <p>Overall: The candidate demonstrates strong subject knowledge and convincing knowledge of texts, societal factors, and implications. Consistently accurate in knowledge of events surrounding and influencing the genre. Shows knowledge of conventions and the changes within these conventions. Coherent and well-structured argument that addresses the question. Provides some insight into the social and technical importance of film noir, and drew some well-supported conclusions.</p>
-------	--