



GCSE

Media Studies (Double Award)

48103 Unit 3 Exploring Media Industries

Mark scheme

4810

June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Guidance to Examiners

Examiners are expected to mark fairly, consistently and positively. When you are marking scripts your aim should be to identify and reward the achievement of all candidates.

Quality of Written Communication

Examiners are reminded of the Quality of Written Communication expectations highlighted in section 4.2 of the specification. Quality of Written Communication will be assessed in question 15 only. In this question candidates will be marked on their ability to use good English, organise information clearly and use media terminology where appropriate.

Assessment Objectives

This unit addresses the following assessment objectives:

AO1	Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed. (10%)
AO2	Analyse and respond to media texts/topics using media key concepts and appropriate terminology. (10%)

Examiners should note that Section A questions test Assessment Objective AO1 and Section B questions test Assessment Objective AO2.

Marking Notation

Examiners are reminded that it is essential to notate whilst marking. It is not enough to tick every page of writing. Candidates can ask to see their papers and they have a right to see how and why the mark their work was given was arrived at. Summative comments must be made at the end of each Section B answer. They must demonstrate that the mark scheme has been applied and clearly indicate the reasons for the mark allocated. A 'Model Marked Script' is available via the Online Standardisation system.

There follows a list of notations you are encouraged to use. These should be written in the left hand margin alongside the relevant point to which they refer:

✓	Good point made
✓✓	Very good point made
CA	Coherent argument
CWE	Clear written expression (Question 15 only)
Eg	Example/illustration
Eg✓	Good example/illustration
Eg?	Needs illustration
Ex	Explanation/exploration/expansion/evaluation
Ex?	Needs explanation/exploration/expansion/evaluation
LA	Limited argument
MC	Media consumption
MI	Media industry/institution
RS	Reference to stimulus
Rept	Repetition
SA	Some argument
T	Terminology
WP	Working practices

Points to remember

- Please mark positively at all times
- Use the entire spread of marks
- Reward use of appropriate media terminology
- Reward unusual responses when supported by specific reference to examples, or consult your Team Leader

- 1 What does the term **demographic** mean? You should include an example of a media product and its specific demographic in your answer. **[2 marks]**

2 marks Demographic accurately defined and linked correctly to a specific media product.

1 mark Demographic accurately defined but not linked correctly or not linked at all to a specific media product or example given with the accurate demographic for that product.

0 marks No work worth the award of a mark.

***Do not reward companies or channels. Examples must be specific media products.**

Definition: Demographic can be defined as a classification system that divides the audience into segments by age, gender, class, interests, ethnicity etc. This is done to enable organisations to target their products at the right audience for advertisers, shareholders or the organisation's ethos. Candidates responses need to go beyond stating 'demographic' is the target audience:

Indicative content examples:

Print/Electronic Publishing: *KERRANG! (Heavy metal fans). Cosmopolitan (Women)*

Advertising & Marketing: *Niche campaigns aimed at a section of the population, eg Talk to Frank (teenagers). Coco-Pops (children), Diet Coke (females)*

Television: *Extreme Fishing with Robson Green (Men), The InBetweeners (Teen boys), Look North (people from Yorkshire and the North East)*

Film: *Bachelorettes (Adult female), Mean Girls (Teen girls)*

Radio: *Guy Garvey's finest hour (over 30's); The Archers (ABC1). The Surgery on Radio 1 (teenagers), Chris Evans Breakfast Show (over 40's)*

Popular Music: *One Direction (pre-teen and teenage girls), Adele (20 somethings)*

Web-based Technologies/New Media: *DC Rainmaker running website (runners), Total War series of games (Real Time Strategy enthusiasts)*

- 2 Explain the difference between **primary** and **secondary** research methods. In your answer you should give **one** example of a **primary research method** used by a media industry, and **one** example of a **secondary research method** used by a media industry.

[4 marks]

4 marks Clear explanation of the difference. Two detailed examples offered.

3 marks Clear explanation of the difference. Two examples given.

2 marks Basic explanation of the difference **and** at least one example offered.

1 mark Basic explanation of the difference **or** no explanation but one example offered.

0 marks No work worth the award of a mark

***The examples do not have to be from the same industry.**

Candidates may give an example of a piece of data that is primary for one organisation but is then used by another thus becoming secondary. This answer can still be counted as two separate examples if it is explained as such.

Indicative content examples:

Primary Research – Research carried out by or on behalf of a specific organisation, designed to find answers to specific questions.

Secondary Research – Research that makes use of information previously researched and made available by another organisation.

Print/Electronic Publishing: analysis of BRAD data, surveys, questionnaires, comment boxes, social network shares, analysis of ABC data, letters to the editor

Advertising & Marketing: focus group, surveys; ASA judgements, links to BARB data

Television: focus group, analysis of BARB data, social networking traffic/trending

Film: focus group, analysis of cinema admissions, exit polls, social networking traffic/trending, test screenings

Radio: focus groups, analysis of RAJAR data, social networking traffic/trending, comments on pages for the show; “Right to Reply” type programmes (eg “Feedback”)

Popular Music: surveys, analysis of chart data, YouTube views and comments

Web-based Technologies/New Media: surveys, questionnaires, hits, likes, retweets, Facebook links, trending, AMA

3 Many large media institutions rely on output from **independent media production companies**. Give **two** features of an independent media production company. **[2 marks]**

2 marks Two accurate characteristics of an independent media production company.

1 mark One accurate characteristic of an independent media production company.

0 marks No work worth the award of a mark.

Indicative content examples:

Across all media forms, independent production companies are defined as “free of influence by government or corporate interests”. This means that they are not controlled directly by any larger bodies – ownership remains with the company itself. Many independent companies are inevitably bought out by larger organisations, and considering the changing nature of the media landscape, it may be that students will cite companies which were independent when studied but which are no longer. For this reason, answers should be credited for general rather than specific exemplification.

- Tend to be small
- Tend to focus on only one media form (eg TV, film etc.)
- Tend to specialise in their particular industry
- Tend not to control their own distribution networks (not so much now considering impact of web-based distribution)
- Tend to work on commission
- Sometimes have their own cult following (eg Factory Records)
- Often at the forefront of new media forms
- Sometimes considered maverick or alternative as they are not working within the confines of a large corporation

4 Give an example of **product synergy** and explain how synergy is used by **media institutions**.

[4 marks]

4 marks	A clear example of product synergy with a convincing explanation of how it is used by media institutions.
3 marks	A clear example of product synergy with a basic explanation of how it is used by media institutions.
2 marks	A clear example of product synergy, but it is not explained
1 mark	A less convincing example of product synergy but it is not explained or no example but some explanation.
0 marks	No work worth the award of a mark.

Candidates may talk about cross-media promotion or cross media convergence in relation to the question and these answers should be credited. The key difference is that they involve only media products. By definition, synergy will generally involve products crossing over two (or more) forms. These can be media as well as non-media. Generally, income will involve the forms either promoting each other simultaneously, thus creating bigger audiences and more income from them or will allow media organisations to use the same material with minimal extra costs across several different platforms, again maximising audience reach whilst at the same time minimising on-costs or will rely on audiences for one product following it to a different platform, thus spending more money on it.

Indicative content examples:

Print/Electronic Publishing: e-copies of magazines on websites with links in the magazine; toys/freebies given away as a marketing technique; “the film of the comic” (eg Man of Steel); “the game of the comic” (eg Batman: Arkham Knight); tie-in magazines (eg “Dr Who Adventures”, Radio Times)

Advertising & Marketing: all adverts are pretty much by definition synergistic since adverts very rarely promote themselves; answers here will require students to clearly explain how the advertising techniques are used to promote the product in question, which should be another media product (and which may in turn refer to the advert in some capacity)

Television: web-pages, DVD releases, tie-in magazines, “film of the programme”; game, theme park ride; book/expanded universe; fan conventions

Film: quite similar to TV

Radio: TV programme based on show; website; CD/mp3 release of programmes; podcasts; tie-in magazines/ books; cross-promotions; advertising

Popular Music: release on multiple formats (eg Spotify/Apple Music etc.); music video; magazine features

Web-based Technologies/New Media: tie-in websites; YouTube clips etc. of films, TV; podcasts etc.

5 Identify **one editorial role** within a media industry you have studied. Briefly describe a **main function** of this role.

[2 marks]

2 marks Editorial role identified and main function described.

1 mark Editorial role identified *or* main function described.

0 marks No work worth the award of a mark.

Indicative content examples:

Print/Electronic Publishing: *Editor/Sub-Editor: responsible for overseeing the work of the journalists and checking work for accuracy, house style and proofreading; (Editor only) overall responsibility for the publication; sometimes responsible for liaison with “talent” (crossover with literary editor)*

Advertising & Marketing: *copywriter: responsible for writing persuasive text for advertising and marketing campaigns*

Television: *Vision mixer/online or offline (video) editor: responsible for controlling the vision mixing desk and, under direction, selecting and combining the images the viewer sees; script-editor (responsible for making sure that scripts fit into “house style” etc.)*

Film: *Editor: assembling the raw footage into a finished product; script editor (see above)*

Radio: *Editor/Output editor: Responsible for the overall show output; (potentially) sound editor/engineer (see popular music)*

Popular Music: *Sound Engineer: identifies the sound requirements and produces the sound; (potentially) Producer (sometimes has editorial connotations)*

Web-based Technologies: *Web Editor: Responsible for checking, formatting and updating part or all of a websites content (also some crossover with Print/e-publishing editorial responsibility)*

- 6** Identify **one** type of **contract of employment** used within a media industry and briefly describe **one** of this contract's **main features**. Give **two disadvantages** of this contract to **either** the employer **or** the employee.

[4 marks]

- 4 marks One type of contract from a media industry. One main feature described. Two accurate disadvantages.
- 3 marks One type of contract from a media industry. One main feature described. One disadvantage.
- 2 marks One type of contract from a media industry. Main feature described.
- 1 mark One type of contract from a media industry or a main feature described.
- 0 marks No work worth the award of a mark.

Contracts: freelance, short /fixed term, permanent, flexi, full-time, part-time

Indicative content examples will depend on the contract identified, but candidates are likely to focus on:

Potential Disadvantages for employer

- *Not always easy to get the right person for the job (availability)*
- *Paying an employee when there is not work if they are on a permanent contract*
- *Motivating permanent staff*
- *Short term staff may be hard to build a rapport with*
- *Freelance contractors can be more expensive in the short term*
- *Lack of continuity with staffing*

Potential Disadvantages for employee

- *No job security*
- *Periods of no employment and income*
- *Long wait for payment on jobs*
- *Unpaid sickness and holidays, no pension scheme*
- *Boring, same thing everyday*
- *Locked into a particular role/lack of freedom*
- *Constantly seeking/bidding for work*
- *Having to accept lower wages when dealing with competition*
- *De-skilling*

- 7 Media industries have to consider carefully how minority groups are represented. Using **one** example, explain how a media industry has represented a minority group in **either** a positive **or** a negative way.

[2 marks]

- 2 marks One accurate example identified with explanation of how a minority group were represented in a positive or negative way.
- 1 mark One example of representation but no explanation **or** a general explanation of the representation of minority groups in the media but no example.
- 0 marks No work worth the award of a mark.

Minority groups can be regarded as any demographic which is not part of the dominant majority. Due to hegemony, minority groups can sometimes become more powerful, although it could be argued that in some contexts a demographic such as “women” could be represented as a minority (considering the outcry against, for example, Sir Tim Hunt). Answers might refer to particular regulators or codes, although these are not required. It should be noted that just because a representation is negative it is not necessarily wrong or pejorative since this can depend upon context.

Indicative content examples:

Print/Electronic Publishing: *Negative generally includes representation of particular groups in the press, particularly tabloid or right-wing (eg Daily Mail and asylum seekers etc.); positive might include articles about success (which might transcend expectations of the minority).*

Advertising & Marketing: *Negative examples will generally refer to quite broad minorities (for example, the recent YSL advert which was banned for including a seemingly-malnourished model might be seen to be a negative representation of women) although sometimes these can be quite focused (eg the Channel 4 “Bigger, Fatter, Gypsy” advert). Generally, negative representations are accidental and are often contextual. By definition, most advertising is quite positive and quite general, although examples might include where particular celebrities are used to represent a social group or activity.*

Television: *In general, negative examples will probably link to factual programming since most fiction is quite careful in terms of how it presents minority groups, although there may be some examples. Positive examples are more likely considering how carefully television is regulated by Ofcom. Representation of disabled people has become more visible – (eg The Last Leg, The Undateables, “Lizzie” Lakely blind character in Emmerdale her representation is 3 dimensional as she uses her blindness to make other characters feel sorry for her.)*

Film: *Glaad study of representation of LGBT in major studio films – negative rep where LGBT character is represented purely through their sexuality (eg Wolf of Wall Street)/ positive inclusive representations (eg Kick-Ass 2); Representation of women – Katniss Everdeen ‘The Hunger Games’*

Radio: *Lack of ethnic minorities (eg The Archers, Radio 4 #allwhitefrontpages), Positive Representation of Women (eg Women’s Hour Power List),*

Popular Music: *Quite often, representation will either be based on lyrics (for example, artists like Kanye West and their descriptions of eg woman) or on the way the artist is themselves represented or presented. This may vary depending on the perspective (on the one hand, Kanye might be seen to be a positive representation of a success from a minority; on the other, he might be seen to be a negative representation of the worst aspects of misogyny stereotypically association with that minority)*

Web-based Technologies/New Media: *Characters in computer games (eg Lara Croft) Trolling and rape threats against women on twitter (eg Stella Creasy and Caroline Criado-Perez), UGC on YouTube- buzzfeed videos of young people (eg Nek Nominations or feeding homeless people)*

8 What does the term **self-regulation** mean? Explain whether or not you believe self-regulation is effective. You should use **an example** from the media industries in your answer. **[4 marks]**

- 4 marks An accurate definition of self-regulation is given **and** a **clear** opinion is given which is supported by **one** accurate or pertinent example, the relevance of which is **clear**.
- 3 marks A sound definition of self-regulation is given **and** a **clear** opinion is given which is supported by **one** accurate or pertinent example, but the relevance might need to be inferred.
- 2 marks A definition of self-regulation is given and a **general** opinion is given but this is not supported by an accurate or pertinent example.
- 1 mark A definition of the term “self-regulation” is given **but** no accurate or pertinent examples are offered **and** no opinion is given or no definition but an accurate self-regulatory body named.
- 0 marks No answer worth a mark.

It is important to note that this is an opinion-based question, which may not fit in with “accepted wisdom” (for example, whatever one’s opinion of IPSO might be, it is possible for a candidate to offer arguments either for or against its approach to regulating the press. As long as it is clear that a self-regulatory body is being discussed, any opinion which is backed up by accurate examples from the candidate should be accepted

Indicative content examples:

Self-Regulation can be defined as any media industry where the members of that industry fund or manage the regulator. OFCOM would not be accepted

Print/Electronic Publishing: IPSO

Advertising & Marketing: ASA

Television: BBC Trust

Film: BBFC

Radio: BBC Trust

Popular Music: BPI; MPAA; PRS; Musicians Union

Web-based Technologies/New Media: PEGI (games); largely self-regulated by service/content providers

9 Explain **one** way in which a **specific** media product encourages audience interaction through the use of online technology.

[2 marks]

2 marks One accurate example of audience interaction given with an explanation of how it is used in a specific media product.

1 mark One accurate example of audience interaction given but no explanation of how it is used in a specific media product.

0 marks No work worth the award of a mark.

To be awarded with two marks, candidates **must** identify a particular example of interactivity in a named product. For example, this might include the use of tweets during *Question Time*. The response must have online technology as the driver for interaction.

Indicative content examples:

Print/Electronic Publishing: *Twitter/Facebook /Instagram– reader comment/feedback; Comment on newspaper websites such as the Guardian*

Advertising & Marketing: *Virals – consumer feedback/circulation via word of mouth, Hastags; Nike #makeitcount*

Television: *Facebook/Twitter/red button – viewer comment/community of viewers/Zee box; Channel 4 Hashtags for shows*

Film: *YouTube/Twitter/Bloggers/Websites (micro sites) – content creation/user comment/IMDB message boards and watch lists*

Radio: *Facebook/Twitter – listener comment/listener forums/requests ; Radio One YouTube Channel*

Popular Music: *Facebook/Instagram/Twitter– listener comment/listener forums; Jessie J webcam duets; Spotify playlists*

Web-based Technologies/New Media: *Twitter/Blogging/QRcodes – user comment/feedback/content creation/quick response (scan QR code to access product info)*

- 10** Give **two** examples of **different** technological developments and explain how **each** one has changed the ways **employees** in the media industries work. **[4 marks]**
- 4 marks Two different examples of technological changes. Each example is explained and is clearly different.
- 3 marks Two different examples of technological changes. Each example is explained, but one example may be less convincing than the other or they may be the same example from different industries.
- 2 marks Two different examples of technological changes, correctly linked to working practice with at least one accurate example of how this has changed working practice.
- 1 mark Two examples of technological developments that have changed working practices in the media industries but no explanations – there may be some similarity between the two examples or one example with some explanation.
- 0 marks No work worth the award of a mark.

Indicative Content Examples:

The focus is on the employee not the employer or organisation

- Need to be multi-skilled in the use of technology
- More freelance/short term work because the landscape is unstable
- More UGC/Citizen journalism because of easy access to technology and distribution
- Decline in apprenticeship and working your way up as people use UGC route
- Increased competition from within and outside industries due to availability of technology and self-distribution
- Linked to this, cheaper, more reliable, higher quality cameras/recording/editing/publishing
- Pressure to do things more quickly/24/7 culture
- Expectation of synergy/ cross-platform production/ marketing
- Increased emphasis on working from home/self-employment
- More opportunities due to increased number of platforms available

- 11** Using **two** examples from the insert, explain how the data supports **or** challenges the view that **audiences** live in a world dominated by digital technology.

[5 marks]

4-5 marks	Two examples clearly identified and coherently explained.
2-3 marks	Two examples identified, each with some explanation <i>or</i> one example identified with coherent explanation and one example identified with no explanation.
1 mark	One example identified with limited explanation or two examples with no explanation.
0 marks	No work worth the award of a mark.

Indicative content examples:

Candidates should use examples from the data as evidence and then explain how the example agrees or disagrees with the idea of a world dominated by digital technologies. Candidates can offer any view point – agree, disagree or both but they must explain how the data supports this.

Agree

- Advertising spend on digital
- Minecraft views
- YouTube hits in the UK
- Older, female gamers (not the stereotypical demographic)
- Projected 18 million tablet owners
- Households with smart phones
- Playlists on Spotify

Disagree

- Radio still the most popular way of finding out about news bands
- 40% of magazines have a digital version
- 17% of people with only basic technology
- Number of people watching ten or fewer channels

- 12** ‘Digital media allow audiences access to a wider range of high quality products than ever before.’ Explain how far you agree **or** disagree with this statement, using **two** examples. You may use your own examples **or** examples from the insert.

[5 marks]

- 4-5 marks Two clear examples given with confident explanation of the extent to which they **do or do not** offer audiences access to a wider range of high quality products
- 2-3 marks Two examples given, each with **some** explanation linked to audience access *or* one example identified with **some** explanation linked to audience access **and** one example identified with **no** explanation.
- 1 mark One example given with limited explanation not linked to audience or two examples with no explanation.
- 0 marks No work worth the award of a mark

Indicative content examples:

Candidates can refer to the data but it is not a requirement of the question. Candidates might agree or disagree with the statement, or they might provide arguments from both points of view. However, it is important that their answers reflect **the notion of access to high quality products**, from the point of view of the **audience** (rather than providers or platforms). It is also possible that candidates might choose to frame their ideas by referring to analogue media (such as traditional radio, television, newspapers etc.); this is acceptable as long as there is an understanding about how the argument relates to digital media either in a positive or negative way.

Agree

Streaming/On demand services – music, radio, TV, films, magazines, games, phones – allows for users to design own playlists and manage consumption “on the go” with phones/tablets providing mobile platforms for streaming; “binge watching” of digital box sets (Netflix) allows users to create own schedules and is cheaper compared to buying DVD; availability via on-demand services means access to wider range of products, allows users to experience new things (niche products); ease of digital distribution allows for creation of more products (eg Steam Greenlight, Netflix/Amazon Prime self-created shows eg *House of Cards*); streaming networks allow users to choose shows to be produced (eg Amazon Prime “pilots”) or save shows axed by traditional networks (eg *Arrested Development* by Netflix, *Ripper Street* by Amazon) which allows audience to enjoy for longer;

Music, TV, Games and Films released in multiple formats simultaneously; time between US/UK release no longer extreme (eg *Better Call Saul* in Netflix day after US broadcast); multi-platform releases (eg DVD with Flixster/Digital Download options or Sky download/DVD packages) increase opportunities for consumption across different platforms, more convenient for user; wider range of audience catered for (eg gamers using different platforms getting game on same day
Portable/transferrable nature of media – audience/product no longer locked to one device, can share media between devices via cloud or subscription to particular services (eg Netflix account accessible via different devices)

Increased number of producers and therefore products available because of UGC (eg band demos, YouTube channels) more options for consumption; range of digital TV channels/podcasts/DAB channels also adds to this, as do mobile gaming sites (eg Friv). Android/Linux operating system freedom – more apps available, many for free (eg Open Office Linux OS) meaning more choice and availability of software

Disagree

Digital Divide – financial and skills. Cost of new technology platforms to receive media can be prohibitive; technology constantly changing so choice limited when certain technologies become obsolete (eg Flash, Symbian); can be challenging to operate by some limiting effectiveness; not all products available on all platforms (eg Sky Atlantic, exclusive games such as *The Last of Us*) leading to loss of choice; some users want to remain “analogue” but choice has been taken away (shift to digital TV/radio; web-based nature of many businesses); new technologies can fail (eg PSN/Samsung outages)

Less actual choice of content - similar products created by producers due to increased competition: series/games being axed/artists being dropped by record labels due to quicker access to feedback/audience figures; competition between wider range of providers leading to less innovation, particularly in the mainstream; increased competition for advertising means smaller organisations less likely to succeed

Apple/Microsoft operating system restrictions - exclusivity deals with providers; level of control of search engines (eg Google) linked to advertising; small number of companies actually control bulk of media production, with more conglomerates (eg O2 merger with 3, BT buying EE) and more producer control of distribution networks (eg “Netflix throttling”, issues between Virgin and Sky about provision of channels); mobile phone/broadband networks not consistent in terms of quality or availability (eg rollout of 4g, lack of rural fibre-optic broadband)

TV and Radio content on demand and catch up are repeats in another form
“Recommended...” – suggested content from providers based on previous viewing potentially limiting consumption; focused advertising by eg Amazon/Google intrusive and possibly misleading; selection process being guided by external agencies

- 13** The insert states that there are around 100 000 Minecraft YouTube channels. Many of these are made by user-producers. Identify and explain **two** key methods by which user-producers **create and maintain** an audience for their products. **[5 marks]**
- 4-5 marks Two key methods suggested, each with cogent explanations linked to creating and maintaining an audience.
- 2-3 marks Two key methods suggested, each with **some** explanation linked to creating and maintaining the audience *or* one example identified with **some** explanation linked to audience **and** one example identified with **no** explanation.
- 1 mark One method suggested with limited explanation, or two methods with no explanation.
- 0 marks No work worth the award of a mark.

Definition: User-Producer – an audience member who produces media (UGC) as well as consuming it. Usually an amateur but those who are very successful can make into it a full time job - "any form of content such as blogs, wikis, discussion forums, posts, chats, tweets, podcasting, pins, digital images, video, audio files, and other forms of media created by users of an online system or service, often made available via social media websites". The question is focused on developing, appealing to and keeping an audience.

Indicative content examples:

I.T Skills: *graphics, filming, editing, sound recording, writing, photography, YouTube, web-art/ comics/animation, uploading, tagging your content so audiences can search for it; use of a range of UGC-supporting sites/ forums to build audience*

Marketing: *multiplatform approach using Twitter, Facebook, Tumblr, Instagram, Snapchat , viral, vines etc.*

USP: *niche/original/amusing/unusual/link to an product with mass appeal eg Minecraft videos/ knowledge of a particular interest/ talent*

Subscribers: *Getting audience members to subscribe to your product and to point others towards it using social networking tools/ "likes" etc.*

Regular production of content: *to make sure audiences remember your product and use it*

Technology: *high-end content can be produced and distributed relatively cheaply considering availability of high-quality cameras/sound recording gear/software for comparatively low cost. User-producers able to produce professional-standard output for fraction of the cost of traditional media producers, so products compete on an even playing field*

- 14** The growth in digital media suggested in the insert has created challenges for regulators and law makers. Give **two** examples of the potential legal **and/or** regulatory challenges created by digital media, explaining their impact on the media industries.

[5 marks]

- 4-5 marks Two examples of the potential issues given with confident explanations of their impact.
- 2-3 marks Two examples of the potential issues given, each with **some** explanation of their impact or one example identified with **some** explanation of the impact **and** one example identified with **no** explanation.
- 1 mark One example given with limited understanding of the impact or two examples with no explanation.
- 0 marks No work worth the award of a mark.

Indicative content examples:

Print/Electronic Publishing: Intellectual Property and Ownership of stories/Use of UGC/user comments and threats on comment boards/Libel/Slander

Advertising & Marketing: Intellectual Property and Ownership of ideas, regulation of online content; greater potential for false advertising

Television: Illegal Downloading and File Sharing/Streaming of Sports events/Use of UGC/On demand and catch up age restrictions and the watershed/Royalties for on demand and catch up content; issues linked to the licence fee in new landscape

Film: Illegal Downloading and File Sharing/Fan products – trailers, mash ups, Swedes and copyright; territorial issues

Radio: BBC I-Player radio- limited download window/shortened tracks on Podcasts (Desert Island Discs); wider access to equipment leading to frequency hijacking

Popular Music: Illegal Downloading and file sharing/UGC – Fan/parody versions of songs and music videos/Uploading of concert footage and music videos - copyright

Web-based Technologies/New Media: Illegal Downloading and File sharing. Corporations owning UGC – Facebook, Whats App/Recorded gameplay – YouTube/Twitch/ Game clones – Flappy Bird, Flappy Crocodile, Splashy Fish. Online abuse of users. Age appropriateness of content; “Web neutrality”; Trolling

- 15** Discuss how media industries use new technologies to generate income. You should give **two** different examples, explaining how the use of new technologies has changed the ways in which audiences fund media products **and** the ways in which institutions profit from media products.

[10 marks]

To gain full marks in this question you should use good English, organising information clearly and use media terminology where appropriate.

- 7-10 marks Two cogent examples of how new technologies have been used, with accurate and comprehensive explanations of the impact on media industries and/or audiences. Communicated effectively and clearly with correct spelling, punctuation and grammar and accurate use of media terminology.
- 4-6 marks Two valid examples of how new technologies have been used, with accurate explanations of the impact on media industries and/or audiences. Communicated with generally accurate spelling, punctuation and grammar and some use of media terminology.
- 2-3 marks Two valid examples, or one valid example and one less valid example with limited explanation of the impact. They may cover the impact on both the media industries and/or audiences in a limited way. Communication and use of spelling, punctuation and grammar may not be wholly effective. Little or no use of media terminology.
- 1 mark One valid example with no explanation of the impact.
- 0 marks No work worth the award of a mark

Indicative content examples:

Paywalls and subscriptions for newspapers and magazines that give the audience a hard and downloadable copy (DLC) or access to extra content. This guarantees an income for the media industry whilst also giving the subscriber instant, portable access and additional exclusive products.

Gaming allows for DLC, levelling up and in-game app purchases often within games that are free to download like Candy Crush. Platforms like Steam and Origin allow users to buy directly and create online libraries accessible from multiple machines. This creates revenue for the media industry and enables the audience to either play the game for free or have a wider experience of the game by paying. Widens the industry to smaller organisations due to direct sales to producers (eg Mojang) and creates niche audiences. A negative which might be discussed – amount of money which can be spent on “free” games can be very high (eg children spending £1000s on “Clash of Clans”)

TV Channels are using on demand and catch up services as a way to get more profit from existing content by bookending it with advertising. This gives audiences the chance to catch up on missed shows or watch older shows for free (eg All 4)

TV Content providers as distributors and exhibitors such as UFC are making all content available online for a subscription. This includes the whole back catalogue as well as pay per view fights that still appear on traditional TV channels. Companies like Netflix solely exit online; subscription model has evolved from distribution of existing products to production of own material (eg “House of Cards”) – one subscription provides audiences with access from a range of platforms and multi-user options. Amazon Prime demonstrates further synergy (Prime subscription included with other Amazon services)

Smart TVs/DVD players etc. have created new distribution networks for existing providers and new organisations (eg Box etc.) providing wider choices for viewers

*Subscription-based delivery platforms (eg Virgin Media, Sky, BT etc.) include premium packages increasing revenue but providing wider range of options for viewers (but limiting choice also)
Synergistic packages provided by distribution platforms attempt to persuade consumers to buy all services from one provider with exclusive content/deals, utilising shared systems (eg Virgin, Now TV)*

Radio stations are moving from audio providers to brands (Radio 1) so audiences can watch, interact with and download content from them. This provides a bigger audience for the station (in this case justifying the revenue stream – license fee) as well as giving the audience a 360 degree experience of the channel. Another example is Radio 2 – Sarah Cox Sounds of the 80's show.

Online music streaming services allow media industries to take a small royalty for each listen whilst audiences can listen for free with the providers gaining income from advertisers or they can subscribe and listen ad free.

Websites – click-through advertising/pop-ups/advertising on YouTube – in some cases positive for audiences although intrusive. For smaller websites/YouTube vbloggers, provides income source allowing them to continue producing content. Targeted advertising can be effective for audiences but concerns about privacy etc.