EDUQAS A LEVEL MEDIA STUDIES

COMPONENT 1 SECTION B: OWNERSHIP/DISTRIBUTION REVISION ORGANISER

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| Eduqas help sheets and resources   * Film: Black Panther/IDB [link](http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2018-19/18-19_3-4/black-panther.pdf) * Film marketing IDB: [link](http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2016-17/16-17_1-28/i-daniel-blake.pdf) * Newspapers - Times and Mirror [link](https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rIid=1058) * Radio - Late Night Woman’s Hour [link](http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2018-19/18-19_3-4/late-night-womans-hour.pdf) * Video games - AC3L [link](http://resource.download.wjec.co.uk.s3.amazonaws.com/vtc/2016-17/16-17_1-28/assassins-creed-liberation.pdf) |

**(A) Company type and background info**

* What key financial information can you locate for the set text? (sales/profits/audience size).
* Which parent company owns or makes the set text?
* What other subsidiaries does the parent company own?
* What is the motivation for making the product? Commercial or not-for-profit or public service broadcaster?
* What kind of production does the maker specialise in?
* Is the company global/national?
* What key financial information can you locate for the parent company (profits/sales figures/advertising revenues)?
* What big news stories can you find regarding the parent company? Have they been taken over/expanded?

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| **Set text** | **Who owns/makes the product?** | **Additional info - answer as many of the questions above as you can** |
| Times | News Corp |  |
| Mirror | Reach PLC |  |
| Black Panther | Disney |  |
| I, Daniel Blake | Sixteen Films |  |
| Assassins Creed | Ubisoft |  |
| Late Night Woman’s Hour | BBC |  |

**(B) General distribution and circulation trends**

* How are products distributed and circulated in the following industries?
* How has distribution and circulation of products in the following industries been affected by the digital revolution?
* How has the industry adapted to make sure that production and distribution can be maintained in the digital age?
* How have distribution and circulation trends affected the content, look or nature of the products made in the industry?

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| **Set text industry** | **Distribution and circulation trends** |
| Newspapers |  |
| Radio |  |
| Video games |  |
| Film marketing |  |

**(C) How do set text products exemplify the distribution/circulation trends in their industry?**

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| **Set text** | **Distribution model** | **Additional info - see the questions above** |
| Times | Paywall/subscription-based distribution |  |
| Mirror | Free-to-view/legacy sales |  |
| Black Panther | Commercial global conglomerate distribution |  |
| I, Daniel Blake | Independent film distribution |  |
| Assassins’ Creed Odyssey | Triple-A game distribution |  |
| Late Night Woman’s Hour | Podcasting/time-shifted distribution |  |

**(D) Effects of ownership on the set text**

* How does company type or size affect the content of the set text?
* What is the ethos of the set text producer and how does that ethos shape the set text?
* How does company type shape the target audiences that the product is designed for?
* How does subsidiary ownership affect the content/direction of the text?
* How does the company's need to operate globally affect content?
* How does the commercial or non-commercial ethos of the company affect the content of the product?
* Does the company’s commercial values result in the use of advertorials?
* In what ways is the company different from its competitors?

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| **Set text** | **Parent Company type** (commercial/non-commercial/  multinational/PSB/independent) | **Effects on set text content** |
| Times | News Corp: global commercial conglomerate |  |
| Mirror | Reach PLC: commercial conglomerate UK based |  |
| Black Panther | Disney: global commercial conglomerate |  |
| I, Daniel Blake | Sixteen films: independent producer |  |
| Assassins Creed | Ubisoft: global Commercial Conglomerate |  |
| Late Night Woman's Hour | BBC: public service broadcaster |  |

**(E) Horizontal/vertical integration**

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| **Set text** | **Expansion strategies used (HI and VI)** | **Effects on set text content/distribution** |
| Assassins Creed | HI and VI |  |
| Woman’s Hour | HI and VI |  |
| Black Panther | HI and VI |  |
| I, Daniel Blake | Not directly applicable | But how does IDV use informal synergies to effect VI? |
| Times | VI |  |
| Mirror | HI |  |

**(F) Theory and ownership effects**

What are the main things you need to remember about the following theorists' ideas?

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| **Theorist** | **The arguments of the theorists - key points** |
| **Curran & Seaton** | * Globalisation has concentrated media ownership into the hands of a few companies. * Large scale media producers rely on advertising to generate income. * Advertising drives media companies to produce products that have mass audience appeal. * The business function of the media industry takes precedence over its creative/public service capacities. * Profit driven media is softened to create mass audience appeal. * Minority interest content is pushed to the margins of broadcast schedules. * Free market competition produces format driven products. * Public service broadcasting provides impartial news, serves minority audiences and champions national unity by offering inclusive rather than exclusive content. |
| **Hesmondhalgh** | * The media industry is prone to risk as a result of shifting audience tastes. * The media industry tries to reduce risk through overproduction. * Overproduction strategies, largely speaking, can only be engaged by large media conglomerates. * Media conglomerates have expanded to enable them to cope with risk * Media products are carefully formatted using a number of industry specific strategies to further reduce risk |

How can we relate **Curran and Seaton’s** ideas to set text products?

* **Media concentration arguments:** Is the set text made by a conglomerate (media concentration)? How does this affect the products made - are they commercially oriented? What about the products helps them to garner a mass audience?
* **Media diversity effects:** is the product made by a diverse media producer (ie a PSB)? Does this enable them to develop a more education/information driven remit? Does this nurture more diverse representations? Does this mean that they can cater for minority audiences?

How can we relate **David Hesmondhalgh’**s ideas to each product?

* **Reducing risk and maximising profits:** how does the product reduce risk? Does it use specific formatting strategies? (serialisation, star power, genre driven encoding).

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| **Set text** | **Curran and Seaton** | **Hesmondhalgh** |
| Assassins Creed |  |  |
| Woman’s Hour |  |  |
| Black Panther |  |  |
| I, Daniel Blake |  |  |
| Times |  |  |
| Mirror |  |  |