



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Media Studies Level 3

This exemplar supports assessment against:

Achievement Standard 91496

Demonstrate understanding of a significant development in the media

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate perceptive understanding of a significant development in the media.</p> <p>This involves evaluating the impact of a significant development in the media on society and/or the media.</p> <p>This student has developed a hypothesis which proposes that a shift from traditional to new media has affected the role of the censor in controlling content (1). A cogent, reasoned argument as to how and why the development has occurred is presented to provide context (2). A brief paragraph exploring how and why a shift from traditional to new media has been omitted.</p> <p>A summary of the historical context for censorship is provided (3), with the impact of new media briefly introduced (4). A case study of YouTube is linked to the hypothesis (5). Additional evidence of the complications in controlling and censoring content is provided (6). A further case study on highly controlled censorship is provided (7, omitted).</p> <p>Several implications of the rapid growth of online content creation (8) and accessibility to online video streaming services are comprehensively analysed (9). Further analysis and case studies are presented (10, omitted).</p> <p>The wider implications of content control in new media are analysed and evaluated (11). The hypothesis is further developed, analysing the shift in responsibility for censorship from local, centralised regulation to a different model (12). Evaluative conclusions are drawn to summarise the implications of media platforms holding responsibility for monitoring and controlling content (13).</p> <p>For a more secure Excellence, the student could further develop the idea of ownership and metering of content (14) and its role in the ongoing developments of internet-based censorship. This could include the difference between seeing social media as a platform or a publisher, and the need for users to take up responsibilities of censorship (15) in their relationship and use of social media.</p>

The shift from traditional to new media has made censorship more complex

Censorship controls what individuals and society have access to within the media. Defined as the “suspension or prohibition of media that are considered unacceptable, inappropriate or a threat” (i) censorship has a necessary and sometimes detrimental role within the media. Censorship is a process that attempts to safeguard the content that is available online. But as the shift from traditional to new media continues to evolve at a rapid rate, the role of censorship has been significantly impacted. Traditional media, described as “channels that have been used for decades” (ii), used cinema, free to air and cable networks to release film and TV content, where censorship legislation guided a controlled ratings system. Whereas new media, outlined as “mass communication using digital technologies” (iii), uses digital services such as Video Streaming on Demand (VSOD) and social media channels to release film, TV and user generated content. New media has created platforms that are easily accessed, convenient, quick and often private to the individual user. Users can demand content with little control over the rating of the content. New media is now embedded in society, causing a paradigm shift in where and how we source our media and content. There has been an explosion of mass quantity and access, and Censors globally are now challenged at controlling the content to make sure it meets national legislation.

Brief paragraph exploring how and why a shift from traditional to new media has occurred eg: developments in technology, has been omitted.

Until the 1990's, traditional media adhered to rules, guidelines and legislation. This created a one-way linear system where all content had to be carefully watched/looked at and filtered in order to be released to the public. In a Western setting, The Hays Code and The Office of Censorship in America, or our Office of Film and Literature Classification in New Zealand, are types of guidelines or bodies that have contributed to the linear process. This process ensured that traditional media was created with awareness of each rating's requirements, fitting the national legislation for a particular country. Censorship legislation acted as a 'gatekeeper' controlling the production process, making traditional media adhere to legal requirements before release. This has changed in the past 30 years as the internet and new media has become prevalent. Formally produced content, released via VSOD must comply with national censorship legislation, however controlling who sees or accesses the content is complex. In comparison, social media provides open access and availability. With platforms like Instagram, Facebook, Reddit, Youtube and TikTok, mass quantities of user created content provides an abundance of media and content right at our fingertips. This presents several complications when trying to ensure content satisfies censorship legislation.

Mass digital media is difficult to censor. With more than 31 million active channels on YouTube, there is so much content being produced, and watched with over 1.15 billion views recorded per day (iv). 500 hours of video are uploaded to YouTube every minute creating a content overload that national censors can't keep up with. It therefore becomes a corporate responsibility, with Youtube applying computer-generated algorithms to identify explicit and/or offensive content. In the first half of 2021, Youtube identified and removed 120,000 videos containing instances of child harm/exploitative content from its site (v). Sophisticated Artificial Intelligence (AI) is used to identify harmful content, however users are still able to access explicit content that would otherwise be regulated if it was traditional media. Younger users are able to log into anyone's account who is of age and access this content and creators are able to find loopholes, such as blurring out a certain portion of a video. This isn't only reflected in YouTube, but also across other social media as the rapid pace of content creation and release has made it extremely hard to keep up, not only as a viewer but also as a censor. This allows inappropriate and potentially harmful content to pass through avoiding national legislation about censorship. It downgrades the quality of censorship and what gets censored.

Paragraph on censorship laws in China, Iran and North Korea omitted.

The prolific nature of new media has challenged governments to consider how they can regulate the moderation of social media platforms and streaming services to keep users safe. There are significant social implications caused by the uncontrolled flow of online content via social media. Each platform uses a combination of AI and human intelligence to moderate its content (vi). This process, which Youtube states has become more accurate, quickly identifies harmful content, with the removal of 83

million inappropriate videos in three years. However, both content moderators and users of the platforms are still exposed to horrifically violent content that would otherwise be strictly controlled if released through traditional media. A lack of censorship can be harmful as people are exposed to inappropriate content, some at a young age, promoting new norms for violence, which has wider social implications. Exposure to harmful content is not limited to social media, as anyone can access VSOD services, where a ratings system that reflects the country of usage should be included. Streamed TV and film content reflects national censorship legislation in New Zealand, however users of any age can access R16 and R18 content unless strictly controlled by a guardian or parent. The increase of smartphone ownership amongst youth often makes viewing streamed TV and films a solitary activity, with parents having little/no understanding of the rating of the content their child is exposed to. Netflix has recently included a 'maturity' rating which provides additional content information about potential triggers. However, VSOD providers are not legally obligated to provide anything other than a rating that reflects local legislation and this law only came into place in New Zealand in 2021.

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Paragraph on the wider implications of harmful content on youth audiences and the role of parental control omitted.

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The issue of controlling content in new forms of media raises ideological challenges. Society and parents rely on regulation and laws to maintain social order and reflect our cultural beliefs. But the rapid development of new media forms that generate hard-to-moderate content challenge traditional methods. No laws, acts or rules can currently maintain or keep up with the internet and its fast-growing pace. This forces governments into a difficult position where they become reliant on large global corporations to follow rules and in some instances, enforce social order. Netflix, in response to recent New Zealand legislation, is now a schedule 4 VSOD provider who is legally required to update their ratings to align with the NZ classifications system^(vii). The Films, Video and Publications Act 1993 has recently been updated "to allow for urgent prevention and mitigation of harms caused by objectionable publications."^{viii} . Prior to the changes to this act, VSOD providers could have chosen to align their ratings to reflect the culture and laws of the country the content was streaming in, however none chose to do so. Additionally, the responsibility for monitoring harmful content still relies on the corporations that control the technology, and the community of users that participate in them. This places significant social responsibility in the hands of a few: Meta (owners of Facebook, Instagram and others), Advance Publications (owners of magazines and Reddit) and Google (owners of Youtube). Seventy percent of US adults believe social media conglomerates hold too much power and that more regulation of them is needed.^{ix} However, US based regulation does not have any impact on the actions of either VSOD or social media providers, as they operate globally across many jurisdictions. Additionally, small countries like New Zealand are unlikely to dictate or influence major change in global corporations that control much of new media, leaving us at their mercy. Ultimately, media platforms do have power to control and censor what creators are doing online. But many argue that they aren't censoring creators, "because ultimately there is a profit motive for social media companies to spread "high engagement" content even when it is offensive".^x Companies are driven by responsibilities to shareholders, rather than a social responsibility to do what is morally and ethically correct.

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Paragraph removed on a discussion of freedom vs regulation in the US, along with a case study about the use of social media in the Trump administration during the Capitol Riots.

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The shift from traditional to new media has created an uncertain future for censorship. Identifying where the line sits between whose responsibility it is to ensure explicit or harmful materials are censored, is complicated. Legislation developed at a national level provides a legal framework. However, it is difficult to enforce legislation when content creation evolves so rapidly. The difference between publication (traditional media) and platform (new media) creates a blurry line around where responsibility sits for controlling content. Stricter control and censorship, such as those used in China, Iran and North Korea are possible however state control at that level reaches beyond film, TV and online content into other areas of society. In New Zealand, we value freedom too much to introduce strict censorship controls. Further advances in technology and better education may enable users to act as gatekeepers to control the content they see online, with the public working to moderate content for our own best interest. Our expectation of immediate publication limits the viability of censorship or regulation prior to posting. Therefore, controlling content in traditional ways in the face of technology that evolves rapidly is complicated.

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Bibliography omitted, footnotes not shown

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate in-depth understanding of a significant development in the media.</p> <p>This involves:</p> <ul style="list-style-type: none"> • analysing a significant development in the media • explaining the impact of a significant development in the media. <p>This student has identified the Americanisation of New Zealand news as a significant development in the media (1). The impact of this influence has been identified in the introduction via a hypothesis which creates a reasoned argument about the implications of the development (2).</p> <p>The student presents a succinct explanation of the context from which the development has emerged (3). Reasons for how and why the development has happened are analysed in-depth (4). Research into the effect of the development is presented (5, partial paragraph omitted).</p> <p>The impact of the development is analysed (6). A considered analysis of the wider significance of the impact is provided, restating the hypothesis in several places (7). Further analysis of the wider impact is included (8). Paragraph seven ends with a new point about trust and viewpoints being introduced (9).</p> <p>The student succinctly analyses the role of trust in the news media and begins to evaluate the significance of this (10). The argument is linked back to the hypothesis that Americanisation of news can have a negative influence on NZ culture (11).</p> <p>To reach Excellence, the student could further develop the analysis of the importance of public trust in the news by evaluating the significance of New Zealander’s attitudes towards news outlets. This evaluation could include research that examines the socio-political polarisation of news outlets in the US, and the growing divide in political positions for local news outlets in New Zealand.</p>

New Zealand news media has become more Americanised

1 How we consume news has changed. Many have accepted the change from printed, TV and radio news, unaware that what they are seeing online is often biased and tailored to a certain point of view. This change in the media has impacted New Zealand as much of the news that we see on our devices and social media accounts is coming from overseas, including a lot of American content. Americanisation is “the action of making a person or thing American in character or nationality”ⁱ. New Zealand’s size and isolated location makes it the perfect target for cultural assimilation, threatening the authenticity and popularity of mainstream New Zealand news platforms as people resort to articles shared on social media to inform them on the latest “news”. The shift from local content delivered by ‘old’ mediums like newspapers, radio and TV to global digital content might leave New Zealand struggling to retain authentic Kiwi culture. 2

3 It can be argued that New Zealand has always been exposed to cultural assimilation. In the early 1960’s New Zealand news on television “consisted entirely of overseas film”² proving that our early media was dominated by the more important news of other countries. 1961 saw British television news screening on Sundays before it was shortly replaced by a more national, relevant newsreel. British culture has always heavily influenced New Zealand as we are a member of the British Commonwealth and our head of state is still the British monarch. As technology evolved in the 1960’s and ‘70’s, New Zealanders started to experience a wider range of international voices in the mediaⁱⁱ. The televised coverage of the Vietnam War provided a beginning to New Zealand’s relationship with US media, from which our interest in American media grew exponentially.ⁱⁱⁱ However, until the 1980’s NZ press and radio were almost entirely owned by New Zealanders. A shift in government policy in the 1980s led to ownership of our printed media moving into foreign ownership. Rupert Murdoch’s NewsCorp acquired 40% of New Zealand’s largest media company^{iv} with shareholdings increasing over time. By 1999 North American based conglomerates had significant holdings in most of New Zealand’s media companies. This could explain New Zealand’s identity crisis as American content and an American perspective has slowly infiltrated what we see in newspapers and on TV. 4

4 American media has now changed our nightly news routine into an extension of “proliferation of Americana... reality programmes and idol searches”⁶ making it “no accident that the ebullient personalities of TV3 are finding a growing audience among young urbanites”⁷. So now, instead of people like Jack Tame being regarded solely as a news presenter, they are now our national ‘influencers’ bragging almost 30,000 followers on social media. The news itself has also changed, mimicking the American practice of 24-hour news with TVNZ updating their website every hour from 6:00am-11:00pm every day. The rise of social media apps in recent years has also affected the content that our news presents to us. These sites make somewhat unimportant news more visible which eventually gains the attention of journalists working for mainstream news channels in New Zealand. We are now less concerned with what is going on in our own country, with “news” of sporting achievements, celebrity updates and civil action in the United States making its way into our daily news broadcasts.

5 Many younger generations have embraced this change and accept it as normal, whilst older generations who have been aware of the development and changes to New Zealand media are less accepting of the state of our mainstream outlets now, compared to what they used to be. Case study on one adult’s experience has been omitted.

5 Overall, it is evident that New Zealand news media is not what it used to be. Social media may be a recent cause over how our habits have changed. “Almost all Americans (88%) recognise that social media companies have at least some control over the mix of news people see” (Pew Research Centre). Algorithms determine what and when we see content, when using social media apps, using a search engine or reading online news content. These algorithms create “the personalized, curated news, information and learning feeds we consume several times a day have all been through a process of collaborative filtering”^v. Even if we wanted to consume different information, we are all working against a system (designed in America) to control what we read and watch online. 6 This includes our exposure to news. However, it is not just online content that has become Americanised. Even our television channels hardly feature New Zealand produced shows, movies and content compared to Dr Phil, The Ellen Show and Oprah which always feature on daytime television. We may not realise it, but social media may be the culprit behind this reduction in authentic New Zealand culture. If we become more aware of how our engagement with media is being controlled and its negative consequences, we may be able to go back to the previous national focus that was brought to us through a few main New Zealand news television channels, rather than Facebook constantly telling us about Donald Trump’s latest scandals. 7

How have American views become integrated into what we are given and see in New Zealand?

As Americanisation impacts us, New Zealanders will begin to accept the views and values from these people we see via social media as normal and begin to integrate them into their own lives. An obvious example of this is the way that mainstream news platforms such as TVNZ are beginning to post less relevant and reliable content in an attempt to push out more content, specifically on their website. We as New Zealanders are beginning to accept this as we are now used to it, Instagram and TikTok is filled with this 'news' on celebrities lives so now the mainstream news is too. This is a change coming from America and might unfortunately increase over time as quantity over quality becomes the main concern for these mainstream news platforms as people obsessively seek more news. Increased access to devices combined with significant global news events leads to us doomscrolling, searching for new content all the time. It can be argued that this is harmless, we are not being forced to read these articles so why is it such a negative impact on New Zealand media? If we see more of this unimportant content on our news websites then it may begin to shroud relevant local media and stop us being up to date with current affairs in our own country. If our mainstream news sites become more pop culture focused, it absorbs our unique Kiwi identity and might have a long-term impact on our own culture and values.

New Zealand news is mimicking the American style of sensationalised news with news outlets such as Stuff and the New Zealand Herald regularly posting on Facebook and other social media platforms, often sparking debate about irrelevancy in the comments of their posts. If many people solely rely on social media to get their news (just like how "more than half of US adults get news from social media often or sometimes (55%)...and about three in ten Americans now get news on social media often (28%)")¹⁰ then the only news that they will be getting are these irrelevant stories that are produced to generate popularity through the amount of 'clicks' they are getting. These stories are not only irrelevant but often portray some negative messages as the writers attempt to gain a higher audience by deliberately developing controversial content or viewpoints. We are currently seeing this in the "freedom" vs "mandate" arguments emerging about vaccination in news stories and in social media threads. The crossover from journalism to opinion-'ism' is blurred and many people do not know how to separate the difference between factual journalism with opinion pieces.

How can we see this change in other aspects of New Zealand society?

One of the most significant changes that will continue to occur over time as Americanised social media dominates New Zealand news, exposing us to faster updated, less relevant content, is that the trust that New Zealanders have in these outlets will decrease. Auckland University of Technology's Journalism, Media and Democracy research centre published a report earlier this year revealing that "53 percent of the 1200 Kiwis surveyed agreed that they can trust news 'most of the time' compared to 40 percent in the UK, 38 percent in Australia and 32 percent in the USA"¹¹ (RNZ). These figures become significant when looking at them in comparison with the "27 percent of New Zealanders who [reported that they] trust news found via search engines and 16 percent trusting news in social media"¹². America is not only changing the type of content we see in our news but the way that we are receiving it as a new wave of Americanisation comes in the form of getting news via social media. It would be unfortunate for New Zealand media to lose its positive reputation. This would have larger ramifications as losing trust in the media would equate to many questioning who is truly in control of what is being told to the public (such as the Government versus big American corporations).

Social media allowing Americanisation to become more apparent here in New Zealand may only be the gateway for other changes to come. Changes to the news that is featured on our national platforms means an increased amount of content from the United States could become integrated here and engrained into our mindsets, without us even noticing. When commenting on examples of Americanisation in New Zealand, Tapu Misa states that "[New Zealand's] social indicators lie closer to the US than to other countries. We've gone from being a proudly egalitarian society to one that accepts widening income disparities similar to those in the US"¹³. News coming from America has the potential to wrongfully educate people here in New Zealand about the treatment of people from lower social classes or minority groups, bringing a very negative aspect of American culture into New Zealand.

News consumers in New Zealand need to question the source of their news media more closely. We physically cannot change what social media presents to us in the form of 'news' but it is vital for New Zealanders to recognise that the American influence can change society in much more damaging ways than many of us realise, if we allow it. Using our power as media consumers, we can influence the long-term effects of the current acceptance of the Americanisation of our news, by supporting independent, NZ owned media outlets.

Bibliography and footnotes omitted.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate in-depth understanding of a significant development in the media.</p> <p>This involves:</p> <ul style="list-style-type: none"> • analysing a significant development in the media • explaining the impact of a significant development in the media. <p>This student has identified the introduction of franchises as a standard business model in Hollywood as a significant development in the media (1). They have explained why this development has occurred by developing a reasoned argument about the shift from creativity to a narrow focus on profits (2).</p> <p>Several reasons for the development are presented, with supporting evidence. These reasons include profit (3), minimising financial risk (4), brand identity (5) and production costs (6).</p> <p>Several impacts are identified (7) and analysed, with case studies on del Torro (8) and the Harry Potter franchise (9) used to support the argument.</p> <p>For a more secure Merit, the student could extend their argument by further developing the case studies and evidence to build a considered discussion of the value of commercial versus creative film making. The wider impact on the industry and the audience caused by the tension between commercial and creative could also be analysed.</p>

Franchise Vs Independent Films in the Hollywood Film Industry

1 There have been several movie franchises that have become iconic billion-dollar blockbusters with 49 of the 50 highest grossing movies of all time being a part of a movie franchiseⁱ. Film has evolved so much (or so little?) that people are beginning to realise that Hollywood is dominated by franchises. Has the Hollywood film industry developed from a place of creativity to somewhere where fast profits from franchises are the main interest? 2 “Franchising is based on a marketing concept which can be adopted by an organization as a strategy for business expansion”ⁱⁱ. Through the creation of series and remakes in the 1970s and 80s, there was increasing success with sequels and studios might not have expected this development to drive their business model in the future, but it has.

The past two decades have seen franchises dominating the Hollywood film industry. Additionally, there has been a growing trend of creating sequels to big budget films, with a shift from 6% to 32% between 1994-2014. The Hollywood Reporter broke news that Warner Bros allegedly plans to refocus their theatrical release strategy around the franchise model from 2016ⁱⁱⁱ. This demonstrates Warner Brothers’ shift from a creative studio to a profit driven business as they understand that franchises have become the most successful way for studios to gain money, rather than developing original content. Studios can build an entire production strategy around a series and have become dependent on these franchises, as films such as *Star Wars - The force awakens* and *Avengers: Endgame*, both made a lifetime gross of over \$850 billion. Franchises prioritise money over creativity, and are a product of big businesses, pushing out independent filmmakers who cannot afford to hire big name actors into their smaller, low budget films. The development of franchises may also result in the issue of franchise fatigue. “This is where the biggest money shots feel largely obligatory—just killers and filler, nothing more”^{iv}. This is where too many movies rely on familiar brand names, leading to a loss of interest within its audience. *James Bond* which has 25 titles is currently the franchise with the most movies, however, not all critics are positive about the future of the franchise with younger audiences^v.

4 The development of franchising as the main model for the Hollywood film industry has occurred because they are attempting to minimise risk, appeal to an international audience and boost the potential for additional revenues through games, DVDs and merchandise. ‘Genre Theory’ proposes a contract between the audience and producers, where all texts contain instances of repetition and difference, difference is essential to the economy of the genre to ensure the ongoing survival of the product as it remains recognisable and attractive to the audience. Emma Thomas, one of the producers of *Interstellar* says that “technological change and the rise of the international market are to blame for the proliferation” of franchise films. Branded films dominate both the box office and retail shelves. This trend will not only get stronger as more of the studios shift their business model in this direction, but will also increase competitiveness between studios. 5

“The more the international audience is familiar with a title, the more they look forward to seeing it again”^{vi}. All major Hollywood studios are determined to match Disney’s huge success through franchise development. The rivalry between Disney and Warner Bros dates back to the 1920s, with ownership of the two biggest comic-book publishers DC and Marvel, respectively^{vii}. They create films that revolve around the idea of business and the money they get in return, meaning they look for a specific audience to target. The business model guarantees the biggest investment return for each film, balancing the high cost of production against expectation of huge box-office profits. Production is expensive because audiences have high expectations in films and it can be difficult to satisfy them. Viewers do not want to see ‘just another alien movie’ and expect well-known (expensive) actors. This adds to the production cost as stars demand higher compensation for their continued involvement in franchise productions. Currently, Dwayne Johnson is the highest paid actor in the world, earning \$23.5 million upfront for the upcoming *Jumanji: The Next Level* and receives 15% of profits for each franchise film he is involved in. The expenses of advanced technology during and post-production, along with distribution 6

and marketing costs can add up to an average of \$100 million for a major movie, with the latest Bond film costing approximately \$250 million to produce.

7 The development of franchises has several impacts: economic, cultural and technological. It is financially impossible for smaller “indie” producers to compete with the big corporations that sit behind the major studios. Over the past forty years, film companies have been bought out by large global corporations, such as Sony’s purchase of Columbia Pictures Entertainment and Amazon’s intended purchase of MGM. This impacts smaller projects negatively as it makes it extremely hard to compete with these larger studios/corporations. Independent films do not get the recognition they deserve because of lower budgets for high cost stars, less advanced production technology and low-cost marketing and promotion once films are complete. However, some independent, creative film makers can be successful enough to create a franchise itself. An example is Guillermo del Toro, a Mexican film maker “who has managed the rare achievement of sustaining success in Hollywood”^{viii}. He started off as an independent filmmaker and had successfully developed a name, being well known for his horror and fantasy films such as *Pans Labyrinth*. From films like this, led him to winning an Academy Award for Best Director and a net worth of \$30 million, from which he was able to invest in making more films that he retained creative control over. De Toro’s situation is different to most filmmakers, as he independently finances films, but is distributed by the major studios. Many filmmakers do not retain this level of creative control, and therefore end up cyclically directing/producing franchise films as this is what the large studios want to finance. 8

7 Additionally, franchise films have a socio-cultural impact. Some franchises can bring groups of people in society together, an example is the Harry Potter series. These films offer a social experience to the audience as they can share their interest in these films with other like-minded people. Audiences have watched Harry’s character grow and from this growth, encouraged the audience to wait annually for the next film to come out. Movies are powerful as they can make audiences feel a range of shared emotions, as they connect to the characters and watch and learn as they go through similar situations. Additionally, “franchises also allow an audience to engage with the story outside of the cinema”^{ix}, through merchandise, games and the original books from which the film has been developed. Most importantly, good franchises are successful because the story or the characters are so compelling in the first film that audiences genuinely want more of that story or character. The last twenty years have seen major technological advances in film, many of which has gone on to become franchises, like the Harry Potter series where the visual and special effects technology advanced alongside the storylines. This may account for the ever-growing box office take from \$1 billion USD in the first film to \$1.7 billion USD in the final of the Harry Potter series. 9

The development of franchises have started to dominate the Hollywood film industry. The industry has run out of ideas and there is a feeling that there is nothing new in Hollywood. This development might worsen as the film industry is mostly profit driven rather than developing content that might positively impact on society by developing creative content. Independent filmmakers may increasingly find a wider audience simply because they are not hiding behind the repeated fictional plot.

ⁱ [Why Movie Franchises are Everything Now](#)

ⁱⁱ https://en.wikipedia.org/wiki/Multimedia_franchise

ⁱⁱⁱ <https://consequenceofsound.net/2016/04/why-film-franchises-could-change-cinema-forever/>

^{iv} <https://www.wired.com/2017/05>

^v <https://www.npr.org/2021/10/10/1044830230/bond-franchise-will-have-to-make-changes-to-appeal-to-a-younger-audience>

^{vi} [Analysis: Why Hollywood Has Embraced Franchise Films](#)

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of a significant development in the media.</p> <p>This involves:</p> <ul style="list-style-type: none"> • identifying a significant development in the media • explaining how and/or why it has occurred. <p>This student has identified digital technology as a significant development that has changed how we consume music. The student has explained how and why technology has changed, resulting in the development of free on-demand music.</p> <p>The student explains how the development has occurred by providing a historical overview of the events leading to the digitisation of music (1). This includes an explanation of why the technology continued to evolve. This included portability (2) and file size for sharing (5).</p> <p>A case study explaining how one consumer stored music is presented (3). A comparison is made between keeping analogue versus digital music (4).</p> <p>The student provides further explanation of the technological developments that led to streaming services developing (6). The impact of the continued development of the digital technology is briefly explained (7).</p> <p>The shift to a 'freemium' model is identified, with some evidence provided as to its popularity (8). The reasons for how and why the change has occurred are reiterated in the conclusion.</p> <p>To reach Merit, the student could develop a reasoned explanation that analyses the impact and wider implications of the shift from analogue to digital storage of audio files.</p>

Free music was caused by the shift from analogue to digital storage

As I flick through my Spotify playlist, my mum laughs, “When I was your age we didn’t listen to music on our cellphones, we didn’t even have cellphones.” The music industry is ever changing as a result of developments in technology, but one major development has been the shift from storing music using analogue versus digital. As a result, we now have access to free on demand music. Prior to 1992, the most popular way of listening to music was by the radio, CDs and tapes, and before that there were other types of analogue music. Since then, the consumption of music has changed quickly with developments in technology through the creation of digital methods of storing music. This has led to online streaming. While the concept of music streaming seems modern, it has adapted to keep up with current trends and consumer demands, it has actually been around since the early 2000s.

1 Most teenagers won’t be familiar with analogue forms of music storage, although record players and vinyl records are becoming popular again (<https://www.musictimes.com/articles/81726/20200601/revival-records.htm>). Prior to digital music storage being developed in the late 1980s and 1990s, people originally listened to music on vinyl records, with this technology beginning in the 1800s with the development of gramophones. In the early 1900’s broadcast radio began, making it possible for groups of people to listen to music played live or on a gramophone. In the 1960’s 8-track cassette tapes were developed, which was a much more compact method of listening to music and made it possible for music to become portable. Compact cassette tapes, a much smaller version of the 8-track could hold more music (up to 2 hours). These could be bought blank (to record your own music) or pre-recorded with music from bands on them. An industry around cassette tapes and machines grew until the sale of cassette machines outsold any other machine in the 1970’s. People obviously wanted to be able to listen to music in any setting and the portable nature of cassette tapes and machines helped the consumers to do this. Compact cassettes had poorer sound quality than vinyl and 8 track cassettes, but this improved throughout the 1980s. 2

3 “When I was a teenager we used to listen to the Billboard Top 100 hits on Sunday morning and use a cassette tape to record the top 10 songs from the radio. This meant we could listen to them over and over again for the week until the new songs came out the following Sunday.” (Alex Booker). This was a common experience for young people living in the 1980s before music became digital. Analogue forms of music made it hard to access music unless you went to a record shop and bought it, listened to it on the radio or recorded it (illegally) yourself off the radio. Digital methods made capturing music much easier as files could be shared with friends. All sound is analogue but it was the development of digital ways to store it, rather than analogue that changed the music industry and helped make music free. 4

1 Most people think that mp3s were the beginning of free music, but they weren’t. An early digital format called Linear Pulse Code Modulation (LPCM) was used to put analogue music onto compact discs (CDs). “The compact disc (CD) brought PCM to consumer audio applications with its introduction in 1982. The CD uses a 44,100 Hz sampling frequency and 16-bit resolution and stores up to 80 minutes of stereo audio per disc.” (Wikipedia). The .WAV (called wave) file format was developed by IBM in the 1980’s as an uncompressed audio format to hold LPCM files. These two bits of technology helped pave the way for mp3s. The problem with .wav files was that they were very large and so sharing files was very hard. “Today people can move digital files around very easily but in the 1980s there were only floppy discs that could hold a miniscule amount of data compared to today” (IBM). By 1986, floppy discs could still only hold 1.44 megabytes, and people thought that this was a lot of file size. As people’s interest in sharing music files grew, and the technology changed, it became clear that smaller audio files were needed. This is why the mp3 was developed. 5

6 These developments in the consumption of music wouldn’t have happened had it not been for the creation of the internet, the platform with which music is shared, listened to and talked about, around the world. It is difficult to pinpoint when the internet was first invented because it is such an expansive and ever-changing technology, however there are two pivotal dates in its creation; January 1st, 1989 when ARPANET (Advanced Research Projects Agency Network) took on TCP/IP (Transmission Control Protocol and Internet Protocol) and 1990 when Tim Berners-Lee developed the World Wide Web. Before music streaming services were available, the main ways of listening to music were vinyl records, cassette tapes, CDs and mp3s. The mp3, was the beginning of easily shared, digitised music, as it allowed people to download single songs off the internet by compressing digitally recorded files. In 1995, to maintain the popularity of this method of music consumption, a free mp3 encoder known as 5

'shareware' was released. In the year following this development (1996), music piracy flourished. These pirates however, were not brandishing swords and stealing people's booty, they were much sneakier, perched behind computer screens, downloading free mp3s and sharing these music files on the internet.

6 Come 1998, with the rising popularity of listening to music via mp3, Napster raised their sails and attracted a lot of attention. The launch of Napster meant that people all over the world could easily access almost any song, free but at great cost to the music industry. This music streaming service led to a 50% decline in the CD sales between 2000 and 2007. With free music available at the touch of a button, the popularity of Napster grew rapidly and because people could download single songs instead of whole albums it was a very easy way to find the song you wanted without having to buy a CD and find the song. Napster was the beginning in the transformation of the music industry but as a result of legalities concerning copyright, they met their downfall. However not all was lost, Napster opened the world up to music streaming and revolutionised the industry forever. Some artists, such as Metallica, fought against these changes that were happening in the industry, while other artists were more willing to adapt to the changes, and go with the flow. Bowie, in a 2002 interview had the opinion that, "The absolute transformation of everything that we ever thought about music will take place within 10 years, and nothing is going to be able to stop it. I see absolutely no point in pretending that it's not going to happen." He went on to say that this development was "terribly exciting" but also warned others, whether they liked the idea of it or not, to be prepared because things were going to change no matter what. 7

6 It was evident that while free peer-to-peer music sharing was an extremely contentious practice within the music industry, online music sharing was certainly a direction worth exploring, and as predicted, online music streaming kicked off in the new millennium. This exciting new part of the industry began with the iTunes Store, that was launched by Apple in 2003. The iTunes Store allowed people to access an 'online music library' in conjunction with their mp3 players, for a small \$0.99 per song. This development had customers flocking because they could access all the songs they wanted cheaply, without giving their computers nasty viruses by trying to pirate songs illegally. As a result of the success of the iTunes Store, two years later, Pandora released their own online streaming service. To attract customers, Pandora's streaming service also recommended new music for their customers, based on their recent listening history. This ingenious development in music consumption set the ball rolling, and in the following years, many more music streaming services became available for consumers.

The next development to hit the music world was the 'freemium model'. This model is used by a number of different music streaming services as their 'basic service'. In the freemium model, a basic or downgraded version of the software is offered free of charge, while users who wish to have more features can purchase a premium version. Freemium music streaming is ad-funded in order for the companies to continue making money from the free service. According to Lohan Presencer, of the Ministry of Sound, "Free streaming is killing the music industry". This free service "gives the pirates an alternative", and it means that people can listen to music for free, without breaking any copyright laws. The artists are the ones losing out here, for people that are trying to make their living from their music, free streaming services are not doing them any favours. The rate for Australian artists equates to only half a cent per stream – adding up to about \$5 per 1000 plays. 7

8 Spotify, the most popular streaming service, has more than 60 million active users globally, of which 15 million pay for its premium service. People seem to want ondemand and free music, as show by the rise of streaming services. Research into the Global Music Industry shows that the overall developments in consumption, as a result of developments in technology, have been good in helping people change how they access music.

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Hugh Harlow, Professional Practice Fellow, School of Music Production, Otago University

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Rest of list omitted

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of a significant development in the media.</p> <p>This involves:</p> <ul style="list-style-type: none"> • identifying a significant development in the media • explaining how and/or why it has occurred. <p>This student has identified a significant development in the media as the rise of streaming causing the death of cable television. A graphic that provides a visual representation of key points supporting the development in the media has been created.</p> <p>The student explains the rise of streaming with a timeline of key events in the home video market (1). Figures comparing aspects of cable television to streaming services help identify and describe the development (2).</p> <p>The student begins to explain how and why the development has occurred by identifying reasons such as “<i>social change, budget restraints and advertisement interest</i>” (3). Further reasons such as “<i>convenience</i>” and “<i>cheaper entertainment</i>” are introduced briefly (4).</p> <p>The student attempts to link the increase in the popularity of streaming to Covid-19 (5).</p> <p>For a more secure Achieved, the student could focus on the significance of streaming services by expanding their discussion of how and/or why streaming platforms were developed in the first place.</p>

The Rise Of Streaming

Home Video Market

VHS DVD Digital Streaming

2000 The DVD took a few years to catch on after its invention in 1995.

2004 It's popularity exploded in the early 2000s. Demolishing the VHS market by 2004.

2008 In 2005 the popularization of digital movie sites such as Quickflix to gain an audience.

2012 In the early 2010's streaming sites like Netflix began popping up and gaining traction.

2016 In 2013, streaming services began creating original content, increasing users.

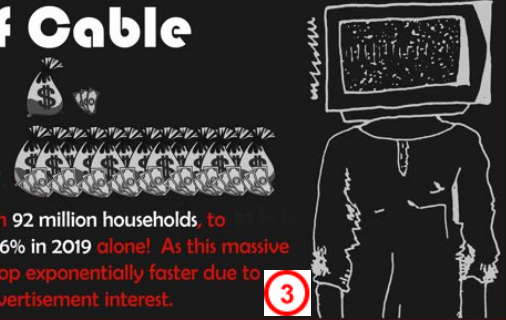
2020 Nowadays streaming dominates the market. By 2024 it may have a monopoly over the industry.



1

The Death Of Cable

The average streaming service is approximately \$13. By comparison, a cable subscription costs around \$157.



Cable subscription has dropped 10% from 92 million households to 83 million in the past 3 years. Dropping 6% in 2019 alone! As this massive industry falls, it's reach is expected to drop exponentially faster due to social change, budget restraints and advertisement interest.

3

2

NETFLIX

Netflix moved from DVD rental to streaming in 2007. They then began making original content. In 2013, releasing shows full seasons at a time and birthing binge culture. Bringing in users with popular shows such as Stranger Things



2

Now Netflix has 183 million users, and is the worlds leading streaming service.

The Top 10 Watched TV Shows Of 2019

(According to Cinema Blend)

- 4 Were By Netflix
- 3 Were By HBO
- 1 Was By Disney+
- 1 Was By Amazon

Only ONE, surviving R. Kelly, was made by a cable channel.

2

The Effect Of Covid - 19



Due to the current Corona virus epidemic streaming has managed to gain great success over cinema. Giving new Netflix shows such as Money Heist and Tiger King to record breaking views on release.

Movies such as Onward and The Invisible Man have had to go straight to streaming instead of cinema. Bringing huge floods of new subscribers to these services, 21 million subscribers to Disney+ alone, almost doubling it's 50 million subscriber count.

5

How Streaming Changes TV Shows

Why People Stream????

Convenience	██	These are the 5 main reasons people stream (according to E-marketer), and they all mark a major change in the industry.
Cost	██	
No Commercials	██	
Movie Selection	██	
Original Content	██	

The high demand for convenience has led to new shows being released entire seasons at a time, or more recently, in 2 parts. This is notable in shows like Lucifer that have moved to a more serialised season structure rather than the traditional episodic story telling.

4

The demand for cheaper entertainment and no advertising has lead to a complete rework of the TV industry and how it makes its money, causing untold changes in the near future.

With higher demand for more selection and new original content. Netflix and other streaming services are built on debt. Netflix alone is \$15 billion in debt, growing at approximately \$4 billion a year. If streaming doesn't turn out to be profitable, the TV industry will take a hit that will leave its mark forever.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of a significant development in the media.</p> <p>This involves:</p> <ul style="list-style-type: none"> • identifying a significant development in the media • explaining how and/or why it has occurred. <p>This student has identified a development in the media by discussing Spark Sport’s introduction to the New Zealand market for online streaming of sport. They have provided background information about the state of the industry prior to Spark Sport’s introduction (1).</p> <p>Some general information is provided about the technology required for streaming services and audience expectations when streaming (2). Some of the challenges and benefits of Spark Sport are briefly discussed (3).</p> <p>To reach Achieved, the student could select a significant development such as the impact of streaming services on free-to-air television, foreign ownership of New Zealand media, or explore the viability of Spark Sport from the perspective of the sporting or media industry.</p>

How Will Spark Sport Impact Sky NZ?

Introduction to the Industry

1 In the age of digital technology, the rise of online streaming services is growing, creating real challenges for both broadcast (free) and subscriber (pay) TV services. Through the increase in use of VSOD services such as Netflix and Lightbox, Sky TV has seen a decrease in subscribers due to more content being available on the online sites. Back before high-speed broadband internet was available, the only option to watch New Zealand sport was either live at the game or on free broadcast TV channels. Sky originally launched on 18 May 1990 as an analogue Ultra High Frequency (UHF) service which had three channels, Sky News, Sky Movies and Sky Sports. Once launched, Sky won long term rights to US sports network ESPN which allowed Sky to stream a variety of sports from America which later led to streaming All Blacks tests. From then on, Friday and Saturday night consisted of watching sport from the comfort of your living room, allowing for the option of inviting people round for a classic Kiwi barbeque and to watch some rugby.

The Development - Spark Sport

1 In 2005, Sky announced it had purchased the free-to-air channel Prime TV for NZ\$30 million. Used to promote its pay content and to show delayed sports coverage, Sky reaped the benefits of having another channel under its name by bringing more customers to its streaming service. It has also been essential for Sky to secure the rights to stream the Olympics as it often brings in income with all of the subscribers specifically to watch the event. Creating new channels especially for the Olympics, Sky invests a lot of time, effort and money into guaranteeing its subscribers a chance to watch the most elite sporting event in the world. However, in early 2019¹ Sky announced it's lease to screen a group of sports was coming to an end, to which Spark snapped them up and announced its newest platform, Spark Sport. Spark Sport is a prepaid monthly subscription service, providing you with Cricket, RWC 2019, Football, NBA, Formula Racing, eSports, Golf, Horse Racing, Extreme sports, Tennis, NFL, Rugby, ONE Championship, World Rally Championship, Hockey and Swimming. With a variety of sports now to be streamed online from March 2019, the new concept proved to be a difficult pill to swallow for many sports fanatics.

After your free 7-day trial, the subscription fee is \$19.99 per month, as there is no long term contract and you can stop your subscription from being auto-renewed by suspending at any time. However it is not possible to 'buy' only one game, you must have a subscription to be able to use the service, apart from the special rugby world cup deal which comes as a \$90 package, with singular games costing \$25, making it more cost effective for the customer to purchase the package deal. This marketing strategy led to hundreds of more subscribers leading up to the RWC in 2019.

Another strategy that Spark used to boost subscription numbers was adding a 'free' subscription to broadband and phone plans that were already existing at Spark. By doing this, Spark not only gained Spark Sport subscribers but also gained new Spark customers. Having this special feature, Spark created an exclusive new platform that was cheaper for pre existing Spark customers to watch sport.

Causes

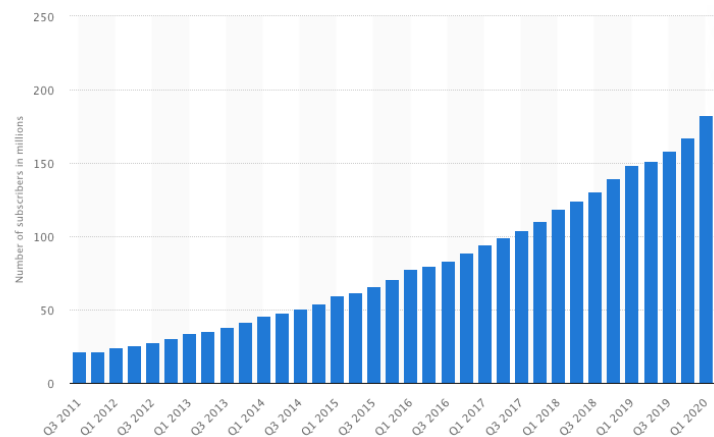
2 Due to the installation of faster wifi connections and Fibre, the reality of being able to stream live sports games over the internet was much more possible then it was five years ago. The development of what the internet is capable of, allows for the development of how we watch

¹ [Spark Sport Announce Streaming Launch Date](#)

2 sports in New Zealand, from broadcasting TV to an online service. This development of high speed internet however, was tested when it came time for the Rugby World Cup in 2019. With thousands of New Zealanders online, trying to stream the first All Blacks game, the website crashed. There was an outcry in anger as the promised streaming of the game was now ruined for many. 3 Worried about losing many customers and never having them return, Spark indicated TVNZ is the back-up in case anything happens to the site again and ended up making the second All Blacks game on free to air TV1 after the disaster from the first game. A significant amount of the problem is that after the announcement of this new online platform, New Zealanders had high expectations of what the streaming quality was meant to be thanks to the rise of other online streaming services such as Netflix and Lightbox. At the time of the 2015 World Cup, fewer than 400,000 people had access to Netflix in New Zealand.²

3 In March 2019³, Spark released a statement that its movement into sports streaming was a more affordable way to stream live sport. Due to losing sports rights, Sky has lost over 450,000 of its million satellite subscribers in the 12 months. Sparks' move into online streaming shows the trends of time, the technological convergence of Spark is clear to see. From a phone company to delving into the TV industry, Spark has spread its range massively. Creating a platform that wasn't initially needed, turned into a necessity as it became the only place to watch sports. This benefited Spark as it now has a platform that no other company can compete as many can't afford to compete. Spark is claiming to be a 'more affordable'⁴ place to watch New Zealand sports, however it comes as yet another expense to the viewers. With more and more

3 online streaming services, Spark Sport is just another bill to pay for some households, but for some, it means they can no longer watch sport as they can not afford to pay for another subscription. New Zealanders continue to spend over two and a half hours watching linear TV each day, but the increase in streaming services has skyrocketed in the last few years.⁵ Following the trend of online streaming, Sparks move has impacted the way New Zealanders watch TV and sports.



The change from free to air broadcasting TV to Sky to Spark Sport shows the evolution of technology and how the trends are changing the market and what customers want more of.

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² [Rugby World Cup 2019: Spark Sport allowed bugs to bite customers](#)

³ [Spark and Sky's fight for rights could mean bigger bill for sports fans](#)

⁴ [Spark and Sky's fight for rights could mean bigger bill for sports fans](#)

⁵ [Sky suffers as NZ demand for online video skyrockets](#)