

## Assessment Schedule – 2014

### Media Studies: Demonstrate understanding of the relationship between a media product and its audience (91248)

#### Evidence Statement

*Note: The candidate has either identified the statement responded to: 1, 2, 3, or 4; or made their selection evident in the answer.*

Expected Coverage	Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate selects ONE of the statements and:</p> <ul style="list-style-type: none"> <li>describes ONE <b>aspect</b> of the relationship between the chosen media product and its audience</li> <li>explains how and / or why this aspect <b>connects</b> the media product and its audience</li> <li>examines a <b>consequence</b> of the relationship</li> <li>includes <b>supporting detail</b> from media text(s) and / or evidence from other sources.</li> </ul>	<p><b>Identifies</b> a specific media product on the planning page, or anywhere within the answer.</p> <p>Refers to ONE aspect of the relationship between the chosen media product and its audience.</p> <p><b>Describes</b> at least ONE relationship between the media product and its audience that shows a connection between this media product (or its producers) and its audience.</p> <p>Description includes <b>supporting detail</b>.</p> <p>The description may include any aspect of the ways in which the media product (or its producers) and the audience interact, or form a relationship.</p> <p><i>See <b>Appendix A</b> for possible aspects of the media product–audience relationship.</i></p>	<p><b>Explains</b> how and / or why the media product and its audience are connected.</p> <p>Explanation includes <b>supporting detail</b> from at least ONE media text and / or other relevant sources.</p> <p><i>Note: If the explanation is integrated within the description, then the examples used can count as evidence for BOTH the description and explanation, ie the candidate <b>does not</b> need to include evidence of an additional text to achieve Merit.</i></p>	<p><b>Examines</b> a consequence or implication of the relationship between a media product and its audience.</p> <p>Examination includes <b>relevant supporting detail</b>, or draws on detail from earlier explanation.</p> <p>The examination of the consequence or implication could cover such things as:</p> <ul style="list-style-type: none"> <li>the effect of the aspect on the relationship itself, the product, media audiences, other media, and / or wider society, or other relevant issues</li> <li>the effectiveness of one of the aspects on the relationship between the media product and its audience</li> <li>evidence of insight or understanding of the complexities of the relationship</li> <li>the nature of the relationship, examining wider issues such as competition, effects of globalisation and cross-media tie-ins, audience fragmentation, branding, societal concerns.</li> </ul>

**Statement Number 1: A product for everyone rarely reaches much of anyone (partial examples)**

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>A number of conventions are used to add to the overall appeal of the 'Legend' advertisement to its target audience, one of which is that it's very relatable. By using young Māori males and their typical speech, the advertisement and its context became immediately relatable. One such example of this is the line, "Bro, Monique thinks you're dumb".</i></p> <p><i>By being relevant to the target audience, the LTSA successfully appealed to its target demographic. The inclusion of humour is another convention that makes the 'Legend' ad different from previous ads that relied on morbid shock tactics and gruesome crash footage. By utilising humour that the target audience can relate to, they were able to capture and hold the attention of their target audience while giving them a clear message.</i></p> <p><i>"You know I can't grab your ghost chips" quickly became a notable tagline of the ad and became a popular phrase amongst the target audience.</i></p>	<p><i>The use of humour instead of shock-value crash footage really helped the 'Legend' ad along. Many commentators on the advertiser's YouTube link expressed very similar points of view. A more gruesome ad, 'Trapped', first aired in 2009. It depicted the chilling consequences of drinking and driving. 'Trapped' rejected the 'heroism' or 'glamour' involved in being in a crash and walking away from it, showing a young man trapped in a car with his dead mate.</i></p> <p><i>Unashamedly confronting in its approach, 'Trapped' left the audience feeling depressed and reluctant to view it again. If youth feel like they are being lectured to, they switch off. The developers of the 'Legend' ad understood this and adopted a more positive approach. The difference in approach can be seen in the contrast between the ads' taglines. 'Trapped' states that "If you drink and drive, you're a bloody idiot" whilst the 'Legend' ad claims, "Stop a mate from driving drunk. Bloody legend".</i></p> <p><i>The LTSA measures the success of their campaigns through a change in attitudes and behaviours that lead to fewer crashes. The popularity of the ad itself can be clearly noted in the number of views and 'likes' on social mediums such as YouTube and Facebook. The 'Legend' ad had over two million views as of October 2011 and YouTube statistics showed the highest demographic of viewers were males aged between 24 and 35. Numerous pages on Facebook have been dedicated to humorous excerpts from the ad. The Facebook page, "You know I can't grab your ghost chips bro" has 32 000 'likes', with hundreds of comments praising the originality of the ad.</i></p>	<p><i>Some may argue that a consequence of the inclusion of humour is that the underlying severity of the ad's message is compromised. Others may argue that the humour actually helps to cement the message more firmly in the mind of the viewer, and that the more it is spread, the more acceptable it becomes for young men to speak up to their mates, without seeming like a 'killjoy'. The issue is not that youth don't rationally know what they should do, but rather how social pressures influence them into not speaking up. By giving positive reinforcement, and using colloquial humour, the "Legend" ad is providing a means and the words for youth to speak up and persuade a mate from drink driving.</i></p> <p><i>It is because of the humour that the ad was so widely discussed and shared – its humour makes it worth sharing on social mediums (like Facebook or Twitter) and viewing multiple times. It is through discussion, awareness, and acknowledgement of positive behaviour that attitudes and behaviours surrounding drink driving will change.</i></p> <p><i>While the ad was aimed primarily at young Māori males, a study released by the NZTA found more than 90 per cent of people remembered the ad when prompted. Most importantly, three-quarters of those who remember the ad said it was likely to stop them from driving under the influence. The ad is now being credited, at least in part, to the 50 per cent drop in young people caught driving under the influence over the last five years ...</i></p> <p><i>However, an implication of this positive focus on an anti-drink-driving campaign is the normalisation of drinking culture amongst Māori youth. This effectively reinforces the stereotype view of excessive drinking amongst this demographic ...</i></p> <p><i>One of the reasons crash rates are so high in New Zealand is the social acceptability of this drinking</i></p>

		<p><i>culture. However, in the medium of the 30-second TV ad, stereotypes are relied on to appeal to a specific target audience. Therefore, in terms of addressing social issues in any depth, the advertising medium can only have a limited impact on New Zealand drinking culture ...</i></p>
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<b>Not Achieved</b>	<b>N0</b>	No response; no relevant evidence.
	<b>N1</b>	Limited understanding of the relationship between a media product and the audience. Supporting detail is lacking.
	<b>N2</b>	Describes an aspect related to the relationship (eg a method of audience measurement), but no connection is made between this aspect and the media product, or its audience. <i>OR:</i> Attempts to describe the relationship, but with unclear (or invalid), or little reference to supporting details. <i>OR:</i> Describes a media product and its audience in detail, but without describing a relationship between the product and the audience.
<b>Achievement</b>	<b>A3</b>	<i>EITHER:</i> Describes the relationship, but with weak supporting details. <i>OR:</i> Uses a clear example to illustrate the relationship, but reference to this relationship is implied, rather than clearly stated.
	<b>A4</b>	Describes the relationship with the use of relevant supporting details.
<b>Merit</b>	<b>M5</b>	<i>EITHER:</i> Explains how and / or why the media product and its audience are connected, with the use of relevant supporting detail. <i>OR:</i> Explanation in part is weak, but is supported by detailed examples.
	<b>M6</b>	Explains, in detail, how and / or why the media product and its audience are connected, with the use of relevant supporting detail.
<b>Excellence</b>	<b>E7</b>	Examines a consequence (or implication / effectiveness) of the relationship and makes links to relevant supporting details.
	<b>E8</b>	Examines a consequence (or implication / effectiveness) of the relationship by realising the complexities of the relationship, or showing evidence of insight.

**Cut Scores**

	<b>Not Achieved</b>	<b>Achievement</b>	<b>Achievement with Merit</b>	<b>Achievement with Excellence</b>
<b>Score range</b>	0 – 2	3 – 4	5 – 6	7 – 8

**Codes**

The following Media Studies-specific marking conventions may also have been used when marking this paper:

- U** = The relationship between a media product and its audience is described using supporting evidence.
- I** = Explains, in detail, how and / or why the relationship between a media product and its audience operates, with the use of supporting evidence.
- C** = Examines consequence(s) or implication(s) / effect(s) of the relationship between a media product and its audience, using supporting evidence, or draws on detail from earlier explanations.

## APPENDIX A: Possible aspects of the media product–audience relationship

The relationship between the media product and its audience could involve discussion of one of the following features AND how they influence or affect this relationship.

### *EITHER:*

The use of a method used to **identify and /or measure** the target audience for the media product, in order to understand the nature of the audience and help in targeting the product to it. Examples of methods to identify and / or measure include:

- people meters
- establishment surveys
- focus groups
- digi-polls
- biannual surveys
- client listener groups
- phone-ins
- competitions
- circulation figures
- subscription forms
- letters to the editor
- survey forms
- online polling and surveys
- feedback from advertisers
- national readership surveys
- sales figures
- texts and emails to the station / channel / publication / website
- web counters.

### *OR:*

The use of a method used in **targeting** a media audience. Examples of methods to target include:

- content
- production and / or distribution elements
- mode of address
- layout
- style / design
- incentives and promotions
- specific campaigns
- marketing / advertising / publicity techniques.

### *OR:*

**Other elements** that influence or affect the relationship between a media product and its audience. Examples of other elements that influence or affect include, but are not limited to:

- economic or financial constraints, including profit considerations, margins, publicity
- historical considerations
- social, political, and legal considerations such as notions of allowable behaviour, censorship, ratings, moral concerns, piracy
- artistic, aesthetic, or cultural considerations.