



January 2018

NQF BTEC Level 1/2 BTEC First in
**Creative Digital Media
Production**

Unit 1: Digital Media Sectors and
Audiences (21526E)

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Grade Boundaries

What is a grade boundary?

A grade boundary is where we set the level of achievement required to obtain a certain grade for the externally assessed unit. We set grade boundaries for each grade, at Distinction, Merit and Pass.

Setting grade boundaries

When we set grade boundaries, we look at the performance of every learner who took the external assessment. When we can see the full picture of performance, our experts are then able to decide where best to place the grade boundaries – this means that they decide what the lowest possible mark is for a particular grade.

When our experts set the grade boundaries, they make sure that learners receive grades which reflect their ability. Awarding grade boundaries is conducted to ensure learners achieve the grade they deserve to achieve, irrespective of variation in the external assessment.

Variations in external assessments

Each external assessment we set asks different questions and may assess different parts of the unit content outlined in the specification. It would be unfair to learners if we set the same grade boundaries for each assessment, because then it would not take accessibility into account.

Grade boundaries for this, and all other papers, are on the website via this link: <http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

Unit 1: Digital Media Sectors and Audiences

Grade	Unclassified	Level 1 Pass	Level 2		
			Pass	Merit	Distinction
Boundary Mark	0	16	24	32	41

Introduction

This paper was the eighth version sat by candidates and the performance of candidates has been on a par with previous successful series. Some question types are now extremely well-answered by learners and it is clear that some centres are using the resources made available by Pearson to prepare their groups well for this examination.

There are still some areas of the unit specification that learners appear to be unfamiliar with. Centres are reminded that the entire specification is in scope for this exam. In particular, learners seem to struggle to differentiate between media products, devices, platforms and formats (something that is regularly asked about in this paper). Learners also in many cases confused stylistic codes with content in a number of questions.

The best performance came from learners who had both breadth and depth of their understanding of the subject within the unit.

The learners who were able to give specific ideas (explaining deliberately chosen techniques) about the way they would produce the promotional video in the last question seemed to do well in this long answer item (with up to 8 marks or 16% of the entire paper). Similarly, those learners who were able to discuss advantages and disadvantages around the scenario in the other eight-mark question tended to perform best on this item.

Overall there was evidence of learners having been well taught across the range of unit content, with the extended questions allowing for differentiation across learner abilities.

Introduction to the Overall Performance of the Unit

There was good distribution of marks across the cohort taking this examination with performance levels in line with the comparable paper last year. Some questions discriminated particularly well with few students achieving no or full marks and good distribution around the remaining mark traits.

Where questions asked learners to provide three examples of something, only the very strongest learners were able to provide three separate and

valid examples although a large proportion were able to find one. This type of question performed very well.

With the long answer eight-mark questions learners performed in line with expectations across the different mark traits. The final question (Q13b) seemed to have a rather high proportion of learners making no attempt (perhaps running out of time). Centres are encouraged to develop learners' ability to hand write answers to long answer questions leading up to the examination so that they have built up the skill to work quickly and effectively across the paper.

In addition to this, it is also important that learners are given the opportunity to practice responding to shorter/lower marked questions efficiently as well as extended question writing. It is possible to give a comprehensive and correct answer to a short answer question within one line as it is in an entire paragraph. Learners would be best served to utilise their time efficiently and save their extended responses for the higher mark questions.

Q13a included the image of a poster campaign and required the learners to explain examples of stylistic features used within it. Learners have generally been prepared well to answer this type of question. In this paper Q13b extended this scenario to a promotional video. Here, many learners appeared to focus their answer on the content of the video rather than describing precise and deliberate selection of particular video techniques to create the style of the video. This distinction between style and content needs to be taught to learners before they undertake this examination.

Although it may seem like an obvious comment, it is extremely important that learners read the questions carefully and identify what is being asked of them in the paper. Two questions that linked to the same scenario were often mixed up (Q08a and Q08b) where learners again seemed to be unable to effectively separate the content and the style of a proposed magazine title.

Individual Questions

The following section considers each question on the paper, providing examples of popular learner responses and a brief commentary of why the responses gained the marks they did. This section should be considered with the live external assessment and corresponding mark scheme.

Q01

This question proved much more difficult than was originally intended. Many learners were unable to distinguish between media products, devices, formats and platforms in this question. The unit specification clearly states these distinctions and this should be clearly outlined to learners. The question uses audio products as a theme and it may be that learners were somewhat less familiar with this sector than the others covered in this unit.

This response gained two marks

1 Name **two** digital audio products.

1 Podcast

2 Radio Broadcast

(Total for Question 1 = 2 marks)

A podcast is clearly a valid audio product. The addition of the word 'broadcast' in the second response makes this answer valid. A radio broadcast is the product that is distributed through radio waves (format) on a radio station (platform) and listened to on a radio (device).

This response gained no marks

1 Name **two** digital audio products.

1 Radio Fm Radio

2 MP3 player

(Total for Question 1 = 2 marks)

Here the learner achieves no marks. FM Radio is a format or device and MP3 player is a device as set out in the unit specification.

Q02

This question was slightly more difficult than expected. Learners were asked to identify the only distribution platform from a list of four items (along with two devices and one product). Over one third of learners were unable to answer this correctly). The stages of product development and the distinction between platforms, products etc. is a very important concept for the learners to be familiar with when taking this test.

Q03

In this question perhaps unsurprisingly, the vast majority of learners either gained 2 or no marks. The question required learners to give two examples of audience demographics. Mostly, where a learner was able to give one (for example, age) they were likely to be easily able to give another (for example, gender). Learners who performed worse on this question misunderstood the term 'audience demographics.'

This response gained two marks

3 Researchers use demographics to put people into social groups.
Give **two** examples of audience demographics.

1 Age

2 Gender

(Total for Question 3 = 2 marks)

Both age and gender are valid audience demographics.

This response gained no marks

3 Researchers use demographics to put people into social groups.
Give **two** examples of audience demographics.

1 Primary audience

2 Secondary audience.

(Total for Question 3 = 2 marks)

Here, the learner has confused audience demographics with primary and secondary audiences.

Q04

Most learners were able to identify the one secondary research method within the group that included three other primary methods. Around one quarter of the cohort were unable to distinguish between the two types.

Q05

This multiple-choice question was well answered by most learners. Learners were required to choose the post production task from those given (amongst one pre-production and two production tasks).

Q06

This paper included questions in this style which asks learners to give three further examples of something than the one already given in the question. These questions seemed to distinguish well between learners who were able to think of three valid examples and those who were able to perhaps give one more than the one given in the question (or who repeated the same idea). In this example learners were required to give examples of interactive features of an e-magazine (other than hyperlink that was given in the question). Some learners simply gave features that were common in all magazines and that were not necessarily interactive features (see example below).

This response gained 3 marks

6 A hyperlink is an example of an interactive feature in an e-magazine.
Give **three other** examples of interactive features in an e-magazine.

1 Videos

2 Chat groups

3 Review Section

(Total for Question 6 = 3 marks)

Each of these responses is a separate and valid example of an interactive feature other than hyperlinks.

This response gained 1 mark

6 A hyperlink is an example of an interactive feature in an e-magazine.
Give **three other** examples of interactive features in an e-magazine.

1 Comment section

2 Images

3 Pages

(Total for Question 6 = 3 marks)

Here, the learner gains one mark for their first answer 'comment section.' The other two answers given are features that may be contained in an e-magazine, but neither images, nor pages are **interactive** features (both could be found in a traditional print magazine). Had the learner written 'image slideshow' or 'roll-over images with text captions' they would have given a specific use of images that would have been a valid interactive feature. Similarly, 'page navigation controls' or 'page turning animations' would have been a specific and valid interactive feature that relates to their second answer.

Q07

This was another three-mark question that on this case required learners to give three examples of personalisation within media products. Some learners lost marks on this question by focussing on personalisation of devices (for example, ringtone on a phone). This question was answered well by the cohort.

This response received three marks

7 Outline **three** examples of personalisation in media products.

- 1 Changing an online avatar
- 2 Changing a user name
- 3 Making a playlist.

(Total for Question 7 = 3 marks)

All three of these examples are separate and valid ways that personalisation can be used with a media product.

This response received one mark

7 Outline **three** examples of personalisation in media products.

- 1 Creating a music playlist
- 2 Watching a video
- 3 ~~Clicking on a hyp~~
Clicking on different things

(Total for Question 7 = 3 marks)

The first response is valid as creating a music playlist is a valid example of personalisation. Watching a video is not in itself an example of personalisation and so receives no marks. Similarly clicking on things perhaps refers to interactivity and not personalisation.

Q08a

In this and the subsequent question, learners were given the scenario of a new magazine title aimed at a teenage audience. They were first asked to explain how a stylistic feature could be used to attract this audience and then (in Q08b) asked to explain how content might attract this audience. Many learners confused the ideas of stylistic features and content in these two questions. Where learners indicated that they had written their responses in the wrong part of the paper (e.g. Q08a in the space provided for Q08b), these were marked accordingly to benefit the learners.

Those who were able to give a valid stylistic feature were mostly able to explain why it might attract the target audience.

This response received two marks

8 *Ting* is a new magazine aimed at a teenage audience.
(a) Explain **one** way the style of the magazine could attract teenagers. (2)

If the style of the magazine is bright and bold this is more likely to attract teenagers as it would stand out from all the other magazines. ~~it is over bright and bold~~

This response gives the ideas of using a bright and bold style (1 mark) in order to make the magazine stand out (1 mark) from other titles.

This response received no marks

8 *Ting* is a new magazine aimed at a teenage audience.
(a) Explain **one** way the style of the magazine could attract teenagers. (2)

Putting things on the front cover that teenagers like so they be ~~at~~ attracted towards the magazine

This response only cites ideas for the content (things on the front cover) to attract teenagers. It is not specific (what things and more importantly in what style?) and does not expand on how this might attract the audience of teenagers.

Q08b

This was the second part of the magazine question and here, the learners were required to give an example of how the content of the magazine might attract the audience. In order to receive both marks, the answer needed to link the example of content to why it would attract the audience.

This response received two marks

(b) Explain **one** way the content of the magazine could attract teenagers. (2)

They could do some research to see what teenagers like to read about and then base the content off ^{the research} that because if the teens aren't interested then they won't read the magazine.

(Total for Question 8 = 4 marks)

This response receives two marks. While not very specific, the answer identifies that the content should be what the research says teenagers like to read about (1 mark) and then explains the reason why this is important, as they will not read the magazine if the content does not target their preferences (1 mark).

This response received one mark

(b) Explain **one** way the content of the magazine could attract teenagers. (2)

They could have articles on celebs.

(Total for Question 8 = 4 marks)

This learner gives a valid idea for the magazine (that they should include articles on celebrities) but does not explain why this would be attractive to the audience.

Q09a

In this question, learners were asked to give two generic features of an action game. This was very well answered by learners in this cohort. In order to make this question more accessible the scenario was broadened to action from first person shooter as the latter may have been unfamiliar to some learners.

This response received two marks

9 A new action digital video game is being developed by a UK games company.
(a) Give **two** generic elements of an action digital video game. (2)

1 Weapons and or weaponized vehicles

2 first person

Both of these responses are valid and this answer receives two marks for this question.

This response received no marks

9 A new action digital video game is being developed by a UK games company.
(a) Give **two** generic elements of an action digital video game. (2)

1 Audio

2 ~~XXXXXXXXXX~~ ~~XXXXXXXXXX~~ Gaming

Neither of these responses are specific enough to action games to receive a mark.

Q09b

This question required the learners to give the name of the regulator for games. Both 'PEGI' or the full title (Pan European Games Information) were accepted. Mostly, learners gained the mark on offer for this question although some gave an incorrect regulator.

This response received one mark

A regulator will give the game an age rating before it is distributed.

(b) Give the name of this regulator. (1)

PEGI (Pan European game information)

PEGI is the correct answer.

This response received no marks

A regulator will give the game an age rating before it is distributed.

(b) Give the name of this regulator. (1)

Ofcom

This learner has given a different regulator – Ofcom do not regulate games.

Q09c

In this question the learners were told that the regulator for games gives age ratings for titles and were asked to give one other way they advise consumers. This proved more difficult than expected for the learners who perhaps had learned age ratings as the most obvious function of PEGI. The most popular correct answer was the labelling on games packaging.

This response received one mark

(c) Give **one other** way this regulator advises customers. (1)

PEGI also warns buyers with pictures that symbolise content in the game for ~~ex~~ example a spider means fear. These the information can usually be found on the disk case.

(Total for Question 9 = 4 marks)

This response points to the packaging advice labels about the game content supplied by PEGI to advise consumers.

This response received no marks

(c) Give **one other** way this regulator advises customers. (1)

When games get age ratings, they are split up into groups so customers know whether it is suitable for the consumer or not.

(Total for Question 9 = 4 marks)

This response explains the function of the age rating system that had already been given in the question so received no marks.

Q10a

The unit specification says that learners need to be able to interpret data from charts and graphs. This multiple-choice question proved to be very simple for the learners to identify the correct answer from the four statements given.

Q10b

In this, the first of the papers eight-mark questions, learners were asked to discuss the advantages and disadvantages of the increasing prevalence of Video On Demand services such as Netflix and BBC iPlayer compared with traditional Television Broadcasting. The best responses included a detailed discussion around the potential benefits and disadvantages of on demand watching. Responses were likely to give a number of examples of how the change may be bad for communal enjoyment of media products and discuss the impact on the viability of the industry. Very sophisticated answers would discuss the lack of control of online sources of on demand video.

This response received eight marks

(b) Increasingly, viewers are choosing on demand content rather than watching TV broadcasts.

Discuss the advantages and disadvantages of this for the moving image sector and its audience.

(8)

This is because viewers are more in control this way as the audience realise there is less of what they want to watch on TV leading to the gradual decrease of people watching television as instead of wasting time waiting for what you want to come on or having to record what you have missed it has become much easier to use on demand one of the advantages that comes with this is that viewers don't have to sit through adverts instead they get one continuous feed of their favourite media ~~is~~ however a disadvantage for the audience is cost as now they are paying more money to see what they want as majority of the time on demand services require payment which could deter the audience from paying for these premium services and revert back to watching television as they are already paying for their TV licence. We see evidence of this in the research

as Netflix (a paid service) is among the least popular whereas BBC iPlayer (a free service) is the most popular and appealing to the customer due to it being free. One of the disadvantages for the television industry is on demand is attracting more and more people therefore they are losing money as advertisers realise this and know people no longer watch television so they pull out of ads and take their business to the on demand services which works positively in favour of the on demand services but not for people who work for the television industry

as they are no longer receiving money from advertising companies eventually leading to the crash of advertising dependant companies like ITV. An advantage for the audience however is we are likely never to see this crash as TV channels have seen the decrease in viewers and now started to provide their own on demand services such as ITV Player which in the research has proved to be an extremely

popular on demand service.

(Total for Question 10 = 9 marks)

This is an excellent response and includes some well composed arguments. The response alludes to the relationships between video on demand services and traditional broadcasters with confidence. The response receives maximum marks.

This response received four marks

(b) Increasingly, viewers are choosing on demand content rather than watching TV broadcasts.

Discuss the advantages and disadvantages of this for the moving image sector and its audience.

(8)

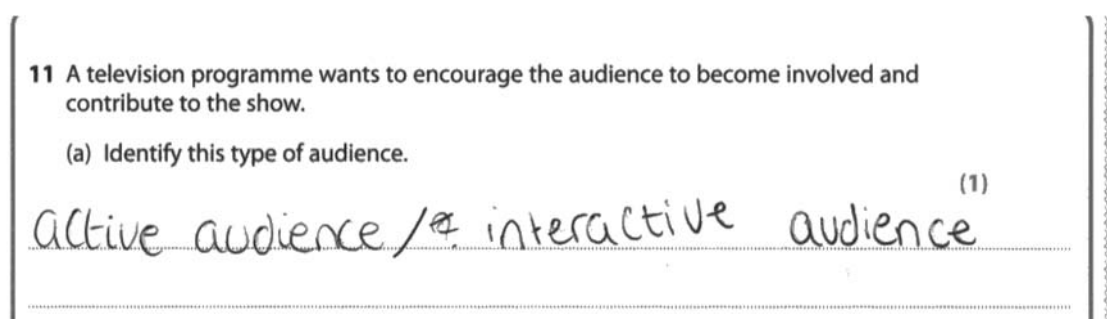
The viewers choosing on demand content are people who like to have a better clearer image than a tv broadcast. This gives on demand better advantages for customers such as example, in patient viewers. Who don't like adverts don't have to watch on demand but with broadcasts you are made to watch adverts. This enables the moving image sector to have an competitive advantage over various competitors. However with on demand content you need require wifi to use this. Mean while some of their audiences would be unable to access this which then decrease your competitive advantage.

This response gives two sides of the argument for and against the benefits of on demand viewing but only makes a very limited number of points. This restricts the answer to the bottom of the middle mark band, receiving four marks.

Q11a

This question required the learners to identify that an audience who contribute and become involved in a show were an 'interactive' or 'active' audience. The majority of learners were able to achieve this mark.

This response received one mark



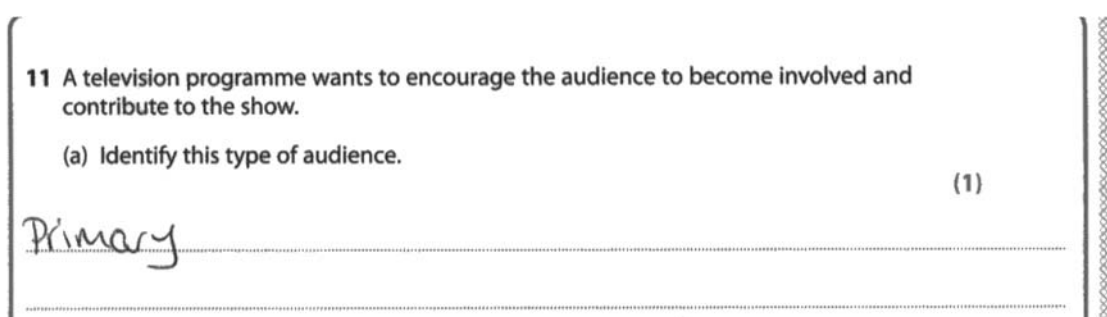
11 A television programme wants to encourage the audience to become involved and contribute to the show.

(a) Identify this type of audience. (1)

Active audience / & interactive audience

This learner correctly identified the active or interactive audience.

This response received no mark



11 A television programme wants to encourage the audience to become involved and contribute to the show.

(a) Identify this type of audience. (1)

Primary

This learner has confused two concepts and receives no marks. The primary audience may become interactive although not necessarily so.

Q11b

In this question learners were required to explain two ways that an audience might benefit from interacting with a programme. In order to receive two marks for each explanation the learner needed to identify a valid way that an audience member could interact (for one mark) such as voting in a talent show contest like *X Factor*. Then they would go on to explain why this would benefit them (for the second mark), eg that it would give them a sense of agency or control. Learners lost marks in this question where their

examples of interaction were similar or where they failed to explain each example separately.

This response received four marks

(b) Explain **two** ways the audience might benefit from interaction with the programme. (4)

- 1 The audience will benefit and they'll feel like they are more involved and have a voice to share an opinion of the show, directly to the creators or people working on the programme.
- 2 It may make the audience enjoy the programme more if they know they will have a small role within the interaction they are able to have. So they could have a role to play in which direction the plot goes.

This receives all four marks. In each part of the answer, the learner has given an example of a benefit and then explained why it is beneficial to the audience. This is a little jumbled but if we look closely we can see each point and explanation.

This response received two marks

(b) Explain **two** ways the audience might benefit from interaction with the programme. (4)

- 1 One way interaction that may benefit the audience is that it allows the audience to be part of the entertainment such as voting.
- 2 Another way it may benefit the audience is that it means the audience can participate in a grouped interaction as a family or friends.

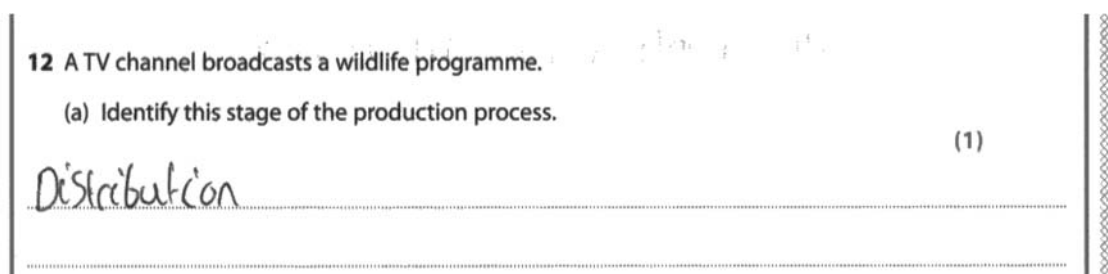
This response gets one mark for the identification of a method for encourage audience participation (viewers voting on the show) but does not expand this to gain a second mark (perhaps saying that this would give the audience a sense of control). The second part of the question gets a mark as

it identifies how active audiences can promote collective enjoyment but this is not linked to a specific example so only receives one of the two available marks.

Q12a

This is another question where learners understanding the difference between the stages of media product development becomes important. Learners were asked here to give the stage of development in which a wildlife programme would be broadcast.

This response received one mark



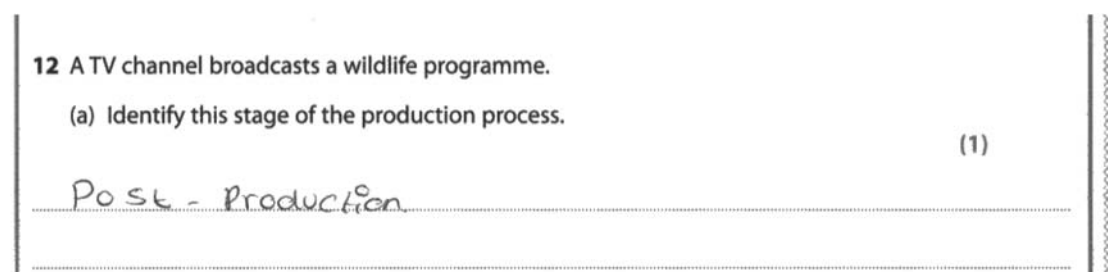
12 A TV channel broadcasts a wildlife programme.

(a) Identify this stage of the production process. (1)

Distribution

This gives the correct stage 'Distribution.' Examiners would also have accepted 'Exhibition' for this question but not 'Broadcast' as this is given in the question.

This response received no marks



12 A TV channel broadcasts a wildlife programme.

(a) Identify this stage of the production process. (1)

Post - Production

This learner has given a different stage of the product development.

Q12b

In this question learners had to identify two different types of sound that might be used in the wildlife programme. The important issue here is that in order to receive both marks the two examples have to be different types of sound. For example, an answer that included two different types of on screen diegetic sound from animals would only receive one mark.

This response received two marks

(b) Give **two** types of sound that are used in wildlife programmes. (2)

1. ~~Animal sounds~~ Ambient sounds of the animals and environment.

2. Voice over, to ~~document~~ ^{narrate} what's happening in the program.

This response gives both the example of the ambient sounds from the environment and the entirely separate voice over or narration that is recorded later.

This response received one mark

(b) Give **two** types of sound that are used in wildlife programmes. (2)

1. Animal sounds and noises

2. nature and wildlife sounds

This response receives a mark for animal sounds but then repeats this in the second line so does not warrant the second mark.

Q13a

In this question learners were asked to find two stylistic codes from a poster that had been created for a cyberbullying campaign. Learners handle these questions rather well although there are still many who appear to confuse the content of the poster with the stylistic features. Some learners lost marks through repeating the same code twice.

This response received four marks

(a) Explain **two** stylistic codes that have been used in this poster to create meaning for the audience. (4)

- 1 Dark colours - shows seriousness of the topic, also the sadness, emptiness caused by the cyber bullying.
- 2 HTML style computer language - font. To show that the topic of the ~~at~~ poster relates to Online / on the internet. - It is also interesting, draws in the audience.

Each of these identified features of the poster (the dark colours and the computer language font) are valid stylistic codes and for each the learner has explained how they create meaning for the audience.

This response received two marks

(a) Explain **two** stylistic codes that have been used in this poster to create meaning for the audience. (4)

- 1 One stylistic code to create meaning in this would be the lighting due to its appearance
- 2 Another stylistic code would be the ~~costume~~ ^{Look} of the girl and the camera shot of the poster.

In this answer the learner has identified the lighting and the camera shot (the model in the poster is in close up and looking directly at the camera). Each of these is a valid stylistic code and each receives one mark. Neither are linked to how they create meaning for the audience so neither receives a second mark for explanation.

Q13b

In this the last question on the paper, many learners appeared to run out of time or elected not to attempt this question at all. Learners should be encouraged to practice writing long answer responses efficiently to give them the best opportunity to access all of the available marks on the paper.

The best responses were likely to have been able to give a clear vision of the video campaign and describe techniques and approaches that are selected with a particular purpose in mind. Many learners appeared to struggle with this question and only gave vague ideas about the video campaign or repeated those from the poster campaign (fixating on type face rather than camera shots and audio). Again, many learners gave too much information about the content of the campaign rather than the stylistic approach (camera shots, editing, audio, lighting etc.).

This response received seven marks

<p>(b) The campaign wants to create a short fictional video to raise awareness of cyberbullying.</p> <p>Discuss how the video could use stylistic codes to effectively create meaning for the audience.</p> <p style="text-align: right;">(8)</p> <p>using slow and saddening music could help to show the audience that the problem can affect the people greatly.</p> <p>Another form of audio which could be used is dialogue between characters to show how the character reacts, to be? a voice over could also be used to show this.</p> <p>Using close up camera shots on the characters face could show the emotion of the characters, so the audience understands the events which are occurring. A mid-shot of the media platform and person could also help to allow the audience to link the pain with the cyberbullying.</p>
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This response received 6 marks

(b) The campaign wants to create a short fictional video to raise awareness of cyberbullying.

Discuss how the video could use stylistic codes to effectively create meaning for the audience.

(8)

The video must use an effective use of colour. Dark toned colours such as blacks and grey have connotations of sadness, depression, death etc. These colours can allow the audience to identify the meaning and seriousness of the video without needing any context. Also, the connotations help to convey the emotions they want you to feel, such as sadness or sympathy so you can understand the focus of the video.

Another would be the movement of the camera. The campaign video should use slow moving shots to convey the seriousness of the topic, as opposed to a ^{fast} active camera shot which signifies joy which

is the opposite of the ~~seriousness~~. Also the slow ~~repetition~~ repeating of the shots signifies how bullying is a dragging process which lasts a long time and is very repetitive. linked with the movement, the video should use close up shots of people faces and eyes for the audience to be able to identify different emotions felt by the characters/actors in the scenes.

The video should feature only one storyline which can show the audience how bullying is taking over their one life. This also allows the audience to identify what is happening with the victim very easily as they won't have to connect multiple storylines together. This also emphasises the huge problem that bullying is and that it is the main factor of the victims sadness.



There is some sophistication in this response, particularly where the learner discusses how the use of repeated slow moving camera shots could convey the chronic nature of the experience of bullying. Unfortunately, the answer strays into discussing content (storylines) rather than style and this limits the range of stylistic codes covered (restricting this answer to the middle mark band).

This response received three marks

(b) The campaign wants to create a short fictional video to raise awareness of cyberbullying.

Discuss how the video could use stylistic codes to effectively create meaning for the audience.

(8)

I will discuss how the video could use stylistic codes to effectively create meaning for the audience.

One way in which they can use stylistic codes is they could change the background colour to suggest how severe the situation is ~~is~~

Furthermore they could use the font style in upper case or in bold to again ~~show~~ ^{slow} the severity of the case.

Moreover they could use the background
Such as setting it in a background
like a house that is badly taken
care of to make the audience feel
bad or sorry for them.

Finally they could use sound to
again make the audience feel
sorry for the victims and make
them want to change.

This is quite a simplistic response and only receives three marks. The first couple of points seem to be referring to the print product (although typography and colouring are valid stylistic codes for a video too) and neither reference really explains how these will be used to convey meaning. The point about the setting is valid and well explained but the final point does not specifically refer to a code, just the general meaning of the video. This restricts the answer to the bottom mark band.

Summary

Based on their performance on this paper, learners should:

- Use appropriate technical language throughout your responses, eg Use the correct names such as transitions, cuts, fades, shot types and angles etc.
- Tailor their response based on the command word in the question, eg explain will require an expansion of a point, discuss requires looking at both possible points/arguments, evaluation will require some form of conclusion.
- Use the number of marks awarded as a guide to the depth of response required.

- Be clear about terminology used in the specification as these words will be repeated in the exam paper, eg edits, camerawork, use of sound.
- Know the different theories and theorist and be able to apply them in different contexts
- Have a clear understanding of the different stages of product development as set out in the unit specification
- Have a clear understanding about the difference between media products, devices, formats and platforms as set out in the unit specification
- Differentiate between style and content of media products

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