


Eduqas A level Media Studies: Teaching Media Industries

Online Professional Learning: Autumn 2021

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1



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2

SESSION AIMS


- Outline Specification requirements for Media Industries
- Explore teaching and learning approaches for Media Industries in Components 1 and 2
- Consider ideas and resources for teaching industries in relation to newspapers and magazines set products
- Review example exam responses

3

SESSION OUTLINE

4.00pm	Introduction
4.10pm	<i>Component 1 & 2 industries overview and exemplars</i>
4.50pm	<i>Industries: Circulation, Distribution and Production</i>
5.15pm	<i>Industries: Ownership</i>
5.45pm	<i>Industries: Regulation</i>
6.00pm	Close

4



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Note about this event

This event covers the Eduqas A level Specification as a whole and is not specific to 2022.

The information is correct at the time of production, but please check the Eduqas website regularly for the latest updates.


Information about the adaptations to assessment in 2022 is available on the website.

AS/A Level Media Studies.

Adaptations 2022

Find out more about Ofqual/DfE's decisions about adaptations in summer 2022 [here](#), and Ofqual's decisions about non-exam assessment [here](#). We will provide **advance information** about the content of the summer 2022 exam(s) in this subject. DfE has confirmed that advance information will be provided by 7 February 2022 and that the information can be deployed at other points ahead of 7 February 2022 if required. At least a week's notice will be given if DfE decides that advance information will be released earlier than 7 February 2022. Information about the adaptations for summer 2022 in this qualification can be found below.

5



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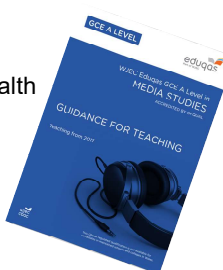
Resources

The main Eduqas webpage includes the [specification](#) and a wealth of material including Examiners' Reports and Frequently Asked Questions under [Key Documents](#).

Full Guidance for Teaching includes example course outlines, resources/reading lists, approaches to teaching.


A range of resources to support delivery in [Digital Resources](#), including:

- Fact sheets for all Component 1 set products
- Interactive teaching resources for Component 2 topics
- Theories and Theorists resource



Coming Soon!
New factsheets for all Component 2 products, including *gal-dem*

6




Resources

Exam Walkthrough - Component 1, 2019:


- practical hints and tips aimed at learners on how to effectively approach questions in the examination paper.

Cognitive Walkthrough - Components 1 and 2, 2020:


- Principal examiner explanation of judgements made in the awarding of marks.
- Three candidate responses for each question.



Coming Soon!
Exam walkthrough for Component 2



7



OER


ONLINE EXAMINATION REVIEW

Online Examination Review (OER) resources will be prepared throughout the Autumn term to exemplify candidate responses to the summer's GCSE, AS and A level question papers.

You will find two responses for a selection of the examination questions set. The question paper and mark scheme are available on the site with the candidate responses for use in the classroom.

Online Exam Review

EDUQAS OER Website



Information for teachers


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8




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WJEC Secure Website

Resources available on the [Secure Website](#):

- Past question papers and mark schemes for Component 1 and Component 2
- Component 3 Non-exam assessment Briefs
- Exemplar non-exam assessment work
- CPD materials, including exemplar work



9



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10



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11

<div style="display: flex; justify-content: space-between; align-items: center; background-color: #f4a460; padding: 10px;"> <div style="text-align: center;">  <p>eduqas Part of WJEC</p> </div> </div>		
WHERE ARE MEDIA INDUSTRIES STUDIED?		
Component	Section/s	Forms
1	B <ul style="list-style-type: none"> In this section, learners will develop knowledge and understanding of key aspects of media industries. Question 3 will be a stepped question assessing knowledge and understanding of media industries in relation to at least one form studied. 	Film Newspapers Radio Video Games
2	A, B and C <ul style="list-style-type: none"> In this component learners are required to study three media forms in depth, exploring all areas of the theoretical framework. This component assesses media language, representation, media industries, audiences and media contexts. There will be one two-part question or one extended response question in each section. 	Television Magazines Online Media

12



INDUSTRIES SPECIFICATION CONTENT

Processes of production, distribution and circulation by organisations, groups and individuals in a global context
The specialised and institutionalised nature of media production, distribution and circulation
The relationship of recent technological change and media production, distribution and circulation

Please Note: the detailed requirements for Media Industries studied in relation to specific forms and products are outlined in the Specification: Component 1, Section B pp19-21 of the specification. Component 2, Section A pp28-29, Section B pp36-37 and Section C pp 43-44 of the specification.


13



INDUSTRIES SPECIFICATION CONTENT


The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
The significance of economic factors , including commercial and not-for-profit public funding, to media industries and their products
How media organisations maintain, including through marketing , varieties of audiences nationally and globally

14

 **INDUSTRIES SPECIFICATION CONTENT**

The regulatory framework of contemporary media in the UK
The impact of 'new' digital technologies on media regulation , including the role of individual producers
How processes of production, distribution and circulation shape media products
The impact of digitally convergent platforms on media production, distribution and circulation
The role of regulation in global production, distribution and circulation
The effect of individual producers on media industries

15

 **INDUSTRIES KNOWLEDGE CONTENT**

Theories:

- Summarised in Appendix B of the Specification.
- Industries theories on page 63.

Three broad topic areas:

- Production, distribution and circulation (Hesmondhalgh)
- Ownership effects (Curran & Seaton)
- Regulation (Livingstone & Lunt)

MEDIA INDUSTRIES

Power and media industries - Curran and Seaton

- the idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power
- the idea that media concentration generally limits or inhibits variety, creativity and quality
- the idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions.

Regulation - Sonia Livingstone and Peter Lunt


- 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)
- 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

Cultural industries - David Hesmondhalgh

- 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)
- the idea that the largest companies or conglomerates now operate across a number of different cultural industries
- 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

Eduqas theories resources:
<https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=1243>

16



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COMPONENT 1 INDUSTRIES RECAP


Areas: Video games, Radio, Newspapers, Film

Industries questions are restricted to **section B** of the exam with an emphasis placed on **AO1** (demonstrate knowledge and understanding of the theoretical framework of media).

Question **command words** on this paper include:

- explain how
- explain why
- briefly explain
- what is
- how have/do

17




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COMPONENT 1 EXAM WALKTHROUGH

A great resource to help students tackle the demands of Section B of the paper:

Exam Walkthrough:
<https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=1526>



Exam Walk Throughs

Click here ►

18

COMPONENT 1 SECTION B EXAM WALKTHROUGH ADVICE


- Detailed textual/semiotic analysis is not required for industries-oriented questions
- Show knowledge and understanding through the use of: **relevant** theories e.g. Curran and Seaton, factual information, explanation of key ideas, and relevant subject-specific terminology, e.g. distribution, co-production etc.

19

COMPONENT 1 SECTION B. EXAM WALKTHROUGH ADVICE:

- Section B assesses knowledge and understanding of media industries and audiences. **The set products are vehicles for demonstrating K+U of the theoretical framework.**
- Use theory/theoretical perspectives to enhance answers but ensure it is **relevant and applied**. Don't include theory for the sake of it or simply 'download' it.

20

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APPROACHING C1 INDUSTRY QUESTIONS: EXEMPLAR

Autumn 2020: 3(c) Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points.

[9]

Delegate question: What knowledge and understanding regarding **regulation** could be used to answer this question?

21

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APPROACHING C1 INDUSTRY QUESTIONS: EXEMPLAR 1

Autumn 2020: 3(c) Explain the role of regulation in the global distribution of films. Refer to *Straight Outta Compton* to support your points. [9]

Most film companies will attempt to maximise global distribution by balancing the entertainment value to the educational value of their films to achieve an age rating that is not too low for the genre or so high that it restricts its audiences. For example, *Straight out of Compton* was globally distributed by Universal and was given a rating of 15+ by PEGI[!]. The BBFC regulated this film to 15 due to its violent scenes and use of profanity, however some argued that the age rating was too low for its non-sensical glorification of gory violence. However, some argue that the BBFC and Universal achieved this rating by factoring in the culturally educational value of the film.

K+U of industry context
Use of set product to exemplify K+U industry features

Extract from Autumn 2020 Cognitive Walkthrough exemplars, Candidate H

22




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EXAMINER COMMENTARY

Mark: 7/9

Examiner commentary: Good, accurate knowledge and understanding, alongside reasonably detailed reference to the set film.

23



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DELIVERING COMPONENT 1 INDUSTRIES CONTENT

Delegate feedback question: Share your reflections regarding your current approach to component 1 industries content – what works and what's difficult?

You could comment on:

- When and how you teach C1 section B content
- Strategies used that help students grasp knowledge requirements
- Areas that students struggle with
- Strategies that have helped students grasp more difficult content
- Revision strategies that help students negotiate breadth of knowledge requirements

24

DELIVERING COMPONENT 1 INDUSTRIES: SOME POSSIBLE APPROACHES

- Use component 1 teaching as foundation learning.
- Teaching the industries section B component as a standalone topic might enable students to negotiate the complexities of the exam layout and set product requirements.
- Work through discrete areas of industries specification requirements so that learners can reuse or connect related concepts. Topic-based delivery can demonstrate the idea that set products exemplify similar traits: *Late Night Woman's Hour*, for example, demonstrates a similar public service broadcast ethos to that of *I, Daniel Blake*.
- Use knowledge organisers to map specification content and to produce revision aids as content is delivered.

25

INDUSTRIES KNOWLEDGE ORGANISER

(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?

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	

What points might you hope learners would make in relation to *The Times*?

26

Key ownership points that learners might make for *The Times*

- News Corporation (NC) is a global conglomerate
- News UK: Times, Sunday Times, Sun. News Corp Australia: The Telegraph, Herald. News Corp in America: New York Post
- Horizontally integrated: owns, for example, Foxtel and Harper Collins
- Highly commercial ethos: \$440 million profit in 2019
- NC's return to profitability was driven by increased numbers of subscribers to its news sites
- Like much of the print industry, NC is adjusting to digital
- Ownership of Storyful subsidiary plays a crucial role in helping News Corp to adjust to the demands of digital consumption and news production
- NC is consolidating rather expanding its subsidiary portfolio – has divested ownership of Fox while large numbers of regional news titles are closing

27

COMPONENT 2 AND INDUSTRIES

Industries-oriented questions in C2 also require AO1 evidence (often in combination with AO2).

Learners should demonstrate knowledge and understanding of the relevant aspects of media industries.

AO1 command words: discuss, refer to, explain

28

COMPONENT 2 AND INDUSTRIES

Students should also be able to meet AO2, applying 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 command words: how far, explore, evaluate

29

APPROACHING INDUSTRY QUESTIONS

Autumn 2020:

Q6. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create profit.

Evaluate this theory of power and media industries. Refer to *Vogue* and *The Big Issue* in your response. [30]

The following extract is available in full in the **Component 2, Autumn 2020 Cognitive Walkthrough (Candidate G)** - we will revisit this response at the end of the session.

30

EXAMPLE RESPONSE EXTRACT

The Big Issue seeks to make a difference to society with the set-edition celebrating "25 years of a publishing revolution" - the iconography of [the] Hollywood Broadway [article] and bright lights of the typography has connotations of being successful and adds a sense of pride. The use of 'publishing revolution' also conveys that they're doing something radically different than other media products, because they are serving a purpose in helping the homeless and improving society. This challenges Curran and Seaton's idea that the media's main purpose is to create a profit. However, it could also be argued that the Big Issue needs to create a profit in order to be effective in making a social change and helping the homeless.

K+U

Evaluate academic theory/make judgement

31

EXAMINER COMMENTARY

Mark: 23/30

Examiner commentary: Logical evaluation. Discussion of the magazine industry is logical, coherent and informed by a secure knowledge and understanding of Curran and Seaton's theory. Evaluation is logical and arguments are well supported with reference to relevant aspects of the set products.

We will revisit this response later in the session to explore how the answer might be developed.

32

HOW DO YOU DELIVER COMPONENT 2 INDUSTRIES CONTENT?

Delegate feedback: Share your reflections regarding your current approach to Component 2 industries content– what works and what's difficult?

You could comment on:


- When and how you teach C2 industries content
- Strategies you use to help students grasp knowledge requirements
- Areas that students struggle to grasp
- Strategies that have helped learners to grasp difficult content or tackle AO2 needs

33

COMPONENT 2: SOME POSSIBLE DELIVERY THOUGHTS


- Weight programmes of study to reflect specification requirements.
- Think about tackling regulation as a stand alone topic to enable a better overview of Livingstone & Lunt's theoretical approach.
- Front load set product delivery with theoretical considerations.
- Use competing theories to negotiate AO2 demands of C2 questions.
- Regularly revisit core concepts and theoretical ideas to improve recall and understanding. This can be a useful activity that also refreshes Component 1 knowledge and understanding.
- Leave Component 2 teaching until later in the course to facilitate better engagement with AO2.
- Knowledge organisers could help learners navigate AO1/AO2 requirements.

34


			
INDUSTRIES CONTENT IN COMPONENT 2			
MEDIA INDUSTRIES	TV Option 1: Crime Dramas	TV Option 2: Sci-Fi/Supernatural Thrillers	TV Option 3: Documentaries
Processes of production, distribution and circulation by organisations, groups and individuals in a global context	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The specialised and institutionalised nature of media production, distribution and circulation	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The relationship of recent technological change and media production, distribution and circulation	Sections B + C	Sections B + C	Sections B + C
The significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The significance of economic factors, including commercial and not-for-profit public funding, to media industries and their products	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
How media organisations maintain, including through marketing, varieties of audiences nationally and globally	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The regulatory framework of contemporary media in the UK	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The impact of 'new' digital technologies on media regulation, including the role of individual producers	Section C	Section C	Section C
How processes of production, distribution and circulation shape media products	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The impact of digitally convergent platforms on media production, distribution and circulation	Sections B+C	Sections B+C	Sections B+C
The role of regulation in global production, distribution and circulation	<i>Life on Mars</i> <i>The Bridge</i>	<i>Humans</i> <i>The Returned</i>	<i>The Jinx</i> <i>No Burqas Behind Bars</i>
The effect of individual producers on media industries	<i>Life on Mars</i>	<i>Humans</i>	<i>The Jinx</i>

This excerpt illustrates the content required for Media Industries in Section A (for full details of each section, please see pp25-45 of the specification). Note: all areas of the theoretical framework and media contexts are assessed in C2.

35

		
COMPONENT 2 SPECIFICATION CONTENT		
Section	Number of industries aspects that students can be examined on	Theorists
A Television in the global age	9	Livingstone & Lunt Hesmondhalgh
B Magazines: mainstream and alternative Media	7	Livingstone & Lunt Curran & Seaton
C Media in the Online Age	6	Livingstone & Lunt Hesmondhalgh

36



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C2 KNOWLEDGE ORGANISER EXAMPLE

C2 Sec A Media Industries Knowledge Organiser: Huck and Woman's Realm


Practice area 1: technology effects Huck

Areas to scope

- The effects of technology change on production and distribution
- The reasons why niche title production is viable in the digital era
- How convergence helps independent magazines to locate content and audiences
- The extent to which Huck relies on digital convergence

Investigation area	Huck
Production advantages that new technology deliver to Huck	Reliance on freelancers Use of social media to locate story content Production cost benefits
Distribution advantages that technology deliver to Huck	Global distribution Direct to customer cost savings
Marketing/content strategies that digital convergence enable for Huck	Transmedia storytelling Trialing New content

What points might you hope learners would make in relation to the advantages that digital production methodologies have delivered for contemporary magazines producers?



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Key points that learners might make regarding the advantages delivered by digital production

- Magazines can supplement print content with multimedia additionality
- Citizen journalism gives producers access to new voices
- Freelancer contributions can be increased, reducing staffing costs
- ‘Print on demand’ technologies allow niche producers to be commercially viable
- Magazines present themselves as an antidote to digital living (the slow journalism movement)

PRODUCTION, DISTRIBUTION AND CIRCULATION



39

PRODUCTION, DISTRIBUTION & CIRCULATION

- Processes of production, distribution and circulation by organisations, groups and individuals in a global context
- The specialised and institutionalised nature of media production, distribution and circulation
- How media organisations maintain, including through marketing, varieties of audiences nationally and globally

40

KEY QUESTIONS

- How are products made? In what form(s) are they distributed?
- Where are products distributed and circulated? What impact does this have on marketing processes?
- How are the brand identities of products maintained, circulated and cultivated?
- How are production approaches tailored to meet distribution and circulation demands?
- Are production processes industry specific?
- What is interesting or unique about the approaches taken within the media sectors identified for study? Do sector producers take a uniform approach to production and distribution?
- Do producers affect a unique approach to distribution, production and circulation?

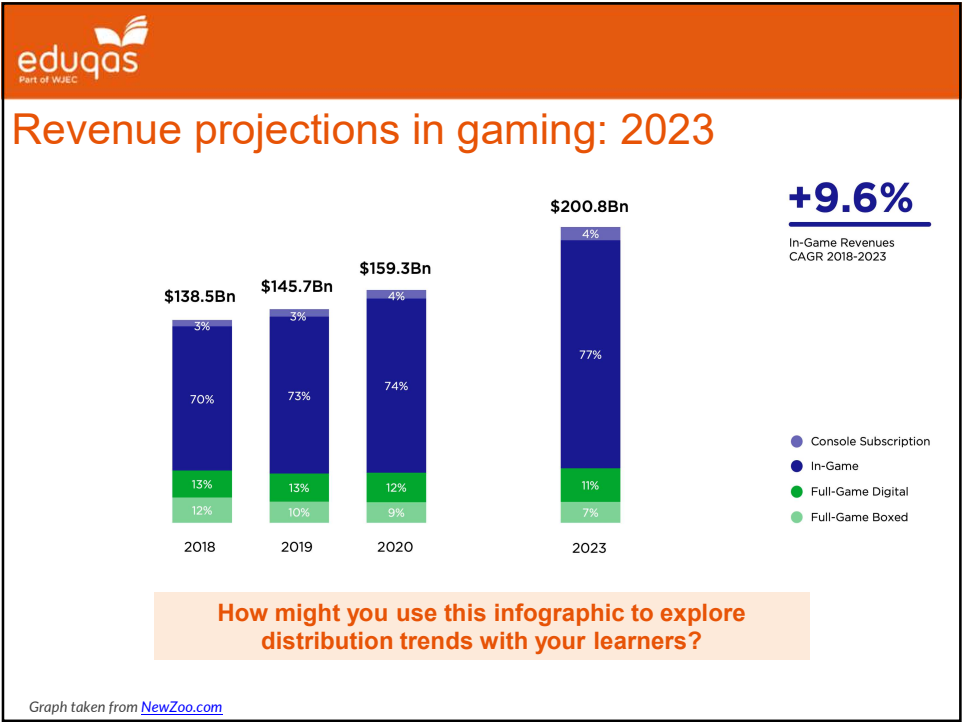
Delegate question: What points might you hope learners would make in relation to the distribution strategies used by *Assassin's Creed*?

41

Assassin's Creed: Distribution Strategies

- Operates a 'games as a service' (GAAS) distribution strategy to maximise profits – over 50% of income from the AC franchise is currently derived from post sales activities (subscriptions, additional missions and gaming arenas, DLC)
- AC franchise delivery produces an inherited audience for new releases – game mechanics/aesthetics are maintained to create familiarity
- Several versions of games are distributed (deluxe/standard)
- Releases are given blockbuster treatments to showcase A-A-A credentials
- Ubisoft nurtures fan power to exploit audience networks and to maximise the brand's presence on social media
- Fans are given pre-release access to nurture a sense of 'artificial scarcity'
- New iterations are released in October to maximise Christmas sales
- Distribution, increasingly, is digital rather physical
- Release of free educational content enables Ubisoft to virtue signal to ABC1 audiences
- Ubisoft's subsidiary residences enables them to exploit key gaming markets: USA, Europe and far East

42



TECHNOLOGY: PRODUCTION, DISTRIBUTION & CIRCULATION

- The relationship of recent technological change and media production, distribution and circulation

Key questions

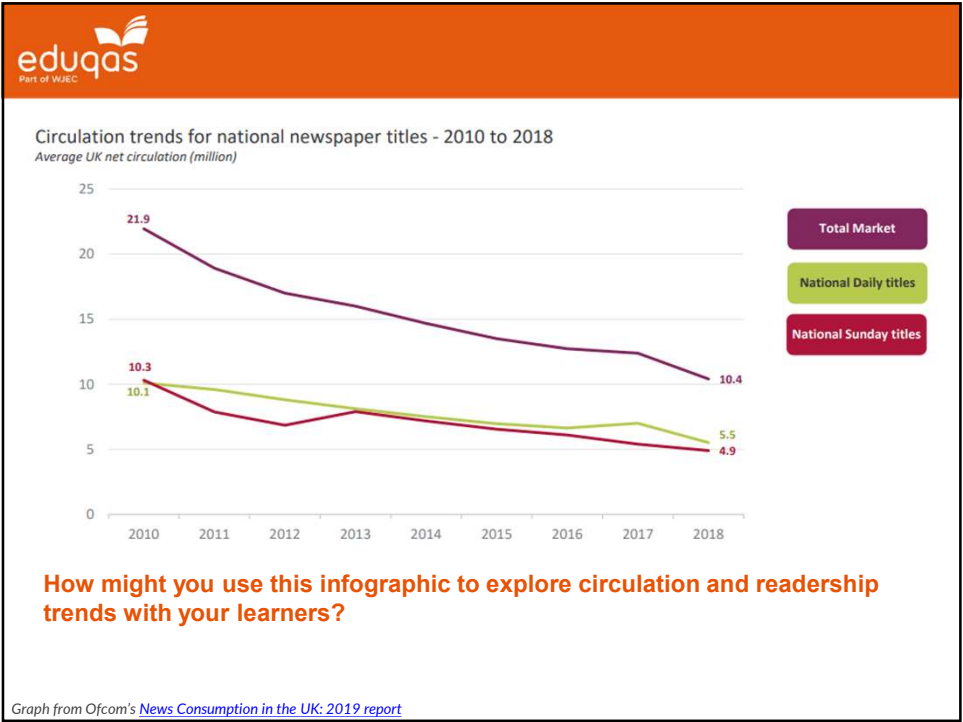
- What impact has the digital revolution had?
- How are industry sectors trying to maintain audience share in the wake of the digital revolution?
- What challenges/opportunities has the digital revolution prompted?

45

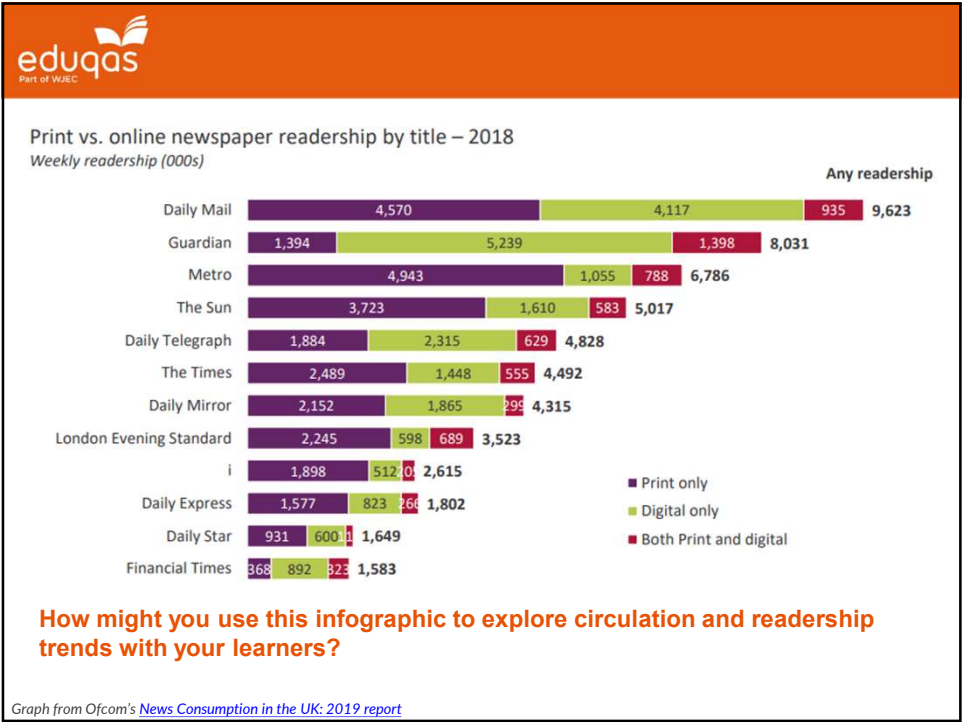
CASE STUDY 1 NEWSPAPERS

Production, Distribution and Circulation:
Where do you start?

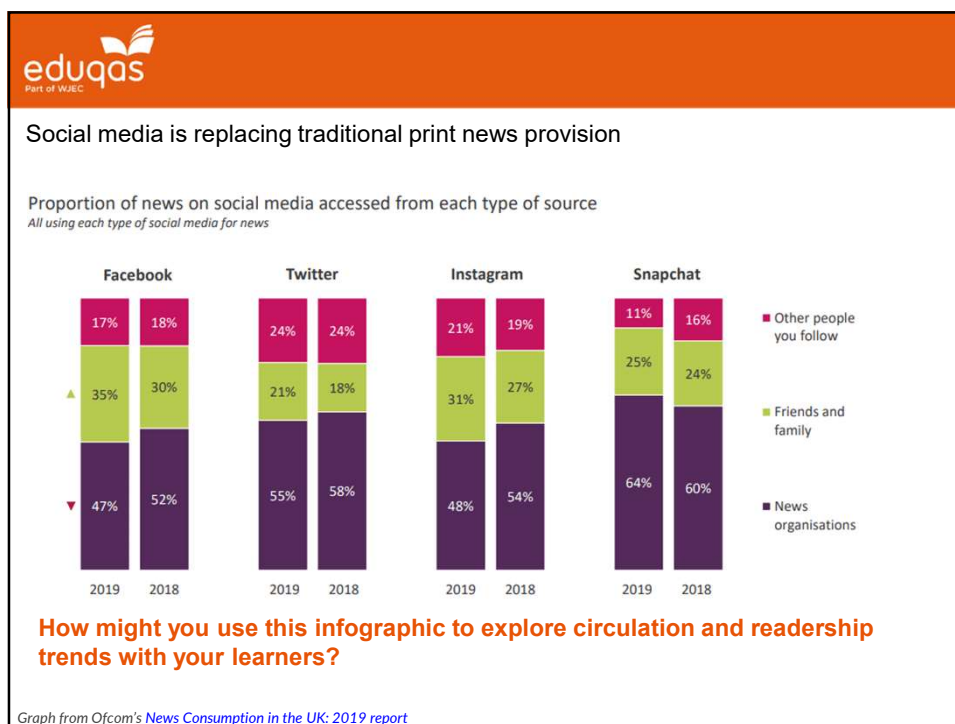
46



47



48



49

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General trends

Print editions of news titles tend to serve legacy readers: those audiences who have not fully transitioned to the digital age or whose consumption habits haven't migrated to digital platforms.

Print story content is adjusted to cater to the interests and needs of this older readership.

Delegate question: what other effects has the digital revolution produced for news producers?

50

Further effects of the digital revolution

- Newspaper print sales have fallen significantly, reducing both income and profits
- Income from advertising has also reduced as a result of increased internet competition, squeezing revenues further
- Increased competition from other digital services has squeezed audience share
- Audiences, increasingly, have turned to social media feeds to locate news
- Audiences are less loyal to specific news brands, consuming news content from a range of providers, both traditional and new

51

The 'digital first' approach

Newspapers have shifted their attention to the production and distribution of digital content, adopting a '**digital first**' strategy. Hallmarks of this strategy include:

1. News content is increasingly **multimedia** in nature.
2. News providers have invested heavily in developing their **social media presence**. Social media drives readers to pages that newspapers can monetise either through advertising or subscriptions.
3. The squeeze on news profits has resulted in a leaner, more **efficient news production** model. The narrow profit margins that online advertising produces have further propelled the need to produce content cheaply.
4. Most newspapers now operate a 'free to view' distribution model.

Delegate question: What learner activities could be used to investigate the hallmarks above for the *Daily Mirror*?

52

The 'digital first' approach: classroom activities

1. News content is increasingly **multimedia** in nature. **Ask learners to identify specific uses of multimedia content – what kinds of stories are given multimedia edits?**
2. News providers have invested heavily in developing their **social media presence**. Social media drives readers to pages that newspapers can monetise either through advertising or subscriptions. **Ask learners to investigate the DM's use of Tik-Tok, Instagram or Twitter. Which social media platforms are favoured and why? What stories are highlighted and why? Are younger audiences targeted by this material?**
3. The squeeze on news profits has resulted in a leaner, more **efficient news production** model. The narrow profit margins that online advertising produces have further propelled the need to produce content cheaply. **Ask learners to identify content that has been assembled cheaply as well as syndicated stories. What are the sources of stories? Why does the DM rely on this kind of content as a staple ingredient?**
4. Most newspapers now operate a 'free to view' distribution model. **Ask learners to identify which other news titles thiploys stragegy. Compare the Mirror's free-to-view approach with the Times' subscription model – what differences exist and why?**

53

The Mirror's approach to maintaining circulation: the free-to-view model

The free-to-view model attempts to maximise readership metrics. News content seeks to be viral - more clicks produces pay-per-click advertising income. Additional effects include:

- **Personalisation:** the Mirror app allows audiences to tailor news feeds to their interests
- **Increased sponsored content:** income is maintained via stories that are written to showcase advertising partners
- **Click bait headlines:** enigmas & sensational headlines all drive reader interest
- **Click through layouts:** the Mirror tries to retain reader consumption via layouts that direct readers to additional Mirror-oriented content
- **Audience interactivity:** reader interest is maintained via the use of comment based features
- **Mass market/youth friendly news topics** harder news stories plays a secondary role
- **Low text to image ratios:** provide visually rich layouts to appeal to mass readerships
- **Churnalism:** the need to provide constant supply of new content to engage audience interest - content is often short and easily consumed

54

OWNERSHIP



55

OWNERSHIP

- The specialised and institutionalised nature of PDC, types of media producers, ownership impact issues: proprietor power, media concentration, globalisation effects
- Significance of patterns of ownership – diversification, expansion strategies and vertical integration effects

56

KEY QUESTIONS STUDENTS SHOULD ASK

General questions to ask of the media sectors studied

- What types of media producers dominate the sector being studied? Why do those ownership patterns adhere?
- How do those ownership patterns help products to be made and distributed?
- How do ownership patterns enable products to generate a global presence?
- How do ownership patterns maximise profits or affect cost rationalisations?

Questions to ask about individual set texts

- In what ways does set text ownership exemplify wider patterns of ownership found in the industry?
- What type of company (psb/commercial) crafted the set text? What impact does that have on the underlying ethos/content of the product?
- What subsidiaries do parent companies own and how does subsidiary ownership effect the content or direction of a set text?

57

CASE STUDY 2 NEWSPAPERS

Ownership: where do you start?

58

HOW DOES OWNERSHIP AFFECT THE CONTENT OF *THE TIMES* AND THE *DAILY MIRROR*?

- Both newspapers are **mass market commercial** products
- Both papers need to make a profit - through sales, and, more importantly, via advertising
- Both papers need to engage loyal readers/subscribers

59

MASS MARKET OWNERSHIP EFFECTS

- National newspapers need to **engage mass audiences to survive** - printing and production costs are hugely prohibitive
- Mass market newspapers foreground **soft news (lifestyle features/celebrity content/sports)** rather **hard news** (politics/social commentary)
- Newspapers adopt what Curran calls '**hysterical news values**' to secure mass readerships: sensationalism/contrarian contributors/'if it bleeds, it leads'

Key questions to ask of set texts

- Do light editorial mixes dominate to encourage mass readership?
- What soft news content dominates? Royal family stories/entertainment driven news/sports news
- Provide quantitative data: define hard/soft ratios
- How and where are 'hysterical news values' used ?

60

ADVERTISING EFFECTS

- Commercial advertising income produces the most profit for newspapers
- Advertisers need to be **retained** in the highly competitive advertising market
- Newspapers might be accused of following an '**advertising first/content second**' strategy - this is evidenced most explicitly in the use of advertorials

Questions to think about

- How much of the paper's income is realised through sales and advertising?
- What is the advertising-to-news content ratio of the paper?
- Is news **sanitised** to increase advertising income?
- Does the paper use advertorials to fan advertising spends by big businesses?
- How is content slanted towards an **ABC1 middle class audience**? ABC1 readers according to Curran and Seaton produce an 'advertising bounty'

61



Image source: NewsCommercial.co.uk

Why do news organisations own subsidiaries? What impact does subsidiary ownership have on set texts?

News Corp owns the subsidiary 'The Bridge UK' that specialises in producing advertorials: <https://newscommercial.co.uk/case-studies>



62

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Reach Solutions

Our Work Our Brands Insight Specs & Rates Contact

UKTV

3 YEAR GAME CHANGING PARTNERSHIP


← →

Reach Solutions

Why do news organisations own subsidiaries?
What impact does subsidiary ownership have on texts?


Reach, similarly owns Reach solutions which specialises in producing advertorial content: <https://www.reachsolutions.co.uk/?case-study=uktv>

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SUBSIDIARY EFFECTS

Horizontal integration creates cost rationalisations and allows for resource sharing



In what ways might the *Mirror* benefit from the horizontally integrated nature of Reach PLC's portfolio of subsidiaries?

Image source Reachplc.com

64

CASE STUDY 3

WOMAN'S REALM

Component 2 historical products and ownership:
where do you start?

65

CURRAN AND SEATON

- The idea that the media is controlled by a small number of companies primarily driven by the logic of profit and power
- The idea that media concentration generally limits or inhibits variety, creativity and quality
- The idea that more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions

66

MEDIA CONSOLIDATION IN THE 1960s

Concentration of ownership is often the result of **horizontal integration**

Publishing houses consolidate their power and market presence by merging with rival publishers


Consolidation reduces competition from market rivals as well as reducing production costs

67

Woman's Realm ownership 1960's

- Between 1958 and 1961, Cecil King, Chairman of the newspaper group known as the Mirror Group, acquired 3 major magazine publishers:
 - Amalgamated Press which later became Fleetway Publications Ltd., which in 1961, took over Odhams Press Ltd., which also absorbed George Newnes Company.
- The aim of this string of takeovers was to rationalise the overcrowded magazine market - particularly the women's weekly magazine market. Interestingly, WR is brought to market in 1958.
- In 1963, King formed a parent company, the International Publishing Corporation (IPC), of which Odhams became a subsidiary. IPC was acquired by Time/Warner in the late 1990s.

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MAGAZINE CONSOLIDATION 1958-61

Newnes Press	Amalgamated Press	Odhams
Home Notes (1958)	Home Chat (1959)	Woman (-)
Woman's Own (-)	Home Companion (1956)	Women's Companion (1961)
	Woman's Illustrated (1961)	
	Women's World (1956?)	
	Woman's Weekly (2001)	

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LIFESTYLE MAGAZINES 1965

One owner: IPC media



Image source: magazinecanteen.com



Image source: advertisingarchives.co.uk



Image source: wjec.co.uk



Image source: womensweekly.com

What benefits are delivered as a result of media concentration in the 1960s?

70



IPC: media concentration benefits

Horizontal Integration enabled IPC to strategically position products to capture differentiated audiences.

Q: What ages/lifecycle/outlooks do the IPC weeklies below aim to capture?



Image source: magazinecanteen.com



Image source: advertisingarchives.co.uk



Image source: wjec.co.uk





Image source: womansweekly.com

71

REGULATION

Regulation in Component 2: where do you start?





72

REGULATION

- Regulatory frameworks in the UK: citizen & civic-oriented approaches, self-regulation
- The role of regulation in global production, distribution and circulation

73

QUESTIONS STUDENTS OUGHT TO ASK

A good place to start would be to research the impact of 2003 Comms Act
<https://www.itpro.co.uk/policy-legislation/33252/what-is-the-communications-act-2003>


General questions

What was the impact of 2003 Communications Act on the UK regulatory framework?
 What organisations were set up post 2003 to oversee UK media content?
 What is the primary focus of those regulatory bodies?
 What effects does the transition to what Livingstone and Lunt would call a consumer-oriented model have on content?
 What is self-regulation and why do media producers self-regulate?
 Does self-regulation engage a more civic-minded approach?
 What impact has the digital revolution had on regulation?
 Has globalisation effected the capacity for national governments to regulate content?

Sector specific questions

Who regulates the industry sector that the set product is a part of?
 What is their code of conduct? Why do those codes exist?
 How is that code of conduct enforced?
 What self-regulatory approach does the product take and why?
 What role do audiences play in regulating content?

74


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THE 2003 COMMUNICATIONS ACT: LIVINGSTONE AND LUNT'S CRITIQUE

- 1. Content regulation was devolved to light-touch independent bodies:** current regulatory codes exist, principally, to protect vulnerable audiences
- 2. Reduced content quotas diluted the service remit of the media:** decisions regarding the broader ethical and civic duties of the media were devolved to producers
- 3. Key organisations retained their civic bent:** while some commercial broadcasters have allowed their schedules to be led by consumer-oriented content, other producers - Channel 4 and the BBC for example - have retained a sense of what Livingstone and Lunt would call the 'civic function' of media output

Delegate question: What classroom activities could be used to explore the impact of the 2003 communications act on set products?

75

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THE 2003 COMMUNICATIONS ACT

- 1. Content regulation was devolved to light-touch independent bodies:** current regulatory codes exist, principally, to protect vulnerable audiences.
Student activities: explore the editorial codes of relevant bodies, identify the overriding purpose of those codes, explore adjudications regarding complaints, explore sanctions.
- 2. Reduced content quotas diluted the service remit of the media:** decisions regarding the broader ethical and civic duties of the media were devolved to producers.
Student activities: identify problematic moments in set texts, diagnose the gatekeeping agendas of producers, identify the presence or absence of civic content in texts
- 3. Key organisations retain their civic bent:** while some commercial broadcasters have allowed their schedules to be led by consumer-oriented content, other producers - Channel 4 and the BBC for example - have retained a sense of what Livingstone and Lunt would call the 'civic function' of media output.
Student activities: identify diversity agendas of PSB providers, identify the impact of those agendas in set text content

76

GENERAL REGULATORY TRENDS

The consumer oriented regulatory landscape of today means that media institutions are left, to a large extent, to decide what kind of material they want to publish or broadcast.

- The consumer-oriented approach has resulted in a far greater range of products and producers. Is this a good thing? Do set texts exemplify the diverse nature of products in the media landscape?
- Audiences play a vital role in regulating their own media consumption
- Media producers are trusted to police their own engagement (guided by the 'light touch' editorial codes of independent regulators)
- Media producers face 'light touch' sanctions when editorial codes are infringed

77

SELF-REGULATION

Producers adhere to the regulatory codes that apply to the medium(s) in which they operate. They also gatekeep content based upon:

- **Audience needs and sensibilities:** target audience needs guide the editorial policies of producers.
- **Advertiser needs:** commercial producers need to be mindful of the affect that problematic content might have on advertising income.

Delegate question: what classroom activities could be used to investigate the effects of audiences and advertisers on the self-regulation of set products?

78

SELF-REGULATION

- **Audience needs and sensibilities:** target audience needs guide the editorial policies of producers.

Potential classroom activities: diagnose target audiences of products, identify concrete moments where content is sanitised to meet audience needs.

- **Advertiser needs:** commercial producers need to be mindful of the way that problematic content might adversely affect advertising income.

Potential classroom activities: identify (where relevant) key advertisers and sponsors, explore explicit links between content and ads, identify soft effects of advertiser spends.


79

CITIZEN V CIVIC CONTENT: A DEBATE?

Organise a class debate that explores whether the self-regulatory approaches of texts mimic a citizen-oriented regulatory approach.

- Organise teams to argue for and against the idea that texts apply a citizen-oriented self-regulatory code
- Ask students to locate concrete evidence to present during the debate that supports their position
- Pose 'why' questions that link the self-regulatory approach taken by set texts to audience/advertiser needs

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CLOSING ACTIVITY:
WHAT ADVICE WOULD YOU GIVE TO ENABLE THIS CANDIDATE TO ACCESS HIGHER MARKS?

Revisit candidate G's response to the following question from the Autumn 2020 series:

6. Curran and Seaton argue that media industries are generally controlled by a small number of powerful companies whose main purpose is to create profit.

Evaluate this theory of power and media industries. Refer to *Vogue* and *The Big Issue* in your response. [30]

81

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CLOSING ACTIVITY


A reminder of the examiner's commentary for candidate G: Discussion of the magazine industry is logical, coherent and informed by a secure knowledge and understanding of Curran and Seaton theory. Evaluation is logical and arguments are well supported with reference to relevant aspects of the set products.

Band	AO1 1a and b Demonstrate knowledge and understanding of the theoretical framework of media	AO2 2 Apply knowledge and understanding of the theoretical framework of media to evaluate academic theories
5	13-15 marks <ul style="list-style-type: none"> Excellent knowledge and understanding of relevant aspects of the theoretical framework. Discussion of the magazine industry is likely to be perceptive, insightful, and critically informed by a detailed knowledge and understanding of Curran and Seaton's theory. 	13-15 marks <ul style="list-style-type: none"> Excellent application of knowledge and understanding of the theoretical framework to evaluate Curran and Seaton's theory of power and media industries. Evaluation is insightful, thorough and critically informed. Arguments regarding the validity of Curran and Seaton's theory are fully supported with detailed reference to specific aspects of the set products.

AO1(1a&b): Where could the candidate extend/develop knowledge and understanding?

AO2(2): Where could the candidate extend evaluative commentary?

82


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EXAMPLE RESPONSE EXTRACT

The Big Issue seeks to make a difference to society with the set-edition celebrating “25 years of a publishing revolution” - the iconography of [the] Hollywood Broadway [article] and bright lights of the typography has connotations of being successful and adds a sense of pride. The use of ‘publishing revolution’ also conveys that they’re doing something radically different to other media products, because they are serving a purpose in helping the homeless and improving society. This challenges Curran and Seaton’s idea that the media’s main purpose is to create a profit. However, it could also be that the Big Issue needs to create a profit in order to be effective in making a social change and helping the homeless.

How could this section of candidate G’s response be improved?

83

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DEVELOPING C2 RESPONSES

The Big Issue seeks to make a difference to society with the set-edition celebrating “25 years of a publishing revolution” - the iconography of [the] Hollywood Broadway [article] and bright lights of the typography has connotations of being successful and adds a sense of pride. The use of ‘publishing revolution’ also conveys that they’re doing something radically different than other media products, because they are serving a purpose in helping the homeless and improving society.

AO1: Identify the Big Issue’s editorial stance in more detail. How do editorial mixes reinforce this position? The candidate could also make reference to a wider range of BI content

AO1: improve SST and inject an analysis triple: “primary colour palette, open framed compositions and energised layouts connote the issue’s celebration of radical journalism.

AO2: identify the Big Issue’s use of a civic-oriented self-regulatory editorial code, opening the question up to include reference to Livingstone and Lunt. This could be used as an AO2 evaluative tool to assess the weight and relevance of C&S theory.

84

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DEVELOPING C2 RESPONSES

This challenges Curran and Seaton's idea that company's main purpose is to create a profit. However, it could also be that the Big Issue needs to create a profit in order to be effective in making a social change and helping the homeless.

AO2: Could develop a more detailed understanding of C&S theory.
Example
"Curran and Seaton tell us that consolidation in the post war years has resulted in the domination of the media by a small number of companies who chase profits, prioritising advertiser needs over the production of radical content in order to secure stable incomes. The Big Issue's reluctance to sanitise political messaging is evidenced by..."

AO2: Opportunity missed to articulate an understanding of C&S's idea that diverse ownership leads to more radical content.

85

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86



EVENT FEEDBACK SURVEY

Please help us evaluate our events by completing the survey that will now appear on your screen.

We will use your feedback to determine how we can improve our future events.

87

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88