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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.

Merit

TOTAL 05



Page 1

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

"I don't think people understand how much work goes into making music. When it's pirated, it's like a slap in the face" - Eminem

'Loss of \$4.6 billion USD due to piracy activity.' - RIAA

'Napster had about 80 million registered users in 2000.' - Too lost

"Legal way to rob the artist" Nathan Morris of Boyz II Men

'Streaming services alone account for 67% of the industry's revenue in 2022' - IFPI

Taylor Swift pulling her album '1989' off Spotify in 2014

"Vinyl is the real deal. I've always felt like, until you buy the vinyl record, you don't really own the album." - Jack White (Famous Musician)

'29.2% increase in vinyl sales between 2019-2020 during Covid-19 (\$479.5M - \$619.6M)' - RIAA

'In 2022, vinyl sales surpassed CD Sales for the first time in the US since 1987 (41m Vinyl's vs 33m CD's)

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       

Over the years, we have seen how the music industry has been economically challenged and benefited from audience fatigue, constantly needing to provide convenience and satisfaction to the consumer. Like any industry in the world, the music industry has had to adapt and develop over time with the introduction of technology and new social concepts. Because of this, we've seen this industry face economic hardship at times, as they are constantly needing to create new formats of music in order to please the audience and their fatigue. The first major example of audience fatigue was when peer-to-peer platforms arose, resulting in piracy of music and businesses losing billions of dollars. Following this, we saw consumers move away from physical music formats almost entirely and turn to streaming, further economically challenging the music industry. However, as of recent, we've seen vinyl records make a return as a result of audience fatigue with technology, drawing back deserved profits to the artists and record labels. Consumer demand is constantly changing, and so too must the music industry in order to stay in power and maintain profits.

With the introduction of peer-to-peer platforms, we saw a result of piracy and audience fatigue for obedience, greatly impacting the music industry economically. During the 90s, we saw revolutionary improvements and advancements within the technological world, allowing for many new machines to be built and new formats of music to be founded. People were tired of having to buy music from stores, paying money to listen to their favourite artists, and being restricted to mid-quality music. On top of this, people weren't really able to share songs with their friends, at least not easily. Music fans all over the world wanted change as they were fatigued by the restrictions implemented by the music industry. They wanted a way for music to be loved and shared with whoever and wherever they wanted. Sure enough, two college students from the USA, named Sean Fanning and Shawn Parker, found a solution - peer-to-peer (P2P) platforms. The creation was revolutionary, as people could upload and share any songs they had digitally to anywhere in the world. No longer were music fans constrained to 'ripping and burning' to their local schoolmates or workbuddies, and no longer was this crime invisible. Sure enough, peer-to-peer platforms like Napster took off, drawing attention from artists and the broader music industry as they were costing them billions of dollars. It is reported that there was a 'loss of \$4.6 billion USD due to piracy activity' according to the Recording Institute Association of America (RIAA). Artists were furious, as they weren't receiving the profits they felt they deserved for their hard work and effort. Not only were they losing money, but the record labels and music stores were also losing dollars, as people stopped buying physical formats of music, like vinyl and CDs. Many musicians came forward, such as Metallica and Eminem, vocalising their concern with P2P platforms and why using them is a disservice to their favourite artists. Eminem perfectly sums up his issue with these websites, saying, "I don't think people understand how much work goes into making music. When it's pirated, it's like a slap in the face." However, consumers didn't care. They were fatigued with having to pay money in order to listen to music, when they could just get it for free. It wasn't only a few people who participated in this crime, though. It is reported that 'Napster had about 80 million registered users in 2000' according to the website 'Too Lost'. There was a worldwide fatigue with abiding by the rules, and consumers wanted to break them. The most challenging part of this for the industry was finding a way to stop it. Although bands like Metallica managed to sue a few people who were pirating their music, they couldn't stop everyone, and this led to them being further economically challenged. The introduction of P2P platforms is the first of many examples where we see how consumer fatigue can lead to consumers taking power from the corporations and businesses that control what media we consume. This project, led by two college students, turned into a worldwide issue that resulted in billions of dollars lost, showcasing the power that we as people have and the threat we can pose to the music industry.

The creation of streaming services led to the music industry being further economically challenged, as consumers were fatigued by still having to pay for music in different ways. Eventually, the music industry found a way to combat these P2P platforms and earn back some profit - the 'iTunes Store'. This platform allowed users to buy songs for a dollar each, no matter the artist, no matter the genre. It became accepted by music fans, as they faced crucial issues with P2P platforms, such as viruses and incorrect songs being downloaded. This way, they could still have music pretty much for free, and not face the risk of being hacked. Slowly but surely, the music industry began to regain its power and profits, as people's spending stacked up with the more songs they bought. This was recognised by some people, one of which being Daniel Eck, the man who went on to shape the way we listen to music today. Eck wanted a way for consumers to pay a low price, have access to a catalogue of unlimited songs, and find convenience in his product with the development of smartphones. So, he created Spotify. Like Napster, Spotify took traction very quickly, gaining mass attention all over the world due to its convenience and easiness to use. Still to this day, streaming services like Spotify are the primary format of music for consumers, and according to the International Federation of the Phonography Industry (IFPI), 'Streaming services alone account for 67% of the industry's revenue in 2022'. Not only were fans able to listen to as many of their favourite songs wherever, whenever they liked on their phones, but artists were also being paid for their work. A win-win, right? Not really. Artists still weren't pleased with the cut they were getting for their hard work, wishing that times would go back to the way they were with physical music. Nathan Morris of the band 'Boyz II Men' says that streaming services are "a legal way to rob the artist", and many others agree with him. Spotify gives the artist a very small dollar amount per stream, making it hard for smaller artists who are beginning their career to get into the business. We've seen countless singers and musicians have to stop their passion as they just aren't earning the money that they used to. Some singers have even pulled their music from Spotify as a way to make consumers pay full price for their work, like Taylor Swift pulling her album '1989' from Spotify in 2014. All of these consequences on the artist are a result of audience fatigue, and the demand from consumers for newer, more convenient ways to listen to their favourite songs. Physical music formats are essentially dead, meaning people are no longer paying upwards of \$20 for the newest CD or cassette tape from Drake or Shakira. Why would they when they can use that \$20 to pay for a monthly Spotify subscription and listen to their songs and more endlessly? The music industry has been greatly challenged, both economically and culturally, as many artists are losing profits, and record labels are losing artists. This constant desire for something better, something easier, among consumers has been detrimental to the industry, as it means the artists and businesses must find new ways to earn and maintain profits, which is economically challenging.

With the overusage of technology in recent times amongst consumers, we've seen vinyl records make a return, earning the music industry the profits it deserves. Nowadays, everywhere you look, you see technology. It's in our homes, our cars, our schools, and our workplaces. People are tired of it. People are tired of having tasks completed simply without the need for effort or work, as silly as it sounds. This phenomenon is known as 'Digital Fatigue', and it is the idea that people are exhausted with the use of technology everywhere they go. Society has become accustomed to technology making our lives easier, and within recent times, people have yearned for a bit of authenticity and familiarity wherever they can find it. For many, this is found in vinyl records. This format of music has made an unexpected return within the last 6 years, all starting with the COVID-19 pandemic. Stuck inside, people had disposable income that they couldn't spend on travel or activities, so instead, they shopped. Collecting vinyl records became a hobby for many, as they saw it as not only a pastime, but also a way to earn respect amongst fellow music fans - a concept known as 'cultural capital'. It is reported by the RIAA that there was 'a 29.2% increase in vinyl sales between 2019-2020 during COVID-19 (\$479.5M - \$619.6M)'. This surge in sales brought economic relief to the artists and music business within the industry, as people were spending upwards of \$30 to listen to music, just like it used to be. Musicians respected this movement from fans, as they believed they were finally getting recognised for the hard work they put into their music. Buying vinyl also gave people that sense of ownership, something they had lost with technology and streaming. Although they paid to listen to music through Spotify, they technically didn't own it. This audience fatigue was fought through vinyl, and as famous musician Jack White puts it, "Vinyl is the real deal. I've always felt like, until you buy the vinyl record, you don't really own the album." Vinyl has taken off in popularity so much that it has become the leading physical format of music. According to the RIAA, 'In 2022, vinyl sales surpassed CD Sales for the first time in the US since 1987 (41m Vinyls vs 33m CDs)'. The reason vinyl made a return is also partly due to the desire for a feeling of nostalgia. We are seeing many young people who weren't even born when vinyls were popular, take to this format as they chase the aesthetic or feeling of being retro. Alternatively, the older generation uses it as a way to take them back to when they were younger, reliving old memories and experiences. Vinyl records have done the opposite of what P2P platforms and streaming did. They helped support the music industry, not tear it down. Artists and record labels can be grateful for the digital fatigue that has risen with their audience, as it means they can return to that 'sense of normality' they had all those years ago when people were willing to spend money on music. This return in vinyl records is not economically challenging for the music industry; it's economically beneficial.

Within the past decades, we've seen how audience fatigue for certain music formats and concepts has created economic challenges and benefits for the music industry. The introduction of peer-to-peer platforms led to piracy and the loss of billions of dollars as consumers were tired of paying for music. Following this, we saw streaming services further economically challenge the music industry, as consumers were paying small amounts of money in comparison to what they spent on physical music. As of recent, the music industry has greatly benefited, as we've seen a return in vinyl records due to the consumer demand for a feeling of authenticity and nostalgia, something digital music can not give. From these three examples, we can see how powerful consumers are within the music industry. It's shown that when we, the audience, grow tired of something, we find a new trend or creation to latch onto, even if it will hurt the industry. We are careless in this sense, as we chase the feeling of satisfaction without thinking of the economic challenges it may create for the artists and businesses involved. As our world develops, so too does our societal expectations and standards. In the future, we can expect to see further fatigue within music consumers as our engagement levels drop and our need for something new grows - something sure to economically challenge the music industry.

2049 WORDS / 900 RECOMMENDED

Merit

Subject: Media Studies

Standard: 91490

Total score: 05

Q	Grade score	Marker commentary
1 (1)	M5	<p>The candidate discussed the overall music industry and the way in which various notions of fatigue has shaped audience demand in response to their chosen statement 1: "Audience fatigue is economically challenging for media industries".</p> <p>Less focus on the historical developments of the music industry and further evaluation of the impact this has had on the industry overall, supported by further evidence, would have given the candidate an opportunity to gain an Excellence grade.</p>