

ADVANCED SUBSIDIARY GCE
MEDIA STUDIES

2732

CASE STUDY: Audiences and Institutions

MONDAY 2 JUNE 2008

Morning
Time: 1 hour

Additional materials (enclosed): Answer Booklet (8 page)

Additional materials (required):
None



INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- **Answer either Section A or Section B only on your chosen topic.**
- You should answer all parts of questions 1 and 2 and **either** question 3 **or** question 4.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks available for this paper is **90**.
- The quality of written communication will be taken into account in assessing your work.

This document consists of **6** printed pages and **2** blank pages.

Section A: New Media Technologies

Read the passage carefully and answer all parts of questions 1 and 2 which follow.

Digital cinema has some big financial advantages over film. It costs \$16,000 for 220 hours of digital tape, where a comparable amount of film would have cost \$1.8 million. Obviously, this matters most to low-budget films which are often shot for a few million dollars or less.

Digital cinema can also reduce costs while shooting and editing. It is possible to see the video and make any necessary adjustments immediately instead of having to wait until after the film is processed. Digital footage can also be edited directly, whereas with film it is usually converted to digital for editing and then re-converted to film for projection.

Digital distribution of movies also has the potential to save money for film distributors. A single film print can cost around \$1200, so making 4000 prints for a wide-release movie might cost \$5 million. With several hundred movies distributed every year, industry savings could potentially reach \$1 billion or more.

An added incentive for exhibitors is the ability to show alternative content such as live special events, sports, pre-show advertising and other digital or video content. Some low budget films that would normally not have a theatrical release because of distribution costs might be shown in smaller engagements than the typical large release studio pictures. The cost of duplicating a digital 'print' is very low, so adding more cinemas to a release has a small additional cost to the distributor.

A last incentive for digital distribution is the possibility of greater protection against piracy. With traditional film prints, distributors typically use a staggered release pattern for the film in various markets, shipping the film prints around the globe. Pirated copies of a film may be available before the movie is released in that market. A simultaneous worldwide release would ease this problem to some degree.

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Questions 1 and 2a can be answered mainly by reference to the passage and may be answered in note form.

Question 2b requires you to relate your wider knowledge of the topic to the material in the passage.

You will be rewarded for your use of relevant media terminology and for your understanding of the concepts of Audience and Institution in all your answers.

- 1 (a) Give two examples of financial evidence from the passage to suggest that digital cinema would be cheaper. [6]
- (b) From the passage, give three examples of content which would be made possible by digital exhibition. [6]
- (c) Explain what is meant in the passage by:
- (i) a 'staggered release' (line 19) [4]
and
- (ii) a 'theatrical release' (line 14) [4]
- 2 (a) How does the passage suggest digital distribution might help reduce piracy? [5]
- (b) From your wider knowledge of new media technologies, show how digital media are changing production and/or distribution. [20]

Answer either question 3 or question 4.

You should make detailed reference to examples from your case study material to support points made in your answer.

Your answer should be written in continuous prose.

Either

- 3 To what extent do new media technologies offer new creative opportunities? [45]

Or

- 4 Why do media industries need to get involved with new media technologies? [45]

Section B: Media Ownership

Read the passage carefully and answer all parts of questions 1 and 2 which follow.

With the \$580 million purchase of MySpace, News Corp. boss Rupert Murdoch is betting he can transform a free social network into a colossal marketing machine.	
To find something comparable, you have to go back 500 years to the printing press, the birth of mass media – which, incidentally, is what really destroyed the old world of kings and aristocracies. Technology is shifting power away from the editors, the publishers, the establishment, the media elite. Now it's the people who are taking control.	5
Hold on a minute. Rupert Murdoch is the media elite. His Sixth Avenue office, lined with shelves devoted to his newspapers like London's 'The Sun', books from his publishing house Harper Collins and video monitors tuned to news channels including News Corp's Fox and rival CNN, sits squarely within easy distance of NBC, CBS, Time Warner, McGraw-Hill, and Viacom. But these days, midtown Manhattan's valley of old media dinosaurs is besieged by an explosion of digitally empowered life-forms: podcasters, bloggers, burners, mash-up artists, phonecam paparazzi. Viewers are vanishing, shareholders are in revolt, advertisers are googling for the exit.	10
'We're looking at the ultimate opportunity,' Murdoch says. 'The internet is media's golden age.'	15
Right, but how do you keep News Corp. at the centre of the people's decisions? How do you produce planetary hits in a world of umpteen million YouTube videos? How do you find the next Bart Simpson if he's being drawn in someone's garage?	
That's where the internet comes in, specifically MySpace and the millions of young trendsetters who make it the most disruptive force to hit pop culture since MTV. This non-stop global party of music, video, and hookups is starting to look like the most powerful mass-media launching pad ever invented. To take advantage of that power, though, Murdoch's crew faces two challenges. The most immediate is to avoid doing anything that might interfere with the runaway growth that has already made MySpace the biggest aggregation of people on the Web. But that's just step one. Step two is to turn MySpaces' teeming masses into a wholly new kind of media entity, an advertising, marketing, and distribution vehicle that gives News Corp. a hand on the steering wheel of popular culture worldwide.	20 25

Adapted from *His Space* by Spencer Reiss. Originally published in *Wired*.

Questions 1 and 2a can be answered mainly by reference to the passage and may be answered in note form.

Question 2b requires you to relate your wider knowledge of the topic to the material in the passage.

You will be rewarded for your use of relevant media terminology and for your understanding of the concepts of Audience and Institution in all your answers.

- 1 (a) Apart from MySpace, name three media in which the passage indicates Murdoch has interests. [6]
- (b) Give three examples from the passage which indicate the moves towards new media. [6]
- (c) Explain what is meant in the passage by:
- (i) 'non-stop global party' (line 20) [4]
and
- (ii) 'advertising, marketing and distribution vehicle' (line 26) [4]
- 2 (a) According to the passage, how does Murdoch intend to use MySpace to further his interests? [5]
- (b) How are new media technologies changing the way media owners operate? Make reference to examples from your wider study of media ownership. [20]

Answer either question 3 or question 4.

You should make detailed reference to examples from your case study material to support points made in your answer.

Your answer should be written in continuous prose.

Either

- 3 How far do media owners need to co-operate with one another? [45]

Or

- 4 "Media industries manipulate audiences. It is the industries that are in control, not the audiences." How far do you agree? [45]

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