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91248



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NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
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SUPERVISOR'S USE ONLY

Level 2 Media Studies, 2015

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

2.00 p.m. Monday 16 November 2015
Credits: Three

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

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

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

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

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

**Low
Excellence**

TOTAL

7

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INSTRUCTIONS

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

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

In your discussion:

- describe ONE **aspect** of the relationship
- explain how and/or why this aspect **connects** the media product and its audience
- examine a **consequence** of this relationship
- include **supporting detail** from media text(s) and/or evidence from other sources.

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

Begin your essay on page 4.

STATEMENTS/QUOTATIONS (Choose ONE)

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

1. The most successful media products create a relationship with their audience.

Discuss, in relation to a media product you have studied.

2. Audience measurement is important for the success of a media product.

Discuss, in relation to a media product you have studied.

3. New media have changed the game.

Discuss the ways the Internet has changed the relationship between product and audience.

4. Appealing to media audiences is all about pushing the boundaries.

Discuss, in relation to a media product you have studied.

5. 'The consumer rules.'

Discuss the importance of audience response for a media product you have studied.

6. 'There's a sucker born every minute.'

Discuss how media products shape audience response.

Media product: story (TV3 programme)

Audience: 20-50, both genders, urban, liberal, high disposable income, left leaning, educated

Statement/quotation number: 1

Note: Responses made in this space may be used as evidence for assessment.

PLANNING

Description of your chosen media product's audience:

relationship

Description of ONE aspect of the relationship:

at least (3) more than one

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

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

The suggested maximum for your essay is 800 words (6-7 pages). The quality of your writing is more important than the length of your essay.

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

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Begin your essay here:

TV3 programme Story airs in the coveted 7pm slot from Mondays to Thursdays, and targets its audience well. It is very factual, with limited opinion and has a liberal outlook on social justice issues. The show is in direct competition with Seven Sharp, but due to different viewerships, it is possible to individually analyze each programme separately in order to fully ~~judge~~ ^{judge} how it creates and sustains its target audience. //

The target demographic in this case would be 20-30 year olds from both genders. ~~viewers would be urban~~ ^{appear to be urban} viewers are liberal, urban, have left leaning tendencies and a high-disposable income. As the programme is very much centralized around the "newest stories of the day", they are also expected to be informed, educated, and possibly have prior knowledge on significant issues. //

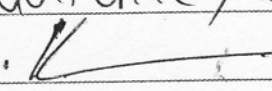
one way in which the show attracts and maintains its key audience is through the stories it presents. Features from one show included an interview with Jamie Oliver about his new healthy eating book, a "Food for Kids" social enterprise, an article regarding obsessive eating, and a story on the correlation between

cellphones and socializing. Often, the stories are based on hard facts, while including currency, relevance and a personal touch. The regular "NZ Now" shot gives a further sense of immediacy and community, whether it be at the opening of a new shopping mall or the closing of a historic art gallery. The stories are picked to be thought provoking and smart, and the show invests a lot of time in maintaining interactivity with the viewer through social media such as Facebook and Twitter, and email pop-ups, all of which are regularly updated. This appeals to the target audience as many are smart, urban, liberal, and tech-savvy. It satisfies their desire for interactivity, while also giving them the ability to have their say. By doing this, the programme is successfully creating a relationship, and maintaining it, with their audience. //

Another aspect in sustaining their target viewership is the presenters they have on board. Duncan Garner and Heather du-Plessis Allan both have political backgrounds, but very differing personalities. Garner is serious and confrontational, while also having a patronizing nature, especially in interviews. Meanwhile, du-Plessis Allan is fun and right-hearted, almost providing a foil to Garner. The pair often have "banter" on set, and appear to have a strong relationship, in contrast to the very personality driven seven sharp. The main difference between the two ^{shows} is that one brings you "the newest stories that matter", while the

other is presenter-based with light, out-of-date content. The fact that both Garner and du Plessis Allan have political journalism gives them a certain validity in their comments, as the audience begins to trust in their expertise. This is opposed to the sports journalism and talkback radio experience that is ~~basic~~^{extra-trai} at seven sharp. ~~The fact that the~~ Because the audience are educated, and have knowledge on current issues, the story presenters are able to make calls and personal statements of opinion on issues such as the flag change, refugee quota, or more recently what the response should be to the Paris shootings. In this way the relationship of the audience and media product becomes very strong indeed, as both develop a reliance on ~~an~~ each other, one to be sustained, and the other to sustain, on a daily basis. //

A final significant way in which story creates a relationship with its target audience is through the production design. The modern, pixelated interface gives a Newsy feel, which is appropriate as the program bookends the 6pm bulletin. Meanwhile the logo, a stylized inverted comma, invokes the idea of interview and discussion, with content being the "people's stories", hence the quote representation. This interlinks very nicely with Garner's own DRIVE show on RadioLive during weekday afternoons. There the slogan is "Have your say",

and hence, as Mediaworks owns both TV3, and RadioLive, it is almost certain that the DRIVE show was correlated with the discussion based theme of story. often, there is advertisement on both channels for the shows and theoretically speaking, as story airs simultaneously on radio as on television, one should never miss a show! Because the audience is tech-savvy and urban, this is very appealing, especially as it allows them to access the program anywhere and at anytime. For busy people, such as those with a high-disposable income, on demand services are become more and more frequently accessed in order to keep up to date with events in New Zealand and around the world. As well as the stylized inverted comma, the program also features fast paced music, and a serious, newsy jingle. This is intertwined with quirkier shots and music for lighter items as the audience appreciates a balance of serious, reflective and educational items, with articles and stories that are 'nice to know' and 'fun'. By doing this, the show is able to successfully sustain its target audience, especially within the it key demographic. 

In order to measure its television audiences, Mediaworks, and thus story, uses the services of Nielsen Research, a global market research company, who measures audiences in a approximately 450 households across New Zealand. This is ~~sustained~~ through set top boxes which give a sample of the

television watching population. These provide daily ratings, and information to broadcasters and advertisers for scheduling, programming, and ratecards. Advertisers specifically tend to target the 25-54 age range as historically, this has been when people have the highest disposable income and are financially flexible with a degree of freedom. In terms of physical ratings, seven sharp has an average daily viewership of 481,000 in comparison to only 190,000 who watch story. However, for viewers from their key demographic between 20-50, the data is far more competitive. Here, seven sharp rates with 140,000 while story have an average viewing number of 90,000 in that age group. As we can see, story is in fact targetting its key demographic far more efficiently, and it is important to note that TVNZ also holds 32% of the television market share in New Zealand, as opposed to TV3 with 11%. This means that 3x more people watch TV one than TV3 ~~anyway~~ on a regular basis.

Implications of this, and the overall success of story as a programme in maintaining its viewership are varied. Although the show is most definitely hitting its key demographic efficiently, its overall ratings remain poor. Statistics show that it is even rating as poorly as predecessor Campbell Live,

which was dumped because of a ratings slump. The Oxford dictionary defines current affairs as being "events of social ~~or~~ and political interest or importance that are happening around the world at the present time." In order to command the 7pm slot, seven sharp has axed many of these features, including currency and value as a current affairs product. There are those who claim that it should no longer be labelled as a current affairs program, but these protests have been to no avail. However, these people do have a point. ~~But~~ The public have a right to know what is happening around the world, and how it affects them. They may want to watch fluffy, mindless and conversational content, but at the end of the day, it is the journalists responsibility to inform. If story were axed or morphed into a seven sharp style show, then no groups or leaders would be held accountable for their acts, whether good or bad. Admittedly though, if they do continue to rate poorly, then they risk being changed or unceremoniously dumped in a similar fashion to Campbell Live leaving New Zealand Television with very little in the way of current affairs. In Aotearoa we claim to have a democracy and yet the very essence of this political stance, the very medium through which it is possible to hold another individual, big or small, accountable for their actions, risks being removed and erased from our society.

forever, leaving a culture devoid of choice or moral democracy. By doing this, we will "dumb" our generation and the many generations to come down to the point of accepting everything we are given, and everything we are told. Is this the future we want, not only for us, but for our society & ~~in the~~ in the years to come? //

Overall, Story, which airs on TV3 as a current affairs program is very successful in targetting its key demographic by creating an interpersonal relationship with its audience. This is perpetuated most predominantly through the stories it portrays, the presenter and also its overall production design. In many ways, the show is battling for survival and sustainability in a culture adversely campaigning for entertainment and drama on New Zealand television. What is not addressed in this campaign however, is ~~which~~ ^{how} ~~when~~ accountability will be brought to justice in the groups and leaders of ~~modern society~~ ^{our world}. Because it is when all accountability is lost, that things become very dangerous indeed.

LEO
Hedraus

Mark Weldon once said, "New Media must be snackable and shareable". While this comment may be true, it is in the act of snacking away at the current affairs as we know it, that we ~~are immediately~~ immediately become susceptible

Extra space if required.

Write the question number(s) if applicable.

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QUESTION
NUMBER

sharing capacity accountability
to the limited ~~shareability~~ of ~~accountability~~
in modern society.

which leads to what?

Now that's a very good question indeed.

E7

Low Excellence exemplar for Media Studies 91248 2015			Total score	7
Q	Grade score	Annotation		
	E7	Page 3: The candidate identifies a media product (TV3's Story) and its target audience. Page 4 (paragraphs 1 and 2): The candidate describes the media product and its target audience. Pages 4 and 5 (paragraph 3): The candidate addresses the statement (#1) by describing the relationship between the media product and its audience, supported by a number of specific examples from the media product. Pages 5 and 6 (paragraph 4): The candidate begins to explain how the key presenters are important to the relationship with the audience. Pages 6 and 7 (paragraph 5): The candidate discusses the relationship of the media product with other media brands within the MediaWorks company, and provides an in-depth understanding of the relationship that exists between the media product and its audience. Pages 7 and 8 (paragraph 6): The candidate describes the ratings of the media product in comparison with TV One's Seven Sharp. Pages 8–10 (paragraph 7): The candidate begins to examine the effects of competition on the media product and the wider issues surrounding the survival of current affairs programmes in New Zealand. Pages 10 and 11 (paragraphs 8 and 9): The candidate demonstrates sufficient evidence of insight and understanding of the complexities of the relationship, and supports their analysis with a relevant quote. Overall, the candidate has addressed the statement (#1) by examining the consequences and complexities of the relationship between the media product and its local audience. There is evidence of insight regarding the wider issues surrounding current affairs programmes New Zealand, and their relationships with the audience.		