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2

91248



912480



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

SUPERVISOR'S USE ONLY

Level 2 Media Studies, 2017

91248 Demonstrate understanding of the relationship between a media product and its audience

9.30 a.m. Friday 10 November 2017
Credits: Three

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of the relationship between a media product and its audience.	Demonstrate in-depth understanding of the relationship between a media product and its audience.	Demonstrate critical understanding of the relationship between a media product and its audience.

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

You should write an essay on ONE of the six statements in this booklet.

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 2–12 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.

**Low
Excellence**

TOTAL

7

ASSESSOR'S USE ONLY

INSTRUCTIONS

Choose ONE **media product** and its **audience**.

Write an essay discussing the **relationship** between your chosen media product and its audience, by responding to ONE of the statements below.

Use page 3 to identify your chosen media product, its audience, your chosen statement number, and to plan your essay.

Begin your essay on page 4.

STATEMENTS (Choose ONE)

The statements below relate to some of the possible relationships between a media product and its audience.

1. The connection between a media product and its audience is important to the producer.
2. What engages an audience with a media product forms the basis of a successful relationship.
3. The appeal of a media product relates to who the target audience is.
4. The knowledge a media producer has of an audience is important in creating a relationship with a media product.
5. Diversity is an important consideration for media producers when creating a relationship with their product's audience.
6. Media producers understand that social media is important in the relationship with the audience of a media product.

Media product:

Aroha Bridge

Audience:

~~hip trend~~

Primary - 13-18 y/o Māori Youth

Secondary - Wider NZ

Statement number:

6

PLANNING (OPTIONAL)

Description of your chosen media product's audience:

- ① intro
- ② audience - Uncle Noog 3-18 y.o
- ③ aspect - NZ on Air, episode length,
- ④ connection - Te Puni Kōhiri, Māori, comments in Te Reo
- ⑤ ~~connection~~ impact
- ⑥ conclusion

Description of the chosen relationship:

NZ on Air

social media

- comments/sharing/liking
- Hunt for the Wilder people

→ episode length is ideal for feature

How and/or why this relationship connects your chosen media product and its audience:

- Te Puni Kōhiri
- Te Reo

Why does the producer know it is important?

- bc young Māori care about
- having their experience reflected - Vitiene

A consequence of the relationship between your chosen media product and its audience:

- Te Reo revitalisation
- Māori TV next year!!
- Māori ~~let~~ shows getting prime time slot

⑥ Media producers understand that social media is important in the relationship

The suggested maximum for your essay is 900 words. The quality of your writing is more important than the length of your essay.

Support your discussion with **detail** from media text(s) and/or **evidence** from other sources.

ASSESSOR'S
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Begin your essay here:

"Aroha Bridge" is a 2016 webseries created by ~~Aaron~~ New Zealand rapper Jessica Hansell. The show, consisting of short 3-5 minute episodes, reflects the experiences of its primarily young urban Māori audience. Māori twins Kowhai and Monty as well as the rest of their mixed Māori-Pakeha family, are the focus of "Aroha Bridge", thus holding up a mirror to its audience. The ~~show~~ producers of this webseries understand that social media is crucial to the relationship with their audience because not only are the viewers of Aroha Bridge avid social media users, but the use of social media ~~helps~~ cuts through a media-scape dominated by white narratives, helping to deliver Māori focused media to wider New Zealand.

The primary audience of "Aroha Bridge" is 13-18 year old Māori rangatahi. The experience of growing up Māori in a Pakeha town is very relatable to this audience so they are easily engaged. "Aroha Bridge" is also able to engage its secondary of wider New Zealand as the ~~show~~ often makes jokes based off our collective understanding of NZ's colonial history. For instance, the character Uncle Noogy who is the focus of Season 2 episode 3 "Radical Bro" only speaks Te Reo and ~~is~~ a refuser to speak

"the government's language." These sorts of jokes appeal to an audience of diverse backgrounds because colonisation is common knowledge.

As part of the ~~\$100,000~~ grant that 'Aroha Bridge' received from NZ on Air in 2015, the show was required to be easily accessible, so Facebook became the main platform in the lead up to the second season. A social media presence meant that the webseries had to rebrand, as the show was originally called 'Hook Ups' which ~~wasn't an~~ ~~engaging~~ meant that for anyone searching for it on social media or the Internet, Hansell's show was not easy to find. It is clear, therefore, that ~~she~~ ~~Hansell~~ understood the importance of being easily located on social media in establishing and maintaining a relationship with her audience. Social media deepens the audience relationship because it is more interactive than conventional television. The ability to comment, share, and tag friends is a quality unique to social media, and one that the audience utilizes by often tagging their friends to see. The producers also show their ~~understand~~ understanding of social media as a tool in developing the audience relationship by paying to 'boost' their Facebook posts, and targeting ~~it~~ ~~them~~ towards 13-18 year old Māori so that 'Aroha Bridge' pops up in their Facebook feed more frequently. A combination of this rebranding, interactive quality, and post boosting has shown that the producers of Aroha Bridge see social media as an important aspect of their

audience relationship.

Moreover, it is 'Aroha Bridges' use of social media in particular that makes the show so engaging to both its primary and secondary audiences. The 2010 Te Puni Kōkiri Impact Survey found that "young Māori possess an appetite for Māori language and culture content now and in the future (...) ~~and want to see this on new~~ and emerging media devices and platforms." The "new and emerging" media platforms ^{of social media} are therefore key to connecting with Māori Rangatahi. Because 'Aroha Bridge' focuses so hugely on Māori narratives and Te Reo, (one of the key aims of NZ on Air, ~~the~~ the show's largest sponsor, is to reflect the "diverse melting pot that is Aotearoa") social media allows Te Reo and Māori content to be easily shared and engaged with. ^{Māori} Shows before Aroha Bridge such as ^{their} ~~the~~ ^{akeha} ~~the~~ ^{Through social media,} ~~because it makes~~ ^{is made} this Māori narrative more palatable and normal if it appears in the Facebook feed of the audience every day. Audience members can show their connection to the show by commenting, an important quality of social media. Many comments include Te Reo ~~sa~~ words, such as "saw Madeline at LAX but was too whakamana to ask for a selfie" and "mean Aroha mean" which shows how useful social media is to connecting with the audience. The

creators of ~~And~~ Aroha Bridge of course understand ^{and} this as they often reply to comments. ~~and~~ This fosters ~~a more connected~~ an audience that is more connected to the product (Aroha Bridge), something that would be impossible without social media.

~~and~~ Through social media, Aroha Bridge is able to take part in the Te Reo revitalisation movement. The show was first released during Māori Language Week, showing how the producers value Aroha Bridge's role in promoting Te Reo. Every character on the show speaks Te Reo at least once, and this content on the Facebook feeds of an ever expanding audience brings Te Reo to everyday New Zealanders, helping to normalise Te Reo content. ~~to~~ ~~Although~~ Conventional television in New Zealand has always been predominantly white and social media helped Aroha Bridge cut through this - however even conventional TV is being impacted. Aroha Bridge is set to air on Māori TV in 2018, a huge milestone for the show. Furthermore, Māori shows are receiving more prime time TV slots than ever before and a huge discussion in NZ parliament about Te Reo being possibly made compulsory in school is taking place. It is therefore clear that social media's role in normalising Te Reo, and Aroha Bridge's use of this, is part of a huge change in New Zealand's treatment of Māori culture and

the Te Reo language. /

~~the~~ In conclusion, social media is an important part of what ~~connects~~ ^{engages} 13-18 year-old Māori, and wider New Zealand, ~~the~~ ⁱⁿ the ~~the~~ webseries 'Archa Bridge.' NZ on Air influenced ~~the~~ Archa Bridge to rebrand and use social media, not only deepening the audience's connection with the show, but also allowing it to be part of the Te Reo revitalisation movement. Jessica Hansell's understanding of social media's role in this complex, Pakeha domination mediascape, has created a meaningful audience product relationship that will ~~be~~ continue to promote Māori narratives and Te Reo in the future //

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

ASSESSOR'S
USE ONLY

STATEMENT
NUMBER

91248

Annotated Exemplar

Excellence exemplar 2017

Subject:	Media Studies	Standard:	91248	Total score:	07
Q	Annotation				
6	<p>The candidate demonstrates critical understanding by providing some detail of a consequence, implication, or effect of the relationship, which is identified in their chosen statement, with detailed evidence from a credible source.</p> <p>The candidate provides evidence of critical understanding through discussion and judiciously chosen evidence that demonstrates independent thinking and application of understanding.</p>				

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High
Excellence

TOTAL

8

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Media product: Stranger Things

Audience: children (11+), teenagers, adults

Statement number: 2

PLANNING (OPTIONAL)

Description of your chosen media product's audience:

children (aged 11+), teenagers, adults

adults know winona + matthew and can connect w/ Joyce's 'frenzied mother' character.

Description of the chosen relationship:

80's culture is what engages audiences
unexpected hit with netflix consumers

~ casting/characters: Winona/Joyce

~ setting: 1983-84, small town, props, music

How and/or why this relationship connects your chosen media product and its audience:

ignites nostalgia for adults

ignites "vintage" feel for children + teenagers

↳ children can't do now what kids in the 80's could.

A consequence of the relationship between your chosen media product and its audience:

- higher content budget for Netflix
- comeback for Winona Ryder
- higher Netflix subscription cost
- progressed careers for before unknown actors

The suggested maximum for your essay is 900 words. The quality of your writing is more important than the length of your essay.

Support your discussion with **detail** from media text(s) and/or **evidence** from other sources.

Begin your essay here:

Stranger Things is a science fiction/horror TV series, released in July 2016. Created by Matt and Ross Duffer, (the Duffer Brothers) - the show was released by Netflix and went on to be an unexpected hit. As one of Netflix's most popular shows ever, the 1980's setting and as put by a 2017 Hollywood Reporter article, "homage to 1980 horror films", the show is successful in engaging its audience through its vintage feel. ~~The success of the relationship between Stranger Things and its audience~~ The target audience of the series is children aged 11 and up, teenagers and adults, with an appeal for all age groups within. Stranger Things' success of relating to its audience ^{has} ~~have~~ had large consequences for not only the show itself, but also for Netflix and the stars of the show.

~~A way that Stranger Things successfully~~

A way that Stranger Things successfully engages with the audience is through the casting and characters of the show. The Stranger Things cast is made up of 3 different groups starring in individual storylines. There is the children, the teenagers and the adults. The children and ~~adult~~ teenager cast is made up of, before, relatively unknown actors. However, the adult storyline plays tribute

to 1980s pop culture by starring two of the ~~biggest~~ most notable actors of the time; Winona Ryder and Matthew Modine. In the 1980s, Ryder was well known for her roles in big films such as 'Beetlejuice', 'Edward Scissorhands' and cult favourite, 'Heathers'. Starring Ryder in a 1980s ~~is a~~ setting is a homage to the proclaimed "queen of the 80's" and creates a sense of familiarity and a level of appeal for the adult audience. ~~Most of~~ Most of the adult audience would instantly recognise Ryder - creating a level of nostalgia for those watching. In an article for deadline.com, casting director Carmen Cuba states, "there weren't any famous kids that the show would attach itself to, so we knew Joyce (Ryder's character) was our starting point." Winona and her nostalgia inducing appeal ~~at~~ results in adult audiences successfully - making her a household name again after ~~a~~ a lengthy hiatus from films involving a shoplifting incident. What also engages the audience of *Stranger Things* is Ryder's character in the series, Joyce Byers. Joyce is the mother of a boy who goes missing due to supernatural factors. Her character can be described as fierce, loyal and hysterical. What makes the character of Joyce so engaging is the familiarity of her character attributes. Joyce's character is reminiscent of a grand archetype of horror/science fiction movie mothers. As put by Molly Eichel for The AV club,

"Joyce comes from a grand tradition of sci-fi/horror mothers who will go to incredible lengths to protect or save their children." Joyce's character is familiar especially within 1980-90 horror movie mothers who have the same fierce loyalty and determination that she possesses. A key film parallel can be drawn from the Steven Spielberg hit, 'Poltergeist'. The film also narrates a child lost due to supernatural influence and a desperate mother at the forefront, doing anything to get their child back. As Carol-Ann disappears into ^{a dimension in the} ~~the~~ TV set in Poltergeist, Will is trapped in a separate dimension in "The upside down". Joyce can communicate with Will using fairy lights in her home while the mother in the Poltergeist communicates with Carol-Ann using a TV set. "Poltergeist" is actually mentioned by Joyce in Stranger Things as the movie would have premiered where it's set. The blatant ~~an~~ archetype that Joyce portrays during the series engages the adult audience through the sense of familiarity and nostalgia. The success of this relationship between the show and the audience has caused Winona's restoration to a household name as well as a large pay off for Netflix. Chief Executive, Reed Hastings states in a 2017 Marketwatch article, "When you have an amazing show such as Stranger Things, that's a large capital upfront as well as a good payout

over the years."

What also engages the audience successfully is the power of the show's setting. With season 1 and 2 set in 1983-84, the show is set in small town, Hawkins - Indiana. The Duffer brothers use various props ~~and~~ to ignite a vintage feel for children/teenagers as well as a nostalgia feel for adults. Props such as walkie talkies, gramophones, & bikes without helmets would remind adults watching the show of their childhood while creating a "cool" vintage sense for children and teenagers. Sadie Sink, a child actress of season two, states, "it's cool to see kids just having fun and riding bikes without helmets." Whereas it is highly disallowed for children to be riding bikes without helmets and after dark in modern times, *Stranger Things* portrays the children as having a higher sense of freedom than children do today. ~~Children~~ *Stranger Things* engages youths by providing an insight into what ~~they~~ the norm was for kids nearly 40 years ago. The game, *Dungeons and Dragons* is featured in the series, a popular game for children during the 80's. Adults will recall the ~~vibe~~ ^{vibrant} frenzy over science fiction beginning in the 1980s ~~has~~ also seen by the Star Wars model, "The Millennium Falcon" featured in one of the child's bedrooms. This connection to Star Wars and science fiction successfully engages science fiction/star wars enthusiasts through familiarity.

The love of Star Wars is still alive today with the reignition of the series, "The Force Awakens", happening a few years ago. Seeing the beginning of the rise of science fiction ~~has~~ engager the audience as it provides an insight into "vintage" science fiction culture. /

The consequence of the successful relationship between *Stranger Things* and its audience has been enormous for both the cast and Netflix. Economically, the success of the series has caused Netflix to raise its content budget to self-fund more high quality shows and films. In a 2017 MarketWatch article, Netflix chief content officer Ted Sarandos states, "We will have to raise our content budget up to \$7 billion in 2018, from \$6 billion in 2017 and \$5 billion in 2016". In turn, the subscription rate will also rise as said by the same Marketwatch article, "subscription costs are expected to rise so Netflix can self-fund more high quality TV shows and films." The popularity of the series has also lead to a struggle to contain authentic merchandising. In a 2017 Hollywood reporter article it is said that, "the homage to 1980 horror movie series - with unauthorized merchandise all over the internet - has enlisted the licensing of merchandise to clothing distributor, Hybrid Apparel as well as retailer Hot Topic." The series has also catapulted the child ensemble of Milly Bobby Brown, Finn Wolfhard, Caleb McLaughlin and Gaten Matarazzo

to enormous fame, making many public appearances on ^{POPULAR} shows such as "Jimmy ^{Fallon} ~~Kimmel~~" and "James Corden". A notable consequence for star Finn Wolfhard was his starring role in the remake of classic 1980s hit, "It". ~~The stars~~ The film was a box office hit, starring Wolfhard in the same 1980's setting that launched him to fame. The 1980, vintage appeal of Stranger Things is the base of the unexpectedly successful relationship between the show and the audience. Netflix has realised the power of the nostalgia and since the show's release has played on the nostalgia factor with ~~the~~ ^{self-produced.} new shows such as 80's themed 'Glee' and reboot of smash 80's hit TV show 'Fuller House'. ~~Stranger Things uses the 1980s appeal to its advantage, engaging its broad audience successfully.~~ Audiences are engaging with these shows due to the power of nostalgia - looking positively towards the past. //

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

ASSESSOR'S
USE ONLY

STATEMENT
NUMBER

91248

Annotated Exemplar

Excellence exemplar 2017

Subject:	Media Studies	Standard:	91248	Total score:	08
Q	Annotation				
2	<p>The candidate demonstrates critical understanding by providing a detailed examination of a consequence, implication, or effect of the relationship, which is identified in their chosen statement, with detailed evidence from a credible source.</p> <p>The candidate provides evidence of critical understanding through discussion and insightfully chosen evidence that demonstrates independent thinking and application of understanding.</p>				