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91490



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Media Studies 2025

91490 Demonstrate understanding of an aspect of a media industry

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of an aspect of a media industry.	Demonstrate in-depth understanding of an aspect of a media industry.	Demonstrate perceptive understanding of an aspect of a media industry.

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 five 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.

Do not write in the margins (//////). This area will be cut off when the booklet is marked.

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

Excellence

TOTAL 07



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INSTRUCTIONS

Choose ONE **media industry and an aspect** of the media industry. (Note: An aspect may include an organisation, audience demand, market forces, technology, regulation, or legislation.)

Write an essay discussing the **extent** to which you agree with ONE of the statements below.

Respond critically to the statement by evaluating the **operation, impact, and wider significance** of an aspect of your chosen media industry.

STATEMENTS (Choose ONE)

1. Audience fatigue* is economically challenging for media industries.
2. Outrage is currency for media industries.
3. Indigenous media struggles in relation to mainstream media.
4. Media industries have moved from instant to constant gratification**.
5. Current media has rewritten the rules for media industries.

*fatigue apathy, indifference, or mental exhaustion arising from exposure to too much media content

**gratification fulfilment

Media industry:

Aspect of the media industry:

Select your statement: ▾

PLANNING

the HWFI has grossly and nonconsensually misinterpreted/reframed the rules surrounding protections, purpose and power within media in order to fulfill the modern goal - endless profit

the ruleset has shifted to reflect the changing priorities of the HWFI eg walt disney vs bob iger, entertainment vs profit, artistry vs output

the current economical landscape of modern media has shifted in...

intro - thesis

ai has always been the fascination of Hollywood, tron, matrix, terminator, now self fulfilling prophecy
revolutionization is constant, eg talkies, technicolor, CGI - but these open doors instead of sacrificing for algorithm

p1- the rule of protection - SAG-AFTRA, rights to image 'in perpetuity', amazon job loss implications/dreamworks

p2- the rule of representation - tilly norwood and diverse 'cast', oscar requirement bypassing, Adrien and Karla

p3- the rule of purpose- HWFI forsakes artistry for output/efficiency eg critterz vs dw 30 mil vs 200mil

p4- how each of these contradict a spoken purpose of AI, reveal the true purpose of HWFI as profit and power, Bob Iger, Trump Administration + A lister protest

purposes - accessibility vs Bryn Mooser's truth and favoring of large tech companies, ingenuity vs trained algorithm as a regurgitation of other artists work, entertainment vs power dominance over china

ESSAY

Type your essay in the space below. You should aim to write a concise essay of no more than 800–900 words. The quality of your writing is more important than the length of your essay. (The counter will change colour when you reach the recommended word count.)

Make sure you **respond only to your chosen statement** *throughout* your essay, and include **relevant, specific supporting detail** from a range of media texts, and / or evidence from other sources.

B *I* U       

Technological revolutionization has been a constant throughout the lifespan of the Hollywood Film Industry (HWFI). From the development of Chaplin's pictures to the creation of 'talkies', the introduction of brand new technicolor capacity in *The Wizard of Oz*, or the astonishing capacities of CGI in early movies such as *Tron*, technology has always had the capability to turn the HWFI upon its head, open new doors and up the ante in a constant race for innovation and ingenuity within the market. Similarly, the modern landscape of Hollywood media sees a rise in the usage of Artificial Intelligence technology, but brings with it a grotesque change in the ruleset of film production unlike any other throughout history. The HWFI has grossly and nonconsensually reframed the rules of the industry surrounding artist protections, representation and the purpose of film, shifting the ruleset in order to reflect the new overarching goal of Hollywood executives - maximum profit and power at all costs.

AI has always been the fascination of the HWFI. Cultural staples of film such as *Tron*, *The Matrix*, and the *Terminator* reflect an ever present thrill associated with the artificial sentience of our algorithm, and most often within Hollywood productions has been framed as a danger to humanity, an irony when looking upon the current ignorance of the HWFI towards traditional rules regarding human protection within the production of film. It becomes almost a self fulfilling prophecy, where the rule of the industry was once to protect and uplift its artists, to create stars - it is now rewritten in a more convenient manner for today's media, prioritising efficiency and cost cutting over performer livelihoods. The HWFI is reputed by sources such as the *New York Times* and various Hollywood Review market studies to support over 2.3 million jobs within the US alone, something the current climate of technology in the HWFI puts at great risk. AI has the capacity to near instantly generate work that would normally take large teams of human workers months to complete within both pre and post production, such as scriptwriting, storyboarding, animation and even acting. Said by Moonvalley AI co-founder Bryn Moser to be "inevitable" within Hollywood, the usage of AI technology across the industry has already seen large projected job losses across its entirety. For example, an article from the *New York Times* in 2025 discusses the projections within Amazon's Prime and MGM studios - "Amazon's long term plan is to replace roughly 75% of its operational workforce with robots and automation... cutting tens of thousands of jobs in what executives call a 'refocussing towards AI investment.'" HWFI executives plan to implement AI algorithms in such a manner that it does not become a tool to be employed, "subservient to human artists" (as said by Moonvalley co-founder in attempt to placate enraged creatives) but rather replaces them entirely. Similarly the former founder of DreamWorks animation Jeff Katzenberg predicts that up to 90% of jobs in HWFI animation will become obsolete over the implementation of AI technology. Worries are also perpetuated regarding the exploitation of current active creatives, evidenced by the large scale SAG-AFTRA (Screen Actors Guild) strike that went for five months over the duration of 2023 in an aim to protect artists against the nonconsensual use of their image "in perpetuity" to train or be animated by AI, to demand profit at anytime their work did happen to be utilized, and to ensure carefully monitored moderation of AI usage in the HWFI. Regarding the usage of AI technology, it is SAG-AFTRA's concern that "it does not solve any problem. It creates the problem of using stolen performances to put actors out of jobs, jeopardizing performer livelihoods and devaluing human artistry." Indeed, considering the 2.3 million creatives at stake in parallel to the projected 204,000 HWFI job losses over the next three years (Hollywood Review) the usage of AI technology to reiterate the protection rules of the HWFI is invariably concerning. It is a changing of the rules and displacement of real human livelihoods for the sake of nothing but cost reduction and therefore better net profit margins.

Mention must also be made of the HWFI's usage of AI technology in order to reframe rules surrounding representation within film, in order to better suit and more easily bypass the current requirements of the media landscape. 2025 has brought about the most evidence of this concern with the introduction of the HWFI's first 'AI actress' Tilly Norwood and her creator's plans for future AI actor development, as well as the success of certain films at the 2025 Oscars despite the usage of AI technology in their films. For example, the recent changes in Oscar Academy Award framework with reference to nomination requirements has brought about a more innate prioritisation of diversity, equity and inclusion policy (DEI) within the HWFI. As of 2023, there are four sets of requirements regarding the employment of minorities or underrepresented groups within film casting, leadership, storylines or production crew that any given film with Academy level aspirations must fulfill at least two of in order to be up for award nomination. Where this might have been somewhat of a difficulty in the past, AI opens the doors for HWFI production executives to easily bypass the need for genuine representation in order to cut costs, micromanage and still be up for global high level recognition. This level of executive greed is personified in the creation of AI actress Tilly Norwood by Studio61 AI under Dutch actress/developer earlier this year. Tilly Norwood is a digital personality with her own social media presence that was debuted in 2025 and created through the amalgamation of 15 human images and voices. With a consistent image, Tilly Norwood is already in high demand by HWFI casting directors due to the fact that she is projected by her creator to reduce actor employment costs by 90%. Norwood's performances can be generated near instantly in comparison to months of shooting with a real actor, she does not need to be paid, has zero work hour limitations, doesn't have to be flown to location or provided accommodation or anything of the sort. Additionally, being a non sentient existence, any given director may micromanage her performance down to every last inflection in order to give the exact performance they desire from her. Said by actresses such as Emily Blunt and Cate Blanchett to be a danger to artists, Tilly Norwood is the embodiment of modern HWFI greed, and is only the beginning. Norwood's creator has plans to "fill out her world with the creation of a very diverse 'cast' of over 40 AI actors." Thus representation is relegated not to genuine employment and uplifting of those who are represented, but simply an algorithm. The implications of this especially on a large scale regarding Oscar nominations are not to be ignored - large HWFI companies can 'employ' a range of diverse AI personas for little to no cost in order to cheat the DEI requirements of the academy, sacrificing diversity for parody, equity for efficiency, and inclusion for cost reduction. Already within the 2025 Oscars evidence has been given that the Academy has no intentions to snub AI usage, as seen with the Oscars awarded to 'The Brutalist' lead actor Adrien Brody- whose Hungarian accent was digitally retouched using an AI software known as ReSpeaker in contrast to simply hiring a Hungarian actor, prioritising A lister reputation over true representation- or 'Emilia Perez' lead Karla Sofia Gascon, whose range was extended with the same AI technology as well as blended with the voice of French pop star Camille in order to make her singing voice more appealing and bypass the need for talent within a musical. Through all of this it becomes evident that via the introduction of AI technology to the HWFI, the rules regarding representation within film are easily rewritten or rather overlooked entirely.

The purpose of Hollywood was once to entertain, to provide escape and idealism to a suffering population. Now, in the case of HWFI executives - it is simply to make as much net profit as possible in as little time as possible, sacrificing artistry and humanity for consistent output, efficiency and cost reduction, enabled through the implementation of AI technology. It is this shifting of the goal that has prompted the rewrite of the media ruleset, including the evident overarching purpose of HWFI film production itself. AI is an incredible tool with an unparalleled capacity to increase efficiency - this cannot be denied even by sceptics, and thus becomes the constant rhetoric of AI parent companies in partnership with the HWFI. AI decreases costs by exorbitant amounts, allows for quicker production both in pre and post stages, and through its constant training by study of existing content can serve as an incredible predictive algorithm of what formulae have the capacity to succeed within an ever developing market. For example, OpenAI - the parent company behind perhaps the most widely known AI software ChatGPT - has also developed a video generative software known as Sora, and has provided full backing and generative capabilities to the creation of 'Criterz', a fully AI backed feature length film set to debut at the 2026 Cannes Film Festival (developed from the 2023 AI generated short of the same name), and OpenAI has proudly boasted of its production costs projected to come in at under \$30 million USD. This is in stark contrast to the average required animation budget of a feature length DreamWorks animated film, said by Jeffery Katzenberg to be between \$100 and \$200 million in the same currency. This unprecedented difference between budget requirements makes the reality of Katzenberg's stated job loss predictions all the more credible, and thus all the more worrying. Nobody in the current media climate can deny that AI technology's capability within the HWFI is incredible, and as said by Bryn Mooser truly "inevitable" when considering the HWFI executives' developing purpose. It's a true revolution, just as all the technological revolutions that have come before it. However, talkies, technicolor and CGI have never come with the devastating consequences that do come with the introduction of AI, despite what AI developers might state their purposes and benefits to be. Developers remark on increased accessibility for smaller creators - ignoring that the HWFI will employ the same techniques to keep up and thus retain their monopoly. Said to "open doors", AI parent companies conveniently obscure from their rhetoric the nature of AI generative technology as nothing but a regurgitation of other artists' work, labelled by them as training, by the artists such as those in the SAG-AFTRA guild as stealing (evidenced most tragically by Disney CEO Bob Iger labelling SAG-AFTRA requests as "not realistic.. only adding to the problems our industry faces" despite his annual salary being over 500 times the median Disney employee's). Even the rule of HWFI content purposed for entertainment has been overwritten, now clearly repurposed for dominance and global standing as made evident by BBC's detailing that "Google and OpenAI want the US government to designate copyrighted art, movies and TV shows as 'fair use' for them to train AI, arguing that without these exceptions the race for dominance will be lost to China." Clearly, the goal shift and rule reframing has become so drastic to the extent that an open letter was written to the Trump administration with over 400 Hollywood A lister signatories such as Ben Stiller, Cate Blanchett and suitably in its irony Lilly Wachowski- pleading the president to not "sacrifice the health of essential entertainment industries" in a search for global power and profit.

Technological revolutionization within the Hollywood Film Industry may be a constant, but it has never before been so drastic to the extent of AI implementation, bringing about a total reframing of the industry's goals and rulesets. Talkies brought about increased acting jobs, CGI a need for technicians and trained animators - AI can now do it all, and no aspect of Hollywood is safe from drastic change with detrimental consequences. Artist protection standards are being overwritten in favor of executive convenience ("rolled over by large tech companies" as predicted by Bryn Mooser himself), representation rules can be bypassed in search of cost reduction and a sacrifice of literally all humanity with AI performance technology, and it is evident that the purpose of the Hollywood Film Industry in its entirety has been rewritten from entertainment to profit and global standing. The employment of this technology within the Hollywood Film Industry is a grotesque exploitation of convenience, the sacrifice of what is real for something just as superficial as the AI tech itself. However, it is inevitable, and going forward it will not be elimination that artists can justifiably fight for, but moderation. Eventually, AI may just become the new norm with its rewriting of the rules, and bring about the large scale death of humanity's place within the Hollywood Film Industry.

Excellence

Subject: Media Studies

Standard: 91490

Total score: 07

Q	Grade score	Marker commentary
1 (5)	E7	<p>The candidate constructed and developed an overall argument, interrogating their chosen statement 5: “Current media has rewritten the rules for media industries” around the way that technology has changed the way that the Hollywood industry operates. While some historical context was given, this did not dominate the overall discussion. The candidate addressed the way in which Hollywood operates; the different elements within the industry and how technology, particularly the use of AI, has changed this. Their argument was well supported with a range of insightful, judiciously selected evidence.</p> <p>Further development of the discussion around future impacts would have given the candidate an opportunity to gain a high Excellence grade.</p>