

A LEVEL MEDIA STUDIES YEAR 12 INTO YEAR 13 SUMMER WORK:		
Task	Activity	Resources
1	Complete the theoretical perspective worksheet and apply David Hesmondhalghs Cultural Industries theory.	Handed out printed copies & posted online on SatchelOne/Teams (1 hour)
2	Complete the theoretical perspective worksheet and apply Livingstone & Lunt's Regulation theory.	Handed out printed copies & posted online on SatchelOne/Teams (1 hour)
3	Complete a full component 1 paper using the 2022 paper	Handed out printed copies & posted online on SatchelOne. *Unseen sources for Q1 and Q2 will be posted on SO (2 hours, 15 mins)
4	Using green pen and the provided mark scheme, self-assess and add key details to your extended answers to improve your answers.	Handed out printed copies & posted online on SatchelOne/Teams (1 hour)
5	Read the I, Daniel Blake Eduqas factsheet which gives key details on IDB as an example film from the independent film industry and answer the comprehension questions in your book	Handed out printed copies & posted online on SatchelOne/Teams (1.5 hour)
6	Using the Black Panther Eduqas factsheet which you have already read, answer the comprehension questions in your book	Handed out printed copies & posted online on SatchelOne/Teams (1 hour)
NEA TASK (varied length)	Respond to the feedback on your designs and how you have met the brief by completing as much of your filming/photography as you can using your mock ups and shot list. DEADLINE: ROUGH CUT of one task by 17 September 2026 - You should have at least enough footage/images to create your first draft (known as a 'rough cut') of either task 1 or 2 in your NEA brief.	On paper with key documents uploaded onto Teams and previously provided as printouts in your NEA folder.

*** ALL TASKS TO BE SUBMITTED IN CLASS IN FIRST LESSON OF SEPTEMBER 2026.**

*** No online submissions will be accepted, for any digital task, for example the NEA tasks a print out of print productions (in colour) should be handed in or the video/audio file shared via Teams.**



This interview explores the theorist's own ideas. The views expressed are the theorist's own and do not represent Eduqas.

Understanding Key Concept One

Key concept one: the idea that cultural industry companies try to minimise risk and maximise audiences through vertical and horizontal integration, and by formatting their cultural products (e.g. through the use of stars, genres, and serials)

1. Identify 4 key words that you think are important in the concept above:

1.

2.

3.

4.

2. **Focus on concept 1:** What does David Hesmondhalgh define as **horizontal integration** in the extract below? Why does he think horizontal integration is an important feature of the contemporary media landscape?



[View video](#)

Horizontal integration definition



Why does David Hesmondhalgh think horizontal integration is an important concept?

Hint questions

- What are some of the roles that culture plays in society?
- What negatives are forwarded by David Hesmondhalgh regarding the power of big media companies?

3. **Focus on concept 1:** David Hesmondhalgh argues that the making of commercial media products is an inherently risky venture. Use the two video extracts to the right to explain why David Hesmondhalgh forwards this argument and to identify the strategies that the media industry uses to minimise the risks associated with media production.



[View video](#)



[View video](#)

Why are media products risky?

Hint questions

- What happens if a media product isn't successful?
- Why are new media products particularly risky?
- What happens to media companies if they have too many failures?



What tactics do media producers use to minimise risk?

Hint questions

- What function does marketing play in terms of reducing the risk of a product failing?
- In what ways does genre driven production help minimise the risks of product failure?

4. **Focus on concept 1:** David Hesmondhalgh also suggests that **overproduction** helps to reduce the risks associated with media production. What role does **overproduction** play in the culture industry?



[View video](#)



Hint questions

- How do hit products compensate for other failures?
- David Hesmondhalgh suggests that profits can be 'exponential' in the media industry if a product is a hit. What does this mean?

Understanding Key Concept Two

Key concept two: the idea that the largest companies or conglomerates now operate across a number of different cultural industries.

5. Identify 2 key words that you think are important in the concept outlined above:

1.

2.

6. **Focus on concept 2:** What example does David Hesmondhalgh give of a media conglomerate that is trying to expand into a new territory? Why does David Hesmondhalgh think this kind of expansion occurs? Why might this be problematic?



[View video](#)



David Hesmondhalgh

Essential Concepts Worksheet

Hint question

- Which media company is Disney trying to buy and what arguments does David Hesmondhalgh forward to explain why these kinds of expansions occur?

7. **Focus on concept 2:** David Hesmondhalgh argues that **public service broadcasting** has different aims to **commercial media**. What role does David Hesmondhalgh suggest public service broadcasting plays in terms of generating **cultural diversity**?



[View video](#)

Hint questions

- David Hesmondhalgh argues that independent companies and PSBs produce less formulaic content. Why is this a good thing?
- David Hesmondhalgh suggests that public service organisations have a history of taking risks.
- What challenges do public service media organisations currently face? Why might these organisations become more risk averse as a result? Use your knowledge of the BBC's funding model to explain why this might be so.



Understanding Key Concept Three

Key concept three: the idea that the radical potential of the internet has been contained to some extent by its partial incorporation into a large, profit-orientated set of cultural industries

8. Identify 3 key words that you think are important in the concept outline above:

1.

2.

3.

9. **Focus on concept 3:** What relationship exists between the tech giants who dominate the internet and traditional media providers? How, according to David Hesmondhalgh, is that relationship changing?



[View video](#)

Hint questions

- What sorts of relationships have tech giants (Apple, Google and Amazon) and traditional media producers forged?
- What services or benefits do tech giants provide within those relationships?
- What services or benefits do traditional media producers provide in those unofficial synergies?
- In what ways are tech giants beginning to fulfil the function of traditional media producers themselves?



David Hesmondhalgh

Application of Concepts Worksheet

This interview explores the theorist's own ideas. The views expressed are the theorist's own and do not represent Eduqas.

1. **Focus on film marketing:** What strategies does David Hesmondhalgh suggest *I, Daniel Blake* used to minimise the risk of the film becoming a commercial failure?

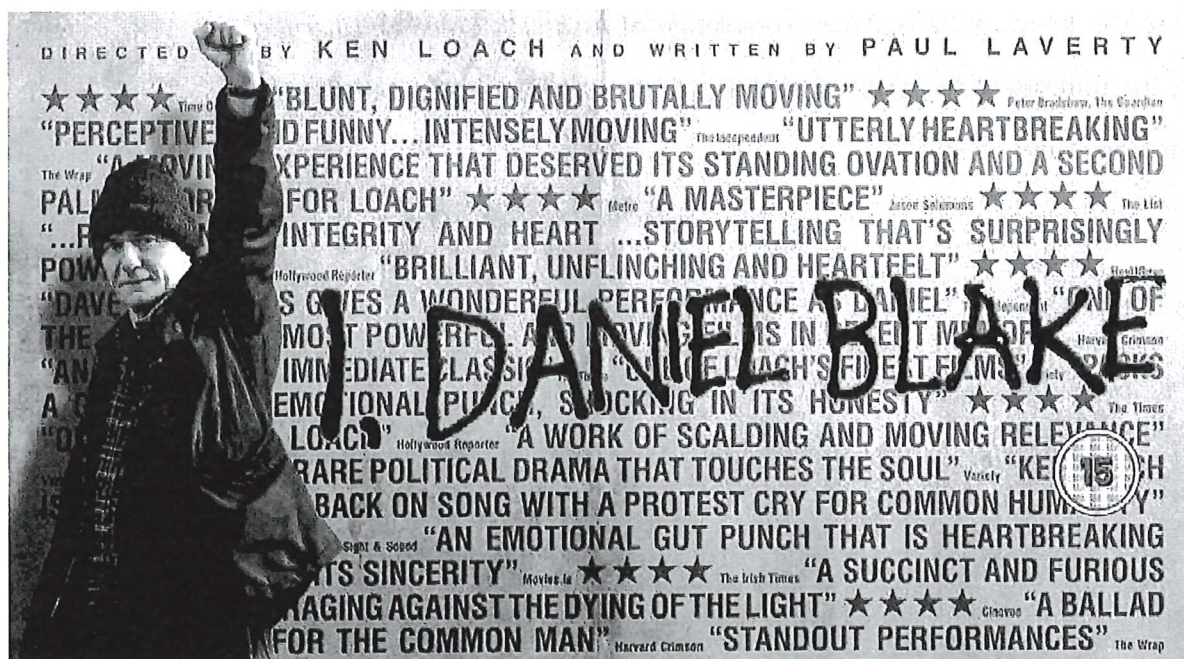


[View video](#)

Hint questions

- What does David Hesmondhalgh suggest about the potential draw of Ken Loach as a star?
- In what ways might we regard the defined genre of the film as another means of reducing risk?

2. Using the following film poster, identify how the strategies identified in question 1 might have affected the design of this aspect of the film's marketing campaign.



<http://la-cinema.uk/index.php/event/i-daniel-blake/>



Hint questions

- How does the poster foreground star power?
- In what ways do the quotes in the poster suggest that this will be a film that provides a formulaic Ken Loach style narrative?
- In what ways do the quotes in the poster hint at the film's social realist genre?
- How do emboldened words further reinforce the genre/emotional tone of the film?
- How do other elements further reinforce that this is a Ken Loach production?

3. **Focus on gaming:** David Hesmondhalgh argues that media producers often use sequels as a mechanism to reduce the risks associated with commercial production.



[View video](#)

Using the clip below and your own knowledge of *Assassin's Creed III: Liberation*, identify the potential advantages that Ubisoft's gaming franchise offers in terms of generating a low-risk profit.



David Hesmondhalgh

Application of Concepts Worksheet

Hint questions

- For what reasons is it easier to market a gaming franchise like *Assassin's Creed*?
- Sequels often have a ready-made audience - how does this help reduce the risk of production for Ubisoft?
- Why might production costs be lower for a product that is a sequel?

4. **Focus on online media:** David Hesmondhalgh has suggested that the radical potential of the internet has been superseded by a commercial imperative. What does David Hesmondhalgh suggest is interesting about online vlogging platforms like Zoella or PointlessBlog?



[View video](#)

Hint questions

- David Hesmondhalgh argues that the web still has the capacity to allow alternative voices to be heard. In what ways might we argue that this idea applies to Zoella or PointlessBlog?
- David Hesmondhalgh suggests that the internet often produces a 'winner takes all' scenario. Can this idea be applied to the online texts you have studied?



This interview explores the theorist's own ideas. The views expressed are the theorist's own and do not represent Eduqas.

Understanding Key Concept One

Key concept one: the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition).

1. Identify 4 key words that you think are important in the concept above:

1.

2.

3.

4.

Focus on concept 1: Sonia Livingstone suggests that media audiences can be defined as either **citizens** or **consumers**. Use the video extract below to construct a definition of these two different ways of thinking about media consumption.



[View video](#)

Audiences as citizens definition

Hint questions

- How do audiences engage with the media when we think of them as **citizens**?
- What kind of media products are constructed for **citizens**?



Audiences as consumers definition

Hint questions

- How do audiences engage with the media when we think of them as **consumers**?
- What kinds of media products are constructed for **consumers**?

2. **Focus on concept 1:** Sonia Livingstone argues that the way regulators police the media they are responsible for is determined by whether they think of audiences as citizens or consumers. Use the extract provided to define the impact on the approaches taken by media regulators when they think of audiences as either **citizens** or **consumers**.



[View video](#)

The role that regulatory bodies play when they think of audiences as citizens

Hint questions

- What kinds of issues become important to regulators if they think of audiences as **citizens**?
- What aspects of a media product do regulations concentrate on if they adopt a **citizen** based definition of media engagement?



The role that regulatory bodies play if we think of audiences as consumers

Hint questions

- What kinds of issues become important to regulators if they think of audiences as **consumers**?
- What aspects of a media product do regulators concentrate on if they adopt a **consumer** based definition of media engagement?

3. **Focus on concept 1:** What arguments does Sonia Livingstone bring forward to suggest that it is more important for media regulators to take a **citizen** based approach to regulation?



[View video](#)

Hint questions

- What happens to media content if it isn't effectively regulated in terms of its ethical impact?
- Are all audiences able to self-select material that is suitable or appropriate?
- Why is there a need to take a moral/ethical approach to media regulation given the state of the contemporary landscape?
- What function ought the media to have in society according to Livingstone?



Understanding Key Concept Two

Key concept two: the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk.

4. Identify four key words that you think are important in the concept above:

1.

2.

3.

4.

5. **Focus on concept 2:** What regulatory issues does Sonia Livingstone outline that the digital revolution has presented to traditional approaches to media regulation?



[View video](#)

Hint questions

- Why is it difficult to regulate contemporary digital media?
- What features of digital media make regulation difficult?



Livingstone and Lunt

Essential Concepts Worksheet

6. **Focus on concept 2:** Sonia Livingstone also argues that the quality of traditional media output has been adversely affected by the digital revolution. What effect has the digital revolution had on mainstream/traditional media providers?



[View video](#)

Hint question

- What negative effects has increased competition had on traditional media content?

7. **Focus on concept 2:** What issues and problems does the globalised nature of mainstream media ownership present to governments and regulatory bodies according to Sonia Livingstone?



[View video](#)

Hint question

- In what ways does a globalised media landscape make it difficult for regulators to police content?



Livingstone and Lunt

Application of Concepts Worksheet

This interview explores the theorist's own ideas. The views expressed are the theorist's own and do not represent Eduqas.

1. **Focus on print news:** What issues does Sonia Livingstone highlight regarding the way the print news industry is currently regulated?



[View video](#)

Hint questions

- What issues did the Leveson inquiry deal with?
- What problems does the current system of press regulation create according to Sonia Livingstone?

2. **Focus on print news:** What factors, according to Sonia Livingstone, are driving a light-touch regulation of print news in the UK?



[View video](#)

Hint questions

- Do regulatory bodies take a citizen or consumer based approach to print news regulation?
- How has the content of print news been affected by a globalised media ownership pattern?



3. **Focus on print news:** Look carefully at the front page of *The Daily Mail* below, published on 14 December 2017. The front page splash refers to eleven Conservative MPs who voted against the government on an amendment to the EU Withdrawal Bill. This amendment was passed, ensuring that MPs would have a chance to vote on the final Brexit deal.

What arguments might be presented to suggest that an effective press regulator should have **taken action** when this edition was published? What arguments might be presented to **support** the publication of the Mail's front cover in this particular instance?

Hint: think about Livingstone and Lunt's idea that media products serve citizens and consumers

Arguments that might question *The Daily Mail's* decision to publish

Answers could refer to:

- The idea that the article is designed as consumer based entertainment
- Sensationalist content
- Reportage that demonstrates political bias
- Inflammatory language
- Recontextualised imagery

Arguments that would support publication

Answers could refer to:

- The idea that the article serves a citizen based audience and informs its readership about political events
- The idea that the article holds democratically elected representatives to account
- The idea that the article engages readers with a potentially valid political viewpoint



Livingstone and Lunt

Application of Concepts Worksheet



Extension task: Can you apply the ideas of Livingstone and Lunt to the editions of The Times and The Daily Mirror that you have studied?

4. Focus on video games: What issues does Sonia Livingstone

highlight as important in terms of video game regulation in the UK?

The regulation of video games is complex. In the UK, the BBFC classifies some

content (mainly linear content such as features and trailers). Since 2012 The

Video Standards Council has administered the PEGI ratings system in the UK,

which classifies video game content using similar categories to the BBFC (such as discrimination and

violence). *Assassin's Creed III Liberation* was rated as being suitable for people over the age of 18.



[View video](#)

Hint question

- Is video games legislation effective? Why not?



Livingstone and Lunt

Application of Concepts Worksheet

5. **Focus on video games:** Watch the attached trailer for Assassin's Creed III: Liberation and consider why it might be problematic for a young audience to consume this game.

Trailer link: <https://www.youtube.com/watch?v=q5RxYUw4DFY>

Possible answer might include:

- The game contains scenes of graphic violence
- The game depicts violence against defenseless victims
- Depictions of violence are realistic
- The game's central character is depicted in scenes of peril
- Scenes might produce imitable behavior
- Immersive gameplay might magnify the effects described above

Surname	Centre Number	Candidate Number
First name(s)		2



GCE A LEVEL

A680U10-1



FRIDAY, 27 MAY 2022 – MORNING

MEDIA STUDIES – A Level Component 1
Media Products, Industries and Audiences

2 hours 15 minutes

ADDITIONAL MATERIALS

In addition to this question paper, you will need:

- to view an audio-visual resource for use with Question 1
- Notes Sheet for use with Question 1
- a print-based resource for use with Question 2

INSTRUCTIONS TO CANDIDATES

You will have **one** minute to read Question 1 before viewing the audio-visual resource.

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Write your name, centre number and candidate number in the spaces at the top of this page.

Answer **all** questions.

Write your answers in the spaces provided in this booklet.

If you run out of space, use the additional page(s) at the back of the booklet, taking care to number the question(s) correctly.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 1 hour and 30 minutes on Section A, including studying the resources, and approximately 45 minutes on Section B.

You should use relevant theories and relevant subject-specific terminology where appropriate.

Question 2 requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question 3(d) provides an opportunity to draw together your knowledge and understanding from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.



JUN22A680U10101

SECTION A: ANALYSING MEDIA LANGUAGE AND REPRESENTATION

Once the third viewing has finished, you should answer Question 1.





Question 2 is based on the following:

2. Compare how audiences may interpret the representations of gender in the film posters for *Vampire Academy* and *Kiss of the Vampire*. [30]

- consider the similarities and differences in how audiences may interpret gender representations
- make judgements and draw conclusions about how far audience interpretations of gender representations reflect historical contexts.







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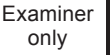
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In Question 3(d) you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) Explain the importance of digital convergence in the newspaper industry. Refer to *The Times* to support your points. [12]

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4. (a) Explain how the advertising industry categorises audiences.
Refer to the *Wateraid* advertisement you have studied to support your points. [8]

[12]



[illegible]



EDUQAS GCE Media Studies A level Component 1

A680U10-1 Summer 2022

Instructions for Invigilator

Showing the audio-visual resource

1. Candidates **must** be allowed **one minute** to read Question 1 before the audio-visual resource is played. This reading time is included in the 2 hours, 15 minutes available for the examination.
2. Show the audio-visual resource for the **first** time. Candidates should **just watch** the extract.
3. Show the audio-visual resource for the **second** time. Candidates should **watch the extract and make notes**.
4. Give candidates **5 minutes exactly** to make further notes.
5. Show the audio-visual resource for a **third** time. Candidates should **make final notes** this time.
6. Give candidates the remaining time to complete the examination.



GCE A LEVEL

A680U10-1A



Z22-A680U10-1A



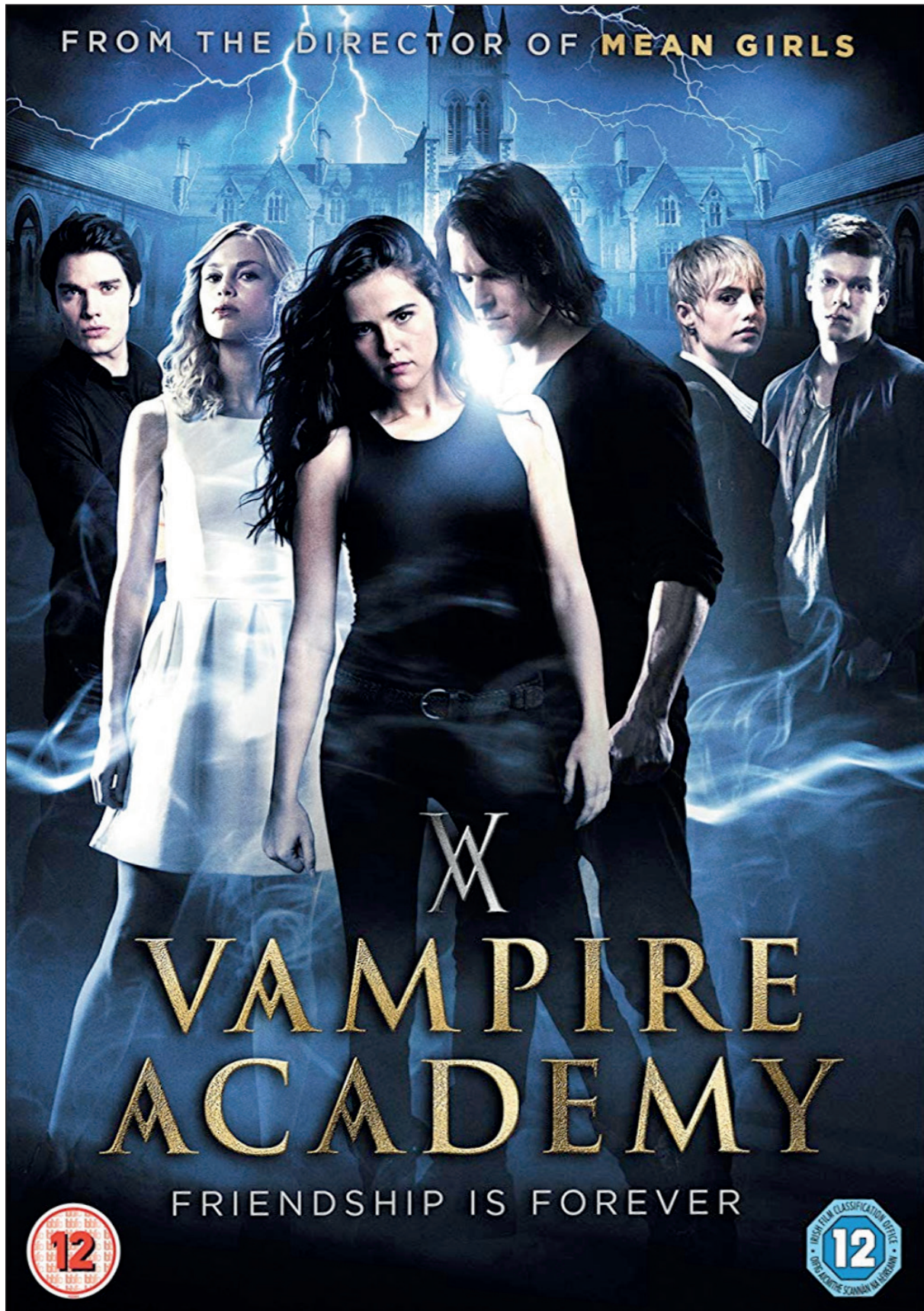
FRIDAY, 27 MAY 2022 – MORNING

MEDIA STUDIES – A Level Component 1
Media Products, Industries and Audiences

PRINT RESOURCE FOR SECTION A, QUESTION 2

Acknowledgement: The film poster was sourced online in 2019 and is reproduced under the provisions of 'Fair Dealing' UK. 'Fair dealing' of third party materials is used for criticism and review purposes. However, if there are omissions or inaccuracies please inform us so that any necessary corrections can be made.

Print resource for use with Section A, Question 2 – film poster for *Vampire Academy* (2014)





GCE A LEVEL MARKING SCHEME

SUMMER 2022

**A LEVEL
MEDIA STUDIES - COMPONENT 1
A680U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE A LEVEL MEDIA STUDIES

SUMMER 2022 MARK SCHEME

COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES

GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

Band Descriptors

There is an assessment grid for each question. When awarding a mark within that band, examiners should select the band that most closely describes the quality of the work being assessed.

- Where the candidate's work convincingly meets the descriptors, the highest mark within that band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark within that band in the middle range should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within that band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

Assessment Objectives

AO1	Demonstrate knowledge and understanding of: • the theoretical framework of media • contexts of media and their influence on media products and processes.
AO1 1a	Demonstrate knowledge of the theoretical framework of media.
AO1 1b	Demonstrate understanding of the theoretical framework of media.
AO1 2a	Demonstrate knowledge of contexts of media and their influence on media products and processes.
AO1 2b	Demonstrate understanding of contexts of media and their influence on media products and processes.
AO2	Apply knowledge and understanding of the theoretical framework of media to: • analyse media products, including in relation to their contexts and through the use of academic theories • evaluate academic theories • make judgements and draw conclusions.
AO2 1	Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.
AO2 2	Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories.
AO2 3	Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

Assessment Objective Coverage in Component 1

AO	Q1	Q2	Q3(a)	Q3(b)	Q3(c)	Q4(a)	Q4(b)
A01 1a			✓	✓		✓	✓
AO1 1b			✓			✓	✓
AO1 2a					✓		
AO1 2b					✓		
AO2 1	✓	✓					
AO2 2							
AO2 3		✓					

Section A: Analysing Media Language and Representation

1. Explore how this music video extract communicates meanings. [15]

AO2 1 Apply knowledge and understanding of the theoretical framework of media to analyse media products	
5	13-15 marks - Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the music video - Analysis of the music video is perceptive, detailed and is likely to be informed by relevant theories
4	10-12 marks - Good, accurate application of knowledge and understanding of the theoretical framework to analyse the music video - Analysis of the music video is logical and may be informed by relevant theories
3	7-9 marks - Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the music video - Analysis of the music video is reasonable and straightforward
2	4-6 marks - Basic application of knowledge and understanding of the theoretical framework to analyse the music video, although this is likely to lack clarity, relevance and accuracy - Analysis of the music video is undeveloped and there may be a tendency to simply describe features
1	1-3 marks - Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the music video with significant inaccuracies, irrelevance and a lack of clarity - Analysis of the music video is superficial and generalised
0	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 1

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to explore examples of the ways in which the extract from the music video communicates meaning. Responses may be informed by relevant theories such as semiotics. Use of theories is not, however, required to access the higher bands and a theoretical approach may be incorporated within analysis of intended or suggested meanings. Responses in the higher bands will explore media language, and the processes through which it is used to communicate meanings, in more detail, whilst those in the middle band will focus on more straightforward or obvious aspects of media language, and those in the lower bands will be descriptive.

AO2

Responses will explore examples of how this music video extract communicates meaning, such as:

- The technical codes: there is a low angle shot of the female character in silhouette, a typical convention of the super-hero/ action genre usually used to signify the arrival of the hero. The tracking and reverse tracking shots involve the audience as part of her journey to save the boy. The close-up on her facial expression and the tracking shot emphasises her determined walk and reinforces her purpose.
- The settings and locations, including the darkened urban street, the empty corridors and the party setting, create a realistic setting and reference examples of 'coming of age' and of teen drama on television and film, engaging the target audience with expectations of the possible narrative. They also serve to contrast with the surreal element of her transformation.
- The character of the young woman is communicated through visual codes of clothing and expression. Intertextual generic links to females from the teen dystopian genre are clearly established, for example Katniss Everdeen in *The Hunger Games*. This is further reinforced in her resourcefulness (making the shield) and the fact that she is not glamourised or sexualised in any way.
- Her inhaler establishes her as more ordinary/realistic and an anti-hero forced into action through circumstances; the iconography and code of clothing further reinforces the intertextual links to film genres. The eating of the doughnut further reinforces the idea that she is an ordinary teenager but different in that she dares to take it from the gang.
- She undergoes a transformation, throws away her inhaler and appears clad in silver armour becoming a superhero/ knight in shining armour, subverting the convention that this role is more typically masculine.
- The silver colour of her armour and the aura created around her creates a binary opposition with the surreal colours used in the party rooms, signifying her role as a rescuer of her collapsed friend
- The meanings are also communicated through obvious intertextual links to the strong female characters in films like *Wonder Woman* and *The Hunger Games* and this is used to communicate her role as the saviour and hero. This role echoes those from superhero/ fantasy films featuring strong female roles.
- A further convention of the fantasy/ superhero genre is the use of the slow-motion shots as she battles through the party rooms. The subversion of the stereotype of the 'knight in shining armour' is also apparent.
- The start of the music video and the shots of the party have links to teen television programmes, for example *Hollyoaks* and *Skins*, establishing an urban reality and foreshadowing the narrative.

2. Compare how audiences may interpret the representations of gender in the film posters for *Vampire Academy* and *Kiss of the Vampire*. [30]

In your answer you must:

- consider the similarities and differences in how audiences may interpret gender representations
- make judgements and draw conclusions about how far audience interpretations of gender representations reflect historical contexts.

AO2 1 and 3 Apply knowledge and understanding of the theoretical framework of media to: • analyse media products, including in relation to their contexts • make judgements and draw conclusions	
5	25-30 marks • Excellent, consistent and accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how different audiences may interpret gender representations is perceptive, detailed and may be informed by relevant theories • Detailed and appropriate comparisons of how different audiences may interpret gender representations • Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are perceptive, insightful and fully supported with detailed reference to specific aspects of the products
4	19-24 marks • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how different audiences may interpret gender representations is logical and may be informed by relevant theories • Reasonably detailed, appropriate comparisons of how different audiences may interpret gender representations • Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are logical and are supported with appropriate reference to relevant aspects of the products
3	13-18 marks • Satisfactory, generally accurate application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters • Analysis of how different audiences may interpret gender representations is reasonable and straightforward • Satisfactory comparisons of how different audiences may interpret gender representations, although there may be more focus on one of the products • Judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts are straightforward and supported with some reference to relevant aspects of the products

2	7-12 marks • Basic application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters, although this is likely to lack clarity, relevance and accuracy • Analysis of how different audiences may interpret gender representations is undeveloped and there may be a tendency to simply describe features of the products • Basic comparisons of how different audiences may interpret gender representations, although there is likely to be more focus on one of the products • Basic judgements are made regarding how far audience interpretations of gender representations reflect historical contexts and some conclusions are drawn, but these are undeveloped and only partially supported by relevant examples
1	1-6 marks • Minimal, if any, application of knowledge and understanding of the theoretical framework to analyse the unseen and set film posters, with significant inaccuracies, irrelevance and a lack of clarity • Analysis of how different audiences may interpret gender representations is superficial and generalised • Minimal, if any, comparisons of how different audiences may interpret gender representations and the response is likely to focus only on one product • Lacks judgements and conclusions regarding how far audience interpretations of gender representations reflect historical contexts
0	0 marks • Response not attempted or not worthy of credit

Indicative Content: Question 2

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

Responses should address all of the bullet points in the question, but it is not expected that they are covered equally. Responses that do not address all of the bullet points should be assessed using a 'best fit' approach based on the performance descriptors in the marking grid.

Responses are expected to compare the unseen and set film posters. A range of gender representations and audience interpretations may be referred to across the two products. Responses in the higher bands will explore more detailed aspects of audience interpretations of the representations and how these relate to historical contexts. They may include reference to relevant theories such as theories of representation and feminist theory, although they may equally be informed by theoretical approaches, rather than explicitly referencing theories, which is not specifically required to access the top bands. Responses in the middle band will focus on more straightforward or obvious aspects of audience interpretations of the representations, and those in the lower bands will be descriptive.

For marks in bands 3 and above, responses must include comparisons between the set product and the unseen product. It is not expected that these will be analysed equally, although responses in the higher bands will cover both products in a more even way, whilst at band 3 there may be greater emphasis on one product.

Responses are expected to consider how far audience interpretations of gender representations relate to relevant media contexts. Responses in the higher bands will explicitly engage with the 'how far' aspect of the question, responses in the middle band will show knowledge of contexts and some straightforward engagement with 'how far', whilst responses in the lower bands will show limited awareness of contexts and may not engage with this aspect at all.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

AO2

Responses will apply knowledge and understanding of aspects of representation from the theoretical framework of media, such as:

- the way issues, individuals and social groups are represented through a process of selection and combination
- how audiences respond to and interpret media representations
- how representations invoke discourses and ideologies and position audiences
- theoretical perspectives on representation

Responses will analyse key similarities in the way in which different audiences may interpret representations of gender, such as:

- both film posters have used a similar range of paradigmatic choices in order to construct representations of men and women which will be familiar to audiences. These include clothing, gesture, expression, colour palette and iconography.
- the way in which the sub-genre is represented through iconography will be interpreted similarly by audiences, for example, the deserted house, the threatening sky, the moonlight and the bats.
- in both film posters the women are defined by their clothing and audiences will recognise the shared connotations of these codes used in the two posters. In *KOTV* both women wear pale dresses resembling nightwear in order to emphasise their vulnerability, particularly with regard to the woman who has fainted and is totally submissive. She is also wearing high heels and is blonde, further codes signifying femininity. The clothing of the women also reinforces their femininity as it is revealing and there is a focus on aspects of their bodies
- similarly, in *Vampire Academy* one of the women is blonde and is wearing a white dress, sharing conventions with the historical product and reinforcing her femininity. The woman in black in the foreground shares similarities with the black-haired women on *KOTV*; audiences will interpret the representation as one of strength and control.
- however, the audience of women at the time of *KOTV* may feel more empowered by the representation of the dark-haired female whose visual codes of clothing and expression subvert the more typical representations of gender in this sub-genre at the time. She is more aggressive and has a male 'victim' just as the vampire has his female victim.
- men of the time may feel challenged and that their roles in the film have been usurped by females. This may reflect how they felt about their role in society at the time.
- similarly, in *VA*, contemporary female audiences may feel empowered by the fact that the female characters are constructed in a strong way.
- David Gauntlett's theory of identity may be applied as both posters offer role models to females. The female vampire in *KOTV* acts as a role model for women in a patriarchal society struggling against male oppression and the confines of a domestic existence. Although this film is from a fantasy genre, it does construct a view of the world that places women in a more powerful position.

Responses will analyse key differences in the way in which different audiences may interpret gender representations, such as:

- a modern audience may interpret the representations of women in the *KOTV* as stereotypical and may see the women as sexually objectified through their clothing and submissive gestures. They may recognise the use of binary opposites as a way of defining characters in a more simplistic way.
- modern audiences may interpret the use of colour in the historical poster in terms of the light dresses as signifying innocence and vulnerability.
- modern audiences may recognise the character roles and iconography of the genre in *KOTV* and consequently have expectations of the way in which the characters may behave and of the narrative arc of the film.
- in contrast, the 1960s audience may have interpreted the representations differently and have seen the female vampire as inspirational, battling male aggression.
- modern audiences may interpret the generic codes and conventions in the *VA* film poster differently as they may know the franchise and will recognise the stronger representations of women within it.
- whilst the code of clothing appears similar between the two posters, for example the white dress and the amount of flesh on show, the character in the foreground of *VA* is much less sexually objectified and is set apart from the rest of the group, signifying leadership. This is reinforced by the moonlight shining behind her and the fact that the man behind her is adopting an indirect mode of address seeming subservient to her. The use of the colour black signifies her power rather than evil, a difference from the historical example.
- modern audiences may understand the cultural reference to the film *Mean Girls* which may also influence their interpretation of the representations of women in the film.
- whilst some female audiences may accept the representations of contemporary femininity in the *VA* poster and find them empowering, others may feel that the female characters are sexually objectified and stereotypical and are not a version of reality reflecting modern society. This is particularly the case in terms of the fact that both female characters conform to social norms of beauty in terms of body shape, racial characteristics and physical appearance.

Responses will make judgements about how far audience interpretations of gender representations reflect historical contexts, such as:

- In relation to *Kiss of The Vampire*, the representation of gender can be placed within a historical and social context and as such this reflects the changing roles, particularly of women at the time.
- In the *Kiss of the Vampire* poster, the representations of the women are binary opposites reflecting what was happening in society at the time whereby some women were experiencing greater freedoms evident in campaigns for equal rights and pay. Whilst one woman, stereotypically blonde, is weak and subservient, the second is seen as powerful and in control of both men, this may have been interpreted more positively by the women of the time. Modern women may find the stereotypes in the poster outdated.
- In the 1960s men were feeling more challenged by female emancipation, feeling their authority was in danger; this is evident in the poster which reflects this historical context. Challenging the typical stereotype, the vampire in his code of gesture and expression appears fearful and threatened by the woman, reflecting the position of some men in the 1960s. Men of the time may have interpreted this more negatively as a further suggestion that their power was being eroded.

- Audiences may interpret the representations in *Vampire Academy* as a more realistic reflection of the changes in society in comparison to the historical film poster. One of the women is positioned as the main character, engaging in a direct mode of address with the audience. This reflects the dominance of female roles in this sub-genre and how this has developed over time.
- The second woman may be dressed in white but subverts the expectation as her code of gesture and expression is strong and determined. This reflects changes in expectations of how gender roles will be defined in this sub-genre. The male characters are all positioned behind the women, reflecting the strong representation of women in the film and changes in society over time.
- *Vampire Academy* constructs more contemporary representations of gender, the men and women are portrayed as a team.
- Feminist theory and theoretical perspectives may be applied in relation to this product, for example, van Zoonen's assertion that the meaning of gender varies according to cultural and historical context and as such is a reflection of the society of the time. In the horror film genre women were, as van Zoonen has stated, both objects to be looked at and examples of new, more emancipated women who seemed to be challenging the idea of their expected sociological roles.

Section B: Understanding Media Industries and Audiences

3. (a) Briefly explain what is meant by conglomerate ownership. [2]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
2 marks for a detailed, accurate explanation, evident through exemplification or detail	- This is where a company owns other companies involved in media production or distribution across a range of media industries and/or platforms. - Conglomerate ownership increases domination of the market and the ability to distribute, exhibit and market the product. Credit all valid responses.
1 mark for a basic explanation which may be incomplete or contain inaccuracies	- Owning lots of companies - Powerful companies - Being able to distribute/exhibit or market a product more easily
0 marks	Response not attempted or not worthy of credit.

- (b) Name one media conglomerate. [1]

AO1 1a Demonstrate knowledge of the theoretical framework of media	
1 mark for correctly naming a conglomerate	Possible examples include: - Reach - News Corp - Ubisoft - Universal Pictures Credit all valid responses.
0 marks	Response not attempted or not worthy of credit.

- (c) Explain the impact of economic contexts on the newspaper industry. Refer to the *Daily Mirror* to support your points [10]

AO1 2a and 2b Demonstrate knowledge and understanding of contexts of media and their influence on media products and processes.	
5	9-10 marks • Excellent, detailed and accurate knowledge and understanding of the impact of economic contexts on the newspaper industry • Detailed reference to the set newspaper to support points made
4	7-8 marks • Good, accurate knowledge and understanding of the impact of economic contexts on the newspaper industry • Reasonably detailed reference to the set newspaper to support points made
3	5-6 marks • Satisfactory knowledge and understanding of the impact of economic contexts on the newspaper industry, although this may lack development • Straightforward reference to the set newspaper to support points made
2	3-4 marks • Basic knowledge and understanding of the impact of economic contexts on the newspaper industry • Partial reference to the set newspaper to support points made, but this is undeveloped
1	1-2 marks • Minimal knowledge and understanding of the impact of economic contexts on the newspaper industry • Minimal, if any, reference to the set newspaper to support points made
0	0 marks • No response attempted or no response worthy of credit

Indicative Content: Question 3(c)

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

Responses are expected to demonstrate knowledge and understanding of the impact of economic contexts on the newspaper industry. This is an open question and responses may discuss this in terms of production, distribution or ownership. Responses in the higher bands will explicitly address the impact of economic contexts on the newspaper industry, whilst responses in the lower bands may describe examples of economic contexts without really considering their impact on production or distribution.

AO1

Responses will demonstrate knowledge and understanding of the impact of economic contexts on the newspaper industry, such as:

- The nature of economic contexts within the newspaper industry – large media conglomerates as well as smaller companies
- The nature of newspaper ownership and its economic and commercial benefits to the industry - conglomeration, vertical and horizontal integration, diversification
- How economic contexts impact upon production, distribution and circulation, for example the falling readership and sales of print newspapers and the subsequent move to digital versions
- The importance of funding and profit to the newspaper industry
- Theoretical approaches, for example power and media industries (Curran and Seaton) and cultural industries (Hesmondhalgh).

Responses should refer to the *Daily Mirror* to show understanding of how economic contexts impact upon the newspaper industry, such as:

- The *Daily Mirror* was owned by Trinity Mirror plc, the largest newspaper publisher in the UK but in 2018 the *Daily Mirror* bought the *Express* and *Star* newspapers. The merging of the two companies meant savings for the *Daily Mirror* in a time of falling print sales through the pooling of editorial resources. The new company was re-named Reach.
- This example of horizontal integration resulted in a combined strength of the titles which would mean greater competition for digital advertising to ensure greater economic success.
- This also had an impact upon the production of the newspaper as costs could be saved through the pooling of staff, locations and resources.
- The *Daily Mirror* also has an online presence, *Mirror Online*, an example of how economic context has impacted upon production and distribution. Print readership and the traditional processes of the newspaper industry have been in steady economic decline as the print media form has become less popular than digital platforms.
- Online versions of the paper are cheaper to produce and guarantee audiences regularly updated news.
- Apps are also available for the newspaper which is also low cost.

- (d) Explain the importance of digital convergence in the newspaper industry. Refer to *The Times* to support your points. [12]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	10-12 marks - Excellent, detailed and accurate knowledge and understanding of the importance of digital convergence in the newspaper industry, with possible reference to relevant theories - Detailed reference to the set newspaper to support points made
3	7-9 marks - Good, accurate knowledge and understanding of the importance of digital convergence in the newspaper industry - Reasonably detailed reference to the set newspaper to support points made
2	4-6 marks - Satisfactory knowledge and understanding of the importance of digital convergence in the newspaper industry, although this may lack development - Straightforward reference to the set newspaper to support points made
1	1-3 marks - Basic knowledge of industry but limited understanding of the importance of digital convergence in the newspaper industry - Partial reference to the set newspaper to support points made, but this is undeveloped
0	0 marks Response not attempted or not worthy of credit

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

This question provides learners with the opportunity to draw together knowledge and understanding from across the full course of study. In addition to points related to Media Industries, responses should be rewarded for drawing together knowledge and understanding of other areas of the theoretical framework such as Media Language, Representations and Audience, or of media contexts. Responses in the higher bands are likely to draw together knowledge and understanding from across the full course of study.

AO1

Responses will demonstrate knowledge and understanding of the importance of digital convergence in the newspaper industry, such as:

- the nature of digital convergence across different media platforms as a way of merging forms in order to reach a wider audience - websites, YouTube, social media and apps
- how digital convergence is used by many media organisations to create or develop a brand identity to increase the commercial appeal of a product
- the particular significance of digital convergence in the distribution of media products across different platforms
- the fact that this means of production and distribution is used by both mainstream and non-commercial products

- an understanding that different digital platforms will have their own particular appeal to audiences but will, together, produce and distribute the product
- digital convergence can develop more traditional products and produce them in a more interactive format
- theoretical approaches, for example, power and media industries (inc. Curran and Seaton)

Responses should refer to *The Times* to support points and show an understanding of the importance of digital convergence in the newspaper industry, such as:

- while print newspaper sales are falling, digital access to news is growing, highlighting the importance for newspapers of digital platforms in relation to the production and distribution of their product
- the aim of the newspaper is to use digital platforms to increase circulation and make a profit through the paywall and advertising
- *The Times* has used digital convergence to establish a brand identity across all platforms, facilitating the distribution of the product
- *The Times* app is available to download onto tablets, smartphones and Amazon Kindle
- the digital formats of the newspaper offer a range of experiences not available from the print version of the product which has changed the industry through the way in which news is produced and distributed, for example interactive and multi-media features
- *The Times* has adapted its digital production and distribution model, moving from rolling news to an edition-based digital format, better suited to the newspaper's target audience. The one main digital edition is updated at three key times in the day.

Responses in the higher bands are likely to draw together knowledge and understanding of other areas of the theoretical framework and/or media contexts, for example:

- the importance of digital convergence in relation to the newspaper industry is closely linked to economic contexts, particularly as the more traditional print versions of the product are struggling to survive.
- the need to broaden the appeal of what is a more traditional, quality broadsheet newspaper whilst not distancing more loyal readers is important for *The Times*. The range of different digital platforms have allowed it to do this
- *The Times of London Weekly* is an app which pulls together the best of *The Times* and *Sunday Times*, giving a view of London for an international audience so widening the distribution of the newspaper
- *The Times* advertising campaigns are available on YouTube and appeal to the target audience, for example *Know Your Times*, emphasising the role of the newspaper in distributing the most important news stories. This digital campaign was also aimed at advertisers, reminding them of the brand, its ideology and the target audience

4. (a) Explain how the advertising industry categorises audiences. Refer to the *WaterAid* advertisement you have studied to support your points. [8]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	7-8 marks - Excellent, detailed and accurate knowledge and understanding of how the advertising industry categorises audiences, with possible reference to relevant theories - Detailed reference to the set advertisement to support points made
3	5-6 marks - Good, accurate knowledge and understanding of how the advertising industry categorises audiences - Reasonably detailed reference to the set advertisement to support points made
2	3-4 marks - Satisfactory knowledge and understanding of how the advertising industry categorises audiences, although this may lack development - Straightforward reference to the set advertisement to support points made
1	1-2 marks - Basic knowledge of audiences, basic understanding of how the advertising industry categorises audiences - Partial reference to the set advertisement to support points made, but this is undeveloped
0	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 4(a)

Responses are expected to demonstrate knowledge and understanding of how the advertising industry categorises audiences. Responses in the higher bands are likely to identify the audience categories for the set product, show an awareness of the purpose of this and discuss the specific ways in which the advertisement targets those audiences. Responses in the lower bands may describe ways in which the advertising industry categorises audiences without showing an awareness of purpose or linking these explicitly to a discussion of the set product.

AO1

Responses will demonstrate knowledge and understanding by discussing the ways in which audiences may be categorised and the purpose, for example:

- Demographics: class, income, age, gender, ethnicity
- Psychographics: categorisation through values, attitudes and lifestyles (may refer to Young and Rubicam)
- the time in which the audience group were born, for example, millennials, Generation Y, baby boomers etc. This way of categorising focuses on social and cultural contexts and how they affect behaviour and lifestyle

- other ways of categorising, for example, advertising 'tribes'
- the purpose of categorisation being to more effectively target the audience of the product or service by appealing to what is relevant to them

Responses will demonstrate knowledge and understanding of how charity advertisements categorise audiences to raise awareness of issues, with reference to the set product, for example:

- Demographics of *Wateraid* advertisement: middle aged/ older demographic with higher disposable income; higher socio-economic groups (ABC1s)
- Psychographics of *Wateraid* advertisement: audiences with a social conscience and concern for global issues; politically aware audiences; 'reformers' according to Young and Rubicam's 4 Cs.
- Tribes – culture shapers, altruists
- These categories can be supported with specific reference to the advert:
 - Radio 4 weather forecast at the start of the advert engages the British target audience of a particular older demographic, offering gratifications of personal identity.
 - The subversion of conventions of more traditional charity adverts appeals to 'reformers' and 'altruists' who believe that their actions can make changes and affect lives.
 - The unconventional positive focus of the advertisement suggests that the producers are categorising a socially proactive audience who want to make a difference.
 - The use of statistics as a persuasive device targets a more aware and intellectual demographic
 - The images of Claudia and the iconography of setting categorise the audience as a group who are aware of global issues and are less ethnocentric
 - The focus on the largely female group in the advert relates to the 'culture shapers' who will respond to the positive representations of women in the advert.
 - Hall may be applied to suggest that the audience of a particular category will accept the preferred meaning of the advertisement's producers, feel a social responsibility to act and donate money

- (b) Explain how media producers attract audiences. Refer to the *WaterAid* advertisement to support your points. [12]

AO1 1a and 1b Demonstrate knowledge and understanding of the theoretical framework of media	
4	10-12 marks - Excellent, detailed and accurate knowledge and understanding of how media producers attract audiences, with possible reference to relevant theories - Detailed reference to the set advertisement to support points made
3	7-9 marks - Good, accurate knowledge and understanding of how media producers attract audiences - Reasonably detailed reference to the set advertisement to support points made
2	4-6 marks - Satisfactory knowledge and understanding of how media producers attract audiences, although this may lack development - Straightforward reference to the set advertisement to support points made
1	1-3 marks - Basic knowledge of audiences, basic understanding of how media producers attract audiences - Partial reference to the set advertisement to support points made, but this is undeveloped
0	0 marks Response not attempted or not worthy of credit

Indicative Content: Question 4(b)

Responses are expected to demonstrate knowledge and understanding of how media producers attract audiences. Responses may engage with Stuart Hall's reception theory. Responses in the higher bands are likely to discuss how media producers attract audiences and apply their understanding to the set product. Responses in the lower bands may describe how media producers attract audiences without linking these explicitly to a discussion of the set product.

AO1

Responses will demonstrate knowledge and understanding of how media producers attract audiences, considering for example:

- how media products have a clear target audience
- the meaning of attract, specifically with regard to charity advertisements and how this is different from consumable products
- the importance of establishing a brand identity in order to attract audiences
- an understanding of charity advertisements as a distinct sub-genre of the form employing specific codes and conventions recognisable to audiences

Responses should give examples from *WaterAid* showing how media producers attract audiences:

- *WaterAid* focuses on a different strategy to other charity campaigns to attract audiences who may have become desensitised to shocking images. As a result, this campaign is more positive and upbeat.
- the 'feel-good' factor is a unique selling point of the advertisement
- the use of personalisation: the focus on Claudia, a real young woman, establishes the credibility of the situation. The producers have avoided making her situation seem tragic and shocking which may distance her from the audience. Instead, she is much more relatable to the audience, encouraging them to identify with her more easily.
- the use of technical codes: tracking shots, close-ups and slow-motion editing involves the audience in the short film. The matching of the lyrics to the images includes an understated plea: '*Don't leave me, won't leave me here.*' This attracts an audience with a social conscience as they are encouraged to engage with the situation.
- the use of visual codes: bright colours and positive gestures and expressions are edited together with the iconography of the country - arid landscapes and images related to the focus of the charity - the well, buckets and water. The attraction is that the audience can see how their donations have made a difference.
- the simplicity of donating by texting a set amount without a lasting commitment may attract virtue signallers.
- the use of audio codes: the inclusion of only a soundtrack is much more poignant in this advertisement than using the dialogue, voiceovers and distressing sound effects that are the conventions of many charity advertisements; this would attract an audience in its subversion of more accepted conventions. The song choice is pertinent: it relates to the images, is positive in its message and is significant in holding memories for the target audience as the original was released in 1990.



I, Daniel Blake

(2016)

AS Component 1: Investigating the Media A level Component 1: Media Products, Industries and Audiences

Subject Content: Media Industries Focus Area: Media Contexts

PRODUCT CONTEXT

- *I, Daniel Blake* is an independent social realist film directed by renowned filmmaker Ken Loach (*Kes*, *Raining Stones*, *Sweet Sixteen* etc.).
- A UK/French co-production, it received funding from the BFI and BBC Films.
- It became Ken Loach's largest grossing film at the box office (taking over \$8 million), was highly critically acclaimed and generated much debate due to the contemporary social and political issues addressed in the film.
- *I, Daniel Blake* was exhibited at many film festivals, won the Palme d'Or at Cannes, and was nominated for many awards including several BAFTAs.

PART 1: STARTING POINTS – Media Industries

Social and Political Contexts:

I, Daniel Blake addresses contemporary British social issues such as poverty, the welfare system and the Work Capability Assessment. The film portrays a group of traditionally underrepresented characters in Newcastle struggling in poverty to gain benefits and support. *I, Daniel Blake* conveys a clear left-wing political message and criticises specific government policies. Consideration of the wider economic context and concept of “austerity” might be useful in exploring how changes to benefit policy had been justified.

Much of Ken Loach's work has addressed similar issues (*Cathy Come Home*, *Raining Stones*) and he is a social campaigner, known for his socialist political views. This is important to consider in terms of film production and maintaining audiences (arguably the intended audience for this film is

educated, media literate and socially aware).

Consider the significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products:

- Economic factors including **funding** are extremely significant to this independent British co-production. The funding bodies are the BFI (through National Lottery Funding) and the BBC.
 - » Consider the ways in which this film is funded differently from many mainstream films, exploring **Public Service Broadcasting** and the respective remits of the BBC and the BFI.
- Discuss why vast financial **profits** might be less important for practitioners working in this genre of film.

Consider processes of production, distribution and circulation and the impact of digitally convergent platforms:

- *I, Daniel Blake* is a low **budget** social realist film, funded by the BFI and BBC. It was filmed largely on location (hospital, job centre etc.), features lesser known actors and does not rely on special effects.
- Consider how films and their marketing are **distributed and circulated**:
 - » Where and how are films and their marketing most likely to be **consumed** by audiences?
 - » How has this consumption changed/ been impacted by the ubiquity of **online and social media**?
 - » Are audiences now more likely to seek out marketing (e.g. new trailers) online as **active consumers**?
 - » How does this impact the **relationship** between audience and product?
- The *I, Daniel Blake* website includes links to **social media** and the trailer offers a hashtag (#idanielblake) suggesting links with Twitter, but it is worth considering the ways in which the marketing might be more likely to be consumed in more traditional ways. Might an assumed older audience be more likely to see the trailer

at the cinema and less likely to search for it on the internet? Consider how the film was **marketed** more traditionally (poster campaign, trailer in cinemas etc.) as well as online.

- The film was **exhibited** at various film festivals and received a **theatrical release** in Britain and various other countries (including France, Spain, Brazil and Japan – although not in the USA). It was later released on **digital download** and **DVD/Blu-ray**.

Consider the effect of individual producers on media industries:

- It may be useful to explore Ken Loach and his significance as a practitioner in British and Global cinema - how Loach has been able to repeatedly secure **funding** for social realist films and the extent to which the **genre** itself exists in its current form due to his work.
- Consider the extent to which *I, Daniel Blake* can be described as a **mainstream** product. Loach is a well-known and successful figure in the UK and Europe but is his work mainstream? Does the fact he is challenging governmental policy mean he is also challenging mainstream opinions?
- It might also be interesting to consider whether there exists a pre-sold **audience** of Loach fans who are eager to watch his films and the extent to which this gives him license to make films that might not otherwise secure finance.

Consider how media organisations maintain, including through marketing, varieties of audiences nationally and globally:

- The **marketing** materials establish the status and reputation of film – positive critical comments on the poster, reference to the Palme d'Or award in the trailer etc.
- The **genre** (British social realist film) and **director** Ken Loach are important factors in maintaining an audience. Loach has a long history of directing work in the genre (*Kes* from

1969 might be a useful specific comparison) and, unlike some film genres which have been impacted by technical developments and special effects, might this genre be particular in its tendency to resist change?

- There are specific and distinct **potential audiences** that the film is attempting to target through its **marketing**:
 - » The trailer references the BBC, BFI and the Palme d'Or. Discuss the extent to which these references suggest an assumed education and level of media literacy in the **target audience**.
 - » The **trailer** explores specific governmental policy which also may suggest audiences will have an awareness of political and social issues in the UK.
 - » The only specific “star” identified in the trailer using intertitles is the **director** Ken Loach. Loach’s work whilst having broad appeal sits firmly within the niche of social realism and candidates may discuss the extent to which the fans of his work are pre-sold based on his name alone.

Consider theoretical perspectives:

Power and media industries – Curran and Seaton

- Consider the extent to which the trailer is a **challenge** to ideas set out by Curran and Seaton.
 - » The trailer seems to offer an experience that sits outside the logic of **profit and power** and may arguably also demonstrate a level of variety and creativity that does not reflect Curran and Seaton’s ideas about the impact of media concentration.
 - » Candidates might also consider whether the trailer is able to offer a more adventurous production due to socially diverse patterns of **ownership** or (as above) Loach’s own pre-sold **audience**.



I, Daniel Blake (2016)

Film Industry Comprehension Question

1. Why might the marketers of I, Daniel Blake have relied more heavily on reviews, awards and film festivals than expensive advertising campaigns?
2. How did references to the BBC, BFI and Cannes Palme d'Or help identify the film's target audience?
3. How could a film festival screening help build interest in an independent film such as I, Daniel Blake?
4. If you were promoting the film on social media, which themes would you focus on to attract audiences?

EXTENDED RESPONSE - MINIMUM 2 PARAGRAPH ANSWERS:

5. Analyse how Ken Loach's reputation functions as a marketing tool for the film
6. How does the marketing of I, Daniel Blake reflect the conventions of the social realist genre?
7. Analyse why the film's marketing may appeal more strongly to politically aware audiences than mainstream cinema audiences.
8. Evaluate whether awards recognition was more important than social media promotion in attracting audiences to I, Daniel Blake.
9. To what extent was the marketing campaign limited by the film's low budget?
10. Evaluate the effectiveness of using social issues and political debate as a marketing strategy for a film

HIGHER-LEVEL QUESTIONS

EXTENDED RESPONSE - MINIMUM 3 PARAGRAPH ANSWERS:

11. Compare how Disney and the producers of I, Daniel Blake used marketing to attract audiences despite having vastly different budgets.
12. Which film relied more heavily on the reputation of its creators as a marketing strategy? Explain your answer.
13. Compare the ways social media contributed to the circulation and promotion of both films.
14. How did each film use its social and political context as part of its marketing campaign?
15. Which marketing campaign was more successful in creating audience engagement and why? Use evidence from both fact sheets.
16. Additional questions with an emphasis on marketing, audience targeting, circulation, promotion, synergy, branding, social media, and audience engagement, which are key Media Industries concepts areas

Black Panther (2018)

Comprehension Questions

1. How did Disney use the NBA Finals to promote Black Panther? Why was this an effective strategy?

E.g: The teaser trailer was first shown during the 2017 NBA Finals, reaching a large and diverse audience beyond regular Marvel fans.

2. What does Disney's "360-degree consumer experience" mean? Give two examples from the campaign.

E.g: Lexus partnerships, Hasbro toys, Kendrick Lamar soundtrack, New York Fashion Week events.

EXTENDED RESPONSE - MINIMUM 2 PARAGRAPH ANSWERS:

3. How did the Lexus "Long Live the King" advert help market the film to a different audience from traditional comic-book fans? *E.g: It targeted affluent car buyers and sports audiences during the Super Bowl.*
4. Why was releasing the film during Black History Month a strong marketing decision? *E.g: It connected the film to discussions about African heritage, identity and representation.*
5. Analyse how Kendrick Lamar's involvement helped Disney broaden the film's appeal. *E.g. Fans of hip-hop and contemporary music were encouraged to engage with the film even if they were not superhero fans.*
6. Analyse the significance of the "Welcome to Wakanda" fashion show at New York Fashion Week. *E.g.: The event linked the film to fashion, African culture and lifestyle media, expanding its audience.*
7. How did crowd-funding campaigns that bought cinema tickets for disadvantaged children contribute to positive publicity? *E.g: Celebrities supported these campaigns, generating media coverage and goodwill.*
8. Which marketing strategy was most effective:
 - a. NBA and Super Bowl advertising
 - b. Social media campaigns
 - c. Brand partnerships (Lexus, Hasbro)
 - d. Black History Month promotion
 - e. Support your answer with evidence.

EXTENDED RESPONSE - MINIMUM 2 PARAGRAPH ANSWERS:

9. Evaluate whether Black Panther was marketed more as a film or as a cultural movement. Use examples including the soundtrack, fashion collaborations and diversity discussions.
10. To what extent did Twitter contribute to the success of Black Panther?

E.g: Before release it became the most tweeted-about film of 2018 and later the most tweeted-about film ever, with 35 million

Black Panther (2018)



Black Panther (2018)

AS Component 1: Investigating the Media A level Component 1: Media Products, Industries and Audiences

Focus areas: Media Industries Media Contexts

PRODUCT CONTEXT

- Black Panther is the 17th film in the 'Marvel Cinematic Universe', the highest-grossing film **franchise** in history. It was directed by Ryan Coogler (Creed) and released in February 2018.
- The film shows us the fictional African kingdom of **Wakanda**, which has avoided European colonisation and achieved a technological superiority through the use of a mineral called Vibranium. T'Challa (Chadwick Boseman) must fight a number of foes who oppose him becoming king after the death of his father.
- Black Panther (T'Challa) first appeared in Fantastic Four #62, released July 1966.
- The film was produced by Marvel Studios, a famous comic book **brand** that is also a **subsidiary** of the Walt Disney Company.
- Black Panther was extremely successful, broke records for the highest opening weekend in the USA, and also performed well globally. The film has grossed well over \$1 billion worldwide, with 48% in non-US countries.
- It was also one of the only superhero films to be nominated for a 'Best Picture' **Academy Award**. It won three Oscars for Costume, Production Design, and Original Soundtrack.

PART 1: STARTING POINTS – Media Industries

Historical Context:

- From 15th-20th century, European powers **colonised** African countries and exploited the continent for both resources and slave labour. Africans were branded 'savages' by the European invaders, their cultures dismissed as 'primitive'.
- During the early 20th century, African-Americans attempted to establish a new black **cultural identity** with movements such as the Harlem Renaissance.

- The Black Panther Party (October 1966-82) was a **political activist** group established initially to provide armed monitoring of police behaviour and prevent police brutality in the US. It was controversial, with many Panthers being arrested or killed in confrontations with police.

Cultural context:

- The science fiction blockbuster and superhero **genres** have traditionally been dominated by white, male characters. In the 1990s, actors like Will Smith and Wesley Snipes did break ground playing black characters, but recent action films and especially superhero films have rarely featured African-American actors in lead roles.
- For the last 15 years, Marvel films have topped the box office. Though these regularly featured non-white characters, they were often sidekicks (e.g. The Falcon in the Captain America films). There have also been very few superhero films with a female lead (Wonder Woman and Captain Marvel being exceptions).
- Black cinema has traditionally consisted of issues-based **social realism** (e.g. the films of Spike Lee) or have been '**arthouse**/'**prestige**' pictures (e.g. Moonlight, 2016). Blade (1998) is one of the few superhero films to have a black main character.
- In 2016, the #oscarssowhite meme drew attention to the **lack of diversity** in the films nominated.
- US/European news media tends to portray Africa as an under-privileged, developing country, focusing on civil wars, famine and terrorism. The Victorian branding of Africa as '**the Dark Continent**' has not evolved very far. Very few feature films from Africa reach the Western mainstream, and films like Blood Diamond (2006) and Captain Phillips (2013), though featuring sympathetic African characters, still portray Africa as a dangerous and barbaric place.
- Further study: research the cultural movement of '**Afrofuturism**'. What does this term mean? How have artists explored the idea in music, art, film and other media? To what extent is Black Panther an Afrofuturist film?

Economic and Political Contexts:

- Barack Obama (2009-2017), America's first African-American president, created many initiatives that aided minority

and women's groups: from universal healthcare, to college and entrepreneurship access funds for the under-privileged.

- Donald Trump, the current president, has vowed to reverse many of these, winning support from mostly white, right wing Americans who consider such initiatives unfair. In addition, Trump has insulted other countries (including many in Africa), and refused to condemn violent racist attacks in American cities.
- Worrying statistics about the amount of unarmed 'people of colour' (POC) shot by US police led to the **#blacklivesmatter** campaign, which has utilised **social media** to raise awareness of an issue that has often been ignored by **mainstream media**.

Consider the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification:

- *Black Panther* was produced by Marvel Studios, who became a subsidiary of Disney in 2008. They are also the film's **distributor**, which makes this a good example of **vertical integration**.
- Marvel has historically sold **options** on individual characters or comicbook titles e.g. Spiderman to TV and then to Paramount (and who is still partly owned by Sony). *Black Panther* was one of those owned fully by Marvel; in 2009 a new team began developing T'Challa and lesser known characters.
- In early 2000s, Marvel Studios began to **produce** films, starting with *Blade* (1998) and the *X-Men* films (2000).
- When Disney bought Marvel, they agreed to minimal creative influence over Marvel products.
- in 2013, Marvel also signed a deal with **streaming** service Netflix to develop TV series for six more characters (including *Daredevil* and *Punisher* who had already been made into films). This may have caused conflict with Disney, who has their own streaming channel, and in 2019 Netflix cancelled their Marvel shows.

Consider how media organisations maintain, including through marketing, varieties of audiences nationally and globally:

- Disney, the film's **distributor** adopted a '360-degree consumer experience' to their marketing (i.e. wherever you look, there's *Black Panther*!)
- The concept was to make the film into

a '**cultural event**' across a variety of media and platforms and raising its profile from being 'another superhero' film into something more **politically resonant**.

- Here are some of the **brand association** deals Disney used to target a **diverse audience** who may not be 'fanboys'. How do these a.) appeal to a different spectator than other Marvel films?: Hasbro toys <https://io9.gizmodo.com/this-black-panther-toy-commercial-is-moreimportant-tha-1821802836> ; Lexus cars <https://www.prnewswire.com/news-releases/lexus-introduces-two-newvehicles-inspired-by-marvel-studios-black-panther-ahead-of-sema-2017-300542095.html> Interscope records (Universal Music) <https://www.factmag.com/2018/02/13/ryancoogler-kendrick-lamar-black-panther/> and b.) how do they combine in a **synergy** to make *Black Panther* 'more' than a superhero film?
- Black Panther's teaser trailers were shown between NBA games and a special collaboration with Lexus called 'Long Live The King' was shown during the Superbowl. What kind of audiences normally watch these programmes? How are they different to the usual Marvel **fanbase**?
- The film's release also harnessed a political element to add gravitas. **Crowd-funding** projects to buy under-privileged children a ticket won support from celebrities; the film was released during **Black History Month**; plus Coogler, the stars and the costume, hair/make-up, production designers all gave detailed interviews about how the film celebrates African culture. <https://www.theatlantic.com/entertainment/archive/2018/02/why-fashion-is-key-to-understanding-the-world-of-black-panther/553157/>
- There was also a 'Welcome to Wakanda' catwalk show at New York Fashion Week and features in numerous fashion magazines. (On opening weekend 44% of ticket buyers were female)
- Look at the preview posters and the trailer - (<https://www.youtube.com/watch?v=xjDjIWPwcPU>) - how does the film celebrate African culture? Why might it be important to black children to have characters like Black Panther? How does it also represent black women in a powerful way? How does it also appeal to fans of blockbusters?
- Disney are adept at identifying **nuanced demographic** groups and strategies for targeting them. Many of their products are '**intercultural**' i.e. they strongly represent one cultural tradition

but in a way that resonates with audiences from other cultural / national / ethnic backgrounds.

- Disney has used recent Nielsen research to challenge conventional ideas about the ethnic diversity in mainstream America. 53% of Americans live in a multicultural or 'blended' household. 67% indicated they were enthusiastic about encountering and experimenting with '**diverse cultures**'.
- Think about recent Disney releases like *Moana* (2016) or *Coco* (2017): how do they represent a **cultural tradition** positively? What **universal** themes or story elements would audiences not from that culture still engage with?

Consider the regulatory framework of contemporary media in the UK and the role of regulation in global production, distribution and circulation:

- The **BBFC** (an independent, non-governmental body) **classifies** film and video releases in the UK. However, local councils have the power to overrule BBFC decisions and rate films differently (e.g. *This is England* was rated 18 by the BBFC but several councils rated it 15).
- The theatrical release of *Black Panther* gained a **12a certificate**. Look at the BBFC website for what constitutes a 12a - why do you think they awarded this to *Black Panther*? (<http://www.bbfc.co.uk/>)
- The film, like many recent Marvel films, features very little romantic drama and no sex or nudity. It is fairly violent, but the combat is fantastical (hard to imitate) and there is a strong **moral code** to most of the conflict. The film was classified as PG-13 in USA, and similarly in other territories. Why do you think the film was regulated this way, even in countries with stricter rules and censorship like China or India?

Consider processes of production, distribution and circulation and the impact of digitally convergent platforms:

- The **teaser trailer** was released in June 2017 by Disney's sister channel ABC, during NBA Finals. Within 24 hours it had been viewed 89 million times on Youtube.
- Just before release, *Black Panther* was the most-tweeted about film of 2018 with more

than 5 million tweets globally. In mid-March 2018, it became the most-tweeted about film ever with 35 million tweets.

Consider how film/film marketing is circulated and distributed:

- Where and how is film/film marketing most likely to be **consumed** by audiences?
- How has this **consumption** changed/ been impacted by the internet, including YouTube and smartphones?
- Are audiences now more likely to seek out, for example, new trailers online as **active consumers**? (Think about 'reaction' videos of people watching trailers!)
- Consider the way people **share** trailers or movie gossip (casting decisions, plot elements etc.) especially those with a strong **fan community**. How is this an example of '**word-of-mouth**' marketing.
- How does this impact the relationship between audience and product?
- How did *Black Panther* harness other, more political **social media campaigns** to create a 'cultural event' rather than just another summer blockbuster?

Theoretical perspectives:

A level only:

Cultural industries - David Hesmondhalgh

- Further explore the concept of profit in relation to the film industry and in this case specifically to the film **franchises**. Often films within a series can become formulaic and lack risk. Is this the case with Marvel Studios? Or Disney?
- Explore Hesmondhalgh's idea that media conglomerates operate across a range of cultural industries by considering the way the film was released as part of a **synergy** - with fashion, music, videogames, sports tie-ins, even a car!
- You might also usefully introduce the idea that this film has a very low risk for the producers. The character of T'Challa and Wakanda were introduced in *Captain America: Civil War*, the comic is over 50 years old, and all previous Marvel films have been hugely successful. On the other hand, having such an **Afrocentric**

film could have been seen as a commercial risk, especially outside the USA and Africa.

Curran and Seaton - Media and power

- How does the film's much celebrated diversity challenge Curran and Seaton's idea that domination by a small number of media institutions limits creativity and variety?
- How could the **conglomerate model**

(Marvel as a separate brand to Disney)
offer a more complex pattern of ownership than Curran and Seaton describe?

- To what extent does the dominance of Marvel in the sci-fi/superhero genre limit the opportunities for alternative, riskier **independent** films in these genres?