

Answers to Quickfire Revision Questions

Chapter 1

1.1 Historical contexts; social and cultural contexts; political contexts.

1.2 Propp's theory of narrative (media language) and the Uses and Gratifications theory (audiences).

1.3 Suggested response:

Fans; **G**eneration X / **G**ratifications; **I**nteractive audience; **M**illennials/**M**ode of address; **O**pinion leader; **P**assive/**P**rimarily audience/**P**ositioning; **R**ole model; **S**econdary/**S**pecialised audience; **T**arget audience.

1.4 Explore: Analyse, consider how meanings are created.

Compare: Consider the similarities and differences, make judgements and draw conclusions.

How far...?: Make judgements and draw conclusions.

Briefly explain: Give key details and a short account.

Explain (how or why): Give details and reasons; use examples to support the points made.

How do...?: Give details and reasons; use examples to support the points made.

Name/Which...?/Identify: State the correct name or factual piece of information.

Chapter 2

2.1 Media forms are the different types of media: magazines, advertising and marketing, newspapers, film, radio, video games, television, music videos and online media.

2.2

Across

1 Intertextuality. **5** Propp. **8** Antagonist. **10** Binary. **11** Semiotics. **14** Hero. **16** Key light. **18** News. **20** Connote. **21** Equilibrium. **22** Reverse. **23** Decode.

Down

2 Repertoire. **3** Eye. **4** Low angle. **6** Partial view. **7** Conventions. **9** Todorov. **12** Editing. **13** Slogan. **15** Gesture. **17** Hybrid. **19** Scène.

2.3

Visual codes	Technical codes	Language codes
Colour palette	Camera shots	Dialogue
Dress codes	Editing	Headlines
Gesture codes	Layout and design	Slogans
Props	Lighting	Voiceover narration
Setting/location	Sound effects	

2.4 She adopts an **indirect mode of address**. She looks upwards and out of the frame, as if looking at the person who is offering the chocolate.

2.5

Type of shot	Purpose	How the shot would be framed
Extreme close-up	Draws attention to the subject or object. Suggests importance.	An object (such as a door key) fills the frame and is shown in great detail.
Close-up	Shows the emotion in a character's face. Allows the audience to understand or identify with them.	A close-up of a person's face would fill most of the frame, showing all of their face.
Medium close-up	Shows people in the same proportion as we see them in real life. Often used in television drama or comedy.	A person from the chest upwards, showing their head and shoulders.
Long shot	Establishes context, showing the 'bigger picture'. Can also communicate messages about the wider narrative or action.	The people or objects are shown in full from further away, and the background setting or location is likely to be visible.
High-angle shot	Looks down towards the character or object, which appears small, possibly to show insignificance or inferiority.	The camera is placed above the subject and looks down towards them.
Low-angle shot	Looks up at the character or object, which appears large, possibly to connote dominance or importance.	The camera is placed below the subject and looks up towards them.

2.6 Familiar conventions include the iconography of the gun, Bond's tuxedo and bow tie, the dominant position and direct address of Bond, the 007 logo. The skeleton suit in the background is a new element, creating enigma.

2.7 Pop music videos, for example, have been influenced by technology, allowing producers to create special effects, such as ‘morphing’ in the video for ‘Black or White’ and the filmic effects in ‘Bad Blood’.

2.8 *Luther* hybridises the crime or police procedural genre with elements of thriller and psychological drama. *The IT Crowd* falls into the ‘workplace’ subgenre of sitcom.

Have a Go 2.3

Suggested answers:

Statement	Benefit to audience	Benefit to industry
Genres enable media producers to target specific audience groups.	Enjoy specific features in the product and the marketing that are designed to appeal to them.	Targeting a specific group helps producers to ensure that the product will appeal to its audience and become successful.
Audiences often choose to consume a media product from a genre they enjoy.	Pleasure of consuming a ‘favourite’ type of product	Makes it easier to target a product at a specific group.
Familiar genre conventions meet audiences’ expectations.	Audiences enjoy the ‘familiar’ elements, for example recognising key conventions.	Audiences are more likely to buy/ consume a familiar product.
Unexpected conventions in a product offer audiences an element of surprise.	Pleasure of the ‘unpredictable’ keeps audiences interested.	Audiences don’t become bored with a genre, and continue to consume genre products.
Genres change over time to reflect contemporary society.	Audiences identify with the contemporary themes, issues or events in the media product.	Audiences are more likely to consume products that are relevant to them.
Many contemporary media products are hybrids, combining elements from more than one genre.	Audiences enjoy elements of the familiar and the new is hybrid genres.	Helps producers to target a wider audience – fans of each genre.

2.9 Todorov’s theory states that these stages occur in every narrative: Equilibrium (calm and balanced); Disruption (a problem or event that upsets the balance); Recognition (realisation that the disruption has taken place); Resolution (of the problem or disruption); New Equilibrium (a state of balance, but with a change taken place).

2.10 Claude Lévi-Strauss.

2.11 A product might end without resolution to reflect ‘real life’, as events in people’s lives do not always end happily or in a neat and finalised way. In a television programme, there could be storylines that remain ‘open’ at the end of an episode or series.

2.12

Element	Definition	Reason
Linear narrative	A story told in chronological order, with a clear beginning, middle and end.	Makes the narrative clear; is not confusing. A familiar way of telling a story.
Flash-backs and/or flash-forwards	Elements of a non-linear narrative that show important events that happen in the past or future.	A technique to capture interest. It encourages audiences to construct the order of events for themselves and consider cause and effect.
Disruption	A key point that features in most narratives. It upsets the balance or equilibrium.	Important as it often sets the events of the narrative in motion, for example requiring the hero to undertake a quest.
Enigma code	A mystery in the narrative, which involves withholding some information from the audience.	A technique designed to engage the audience by keeping them guessing and encouraging them to solve the ‘puzzle’.
Transformation	A new equilibrium is established with a key change from the beginning. This change might relate to a situation or a character.	Can communicate important messages in the product and reflects reality, as the world does not stay the same.
Resolution	The situation where problems or conflicts have been solved and the equilibrium is restored.	Usually provides a ‘happy ending’. Audiences take pleasure in this familiar and reassuring type of ending.
Binary opposition	Two forces or characters that come into conflict in the narrative. This conflict may be more important than the order of events, as one force or character usually ‘wins’.	Usually communicates messages about who has power in a narrative. It might also convey values about what is ‘right’ or ‘normal’ in society.

2.13 Mother, Messenger, Joker, Eyewitness.

Have a Go 2.4

Suggested solution:

Hero: Brave, Good, Active, Powerful, Assumed to be male, Protagonist; Achieves a quest, Resolves the narrative/conflict, Overcomes obstacles, Drives the narrative forward.

Villain: Evil, Active, Assumed to be male, Antagonist, Powerful, Dishonest; Opposes the hero, Creates disruption and conflict.

Princess: Passive, Assumed to be female; Marries the hero.

Dispatcher: Good, Active, Powerful, Assumed to be male; Sends the hero on a quest.

Helper: Good, Active, Assumed to be male; Assists the hero.

Donor: Good, Active, Assumed to be male; Gives important object (or information) to the hero.

Father: Good, Active, Assumed to be male; Allows daughter to marry the hero.

False hero: Evil, Dishonest; Claims to be a hero.

2.14 Under-represented groups include: people from ethnic minority groups, people with disabilities, LGBT+ people and older people.

2.15 **1** reality. **2** selection. **3** combination. **4** mediation. **5** point of view. **6** under-representation. **7** positions the audience. **8** values. **9** stereotype. **10** purpose.

2.16 **1** False. **2** True. **3** True. (Stereotypes can communicate messages clearly and quickly.) **4** False. **5** False. **6** True. (This is a common stereotype, although many contemporary representations challenge it.) **7** False. (While some products might feature studious young people – perhaps as the ‘geek’ stereotype – a more typical stereotype is the antisocial youth.) **8** True.

2.17 Pink is a typically feminine colour, where blue is stereotypically masculine. The doll is a traditional product aimed at a girl and links to the idea that females are caring and maternal. The robot is more technological, a typically masculine attribute, and requires the user to be more active, which is also a typically male trait.

2.18

Females/femininity	Males/masculinity
Beautiful	Aggressive
Curvaceous	Enjoys action films
Dependent on others	Handsome
Domesticated	Independent
Emotional	Interested in sport
Enjoys romantic films	Listens to rock music
Interested in fashion	Muscular
Listens to pop music	Physically strong
Physically weak	Professional
Talkative	Logical

2.19 Teenagers: Moody or ‘stroppy’; antisocial behaviour; rebellious; lazy.

Older people: Weak or frail; vulnerable; grumpy; forgetful; caring grandparents.

2.20 The music videos for ‘Freedom’ and ‘Uptown Funk’ subvert some ethnic stereotypes by constructing positive and empowering representations of ethnic minority groups. ‘Uptown Funk’ subverts typical representations of white, middle-aged males by showing them in a subservient role, cleaning Bruno Mars’ shoes.

2.21 The front page constructs a point of view that people should put aside their differences following the referendum. The image of two people kissing (one face painted to depict the European flag, connoting a person who voted to remain, and one painted in the Union flag, connoting a person who supported leaving the EU) connotes that the two sides can come together. This is anchored by the headline.

2.22 Production: The stage of the industry process at which a product is created.

Distribution: How a media product is delivered from the producer to the audience.

Consumption: The way in which audiences experience or ‘take in’ a media product.

Production values: The quality of elements such as the camera work, lighting and mise-en-scène in a product.

Public funding: A source of finance for a product not from private enterprise, for example a grant from the government or the BBC licence fee.

Convergence: The way in which technologies allow media products to be accessed in different ways across different platforms.

Conglomerate: An organisation that owns different types of media company.

Vertically integrated: A type of organisation that owns companies at different stages of the process (such as a production and a distribution company).

Marketing: Part of the distribution process focused on raising product awareness through advertising and promotion.

Circulation/exhibition: The way in which a product is made available for the audience to consume.

Synergy: Where different parts of a media organisation work together for mutual benefit.

Regulation: The monitoring or control of media industries.

2.23

Production	Distribution and circulation
2 Organising funding	1 Marketing the product
4 Deciding on the creative team	3 Promotions and tie-ins
6 Casting	5 Making the product available for the audience
8 Creating content for the product	7 Sale of merchandise
10 Organising and structuring the content	9 Timing the launch or release of the product
11 Planning the production	13 Publicising the product
12 Setting a budget	

Have a Go 2.6

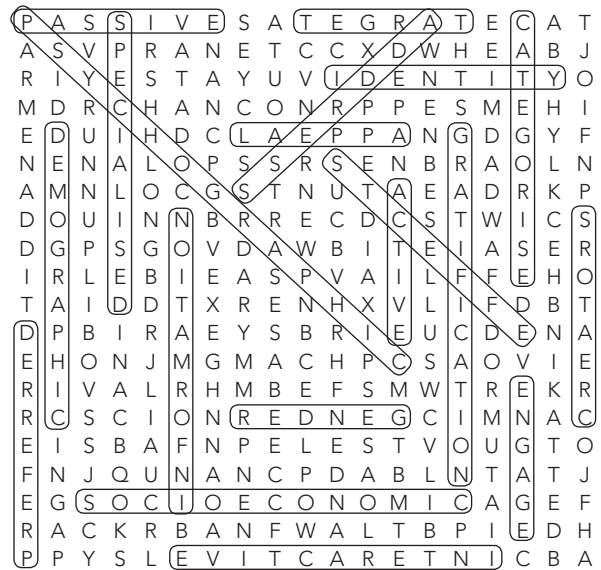
- 1** *Spectre*: MGM, EON, Columbia Pictures, Sony (Pictures).
The *Sun*: News UK, News Corporation.
The Archers: BBC. *Pokémon Go*: Pokémon, Niantic, Nintendo.
Luther: BBC, Netflix.
The Sweeney: Euston Films, Thames Television, ITV.
The IT Crowd: Talkback Thames, Channel 4, Netflix.
Friends: Warner Bros TV, NBC, Channel 4, Netflix.
Katy Perry’s music/website: Capitol Records, Universal Music Group.
Pharrell Williams’ music/website: Columbia Records, Sony.
Taylor Swift’s music/website: Universal Music Group.
Bruno Mars’ music/website: Atlantic Records (although ‘Uptown Funk’ was released on Columbia Records, Mark Ronson’s label), Warner Music Group.

2.24 industries; standards; guidelines; organisations; complaints; products; elements; classifies; categories.

Have a Go 2.7

- There may be moderate violence...: BBFC 12A Film Certificate.
- Very mild forms of violence...: PEGI 7 Video Game Age Rating.
- Violence, its after-effects and descriptions of violence...: Ofcom Television and Radio Broadcasters’ Code.
- [Media producers] must take care...: IPSO Newspaper Editors’ Code.

2.25



2.26 A producer might decide to target a specialised audience, for example by creating a ‘niche’ or special-interest product. This allows producers to focus on appealing to a specific group, rather than trying to engage a wide range of people, and might increase the chance of success.

2.27 Baby Boomers: People born in the years following the Second World War. The current age range of baby boomers is approximately 55–75.

Generation X: People born from the late 1960s to the 1980s, currently aged between late 30s and early 50s.

Millennials: People born in the 1980s and 1990s, becoming adults in the early 2000s. This group is currently aged from approximately 20 to late 30s.

Have a Go 2.9

Quote	Mode of address	Set product
How far would you go to be beautiful?'	Direct	Cover line on set cover of <i>Pride</i>
Man Up! How to be a man in 2016 (it's not as hard as you think).	Direct	Cover line on set cover of <i>GQ</i>
Tragedy sparks calls for action across Europe.	Indirect	Subheading on set front page of the <i>Guardian</i>
As PM flies to meet EU leaders you tell him...	Direct	Headline on set front page of the <i>Sun</i>

2.28 A group of theories which argue that media products can affect the audience's attitudes and behaviour. These theories usually assume that the audience is passive and can be negatively impacted by media products. They might, for example, imitate violent actions viewed in a video game or television programme.

2.29 Demographic factors: Gender, ethnicity, socio-economic group, educational background.

Psychographic factors: Interests, political opinion, lifestyle and values.

2.30 Stuart Hall developed the Reception theory.

2.31 Information: Finding out about the world through the media, for example about events in different communities in a news programme or documentary.

Personal identity: Relating to an aspect of a media product, such as a character or situation in a television or radio programme.

Social interaction: Discussing media products with other people, for example in person or online via a fan community.

Entertainment/diversion: Enjoying media products for pleasure, perhaps because they provide an 'escape' from reality.

2.32 Social context: The Black Lives Matter movement; The migrant crisis in Europe.

Cultural context: Latest developments in digital technology; The current popularity of 'Nordic Noir' television crime dramas.

Political context: A general election where a new party is voted into government; The Brexit process.

Historical context: The Second World War; The first Moon landing.

Chapter 3

3.1 Layout and design; Technical codes; Images; Visual codes; Typography; Language codes; Anchorage; Narrative.

3.2 A serif font features small decorative lines – serifs – at the edges of the lines that form the letters. A sans-serif font does not feature these serifs: the lines of the letters are plain.

3.3 All of the elements – logo, slogan or tagline and colour palette – can be used to establish the brand identity of a product.

3.4 The various aims of advertising include: to raise **awareness** of an issue; to **inform** or **educate** an audience; to **persuade** people, for example to buy a product or change their behaviour in some way.

3.5 A USP makes a product 'stand out' from the competition and increases the chances of its success.

3.6 'Beanz Meanz Heinz': Rhyme.

'Have a Break. Have a KitKat': Wordplay: Break = breaking the chocolate and having a break from work.

'Greatness is the **G**irl Next Door': alliteration.

3.7 A media franchise is a series of products created from one original idea. This can allow media organisations to maximise their chances of success as audiences might become loyal followers of a familiar product or brand.

3.8 A film distributor organises the release of a film in cinemas and arranges the marketing and promotion of the film.

3.9 A distributor usually releases a range of posters at different stages of the marketing campaign, including 'teaser' posters early on and more detailed posters closer to the theatrical release. Different types of poster are also produced for display in various locations, for example billboard posters or banners that displayed on the side of a bus.

Have a Go 3.3

Star billing; Main image; Logo; Film title; Production company; Billing block; Release date; Technical information.

3.10 Masthead; typography; an elite person; a direct mode of address; cover lines; Language codes; imperatives; puff.

3.11 Selected; combined; under-represented; reality; purpose; stereotypes; values; positions the audience; mediated; point of view.

3.12 Stereotypically masculine attributes include: independence, physical strength, toughness, rationality, power.

3.13

Across

1 Standfirst. **3** Hard. **4** Soft. **5** Splash. **7** Caption. **8** Byline. **9** Plug. **10** Masthead.

Down

1 Secondary. **2** Trail. **6** Headline.

3.14

Broadsheet, or quality, newspapers	Tabloid, or popular, newspapers
Front page includes images, headlines and substantial written copy	Front page dominated by images and headlines
Longer, informative headlines	Short, dramatic headlines
More detailed written copy	Less written copy
Includes a lot of background information about a story	Summaries of stories
Serious tone	Humorous tone
	Use of linguistic devices such as puns and alliteration

Have a Go 3.10

- 6 the closeness of the mother-daughter relationship
- 4 they are sophisticated women with high social status
- 2 the meanings in the image by suggesting that the wedding positively reflects the reality of contemporary society
- 8 traditional messages about marriage as a romantic narrative with a 'fairy tale' ending
- 7 the new Duchess of Sussex is a modern, independent woman, who walked part way down the aisle alone
- 5 appeal to the audience through the promise of exclusive insights into the event
- 1 this is a major event
- 9 the significance of the wedding of two elite people
- 3 royalty and the high status of the couple

3.15

- 4.5 million: Number of mentions about *Pokémon Go* on social media in its first week of release.
- Over 880 million: Worldwide box office takings for *Spectre* in US dollars.
- 3.2 million: Average number of readers for the *Sun*.
- 160,000: Amount of money in British pounds raised for the Helen Titchener fund by November 2017 in response to the storyline in *The Archers*.
- 245 million: Estimated budget for *Spectre* in US dollars.
- 1.4 million: Average circulation of the *Sun*.
- 4.7 million: Average number of weekly listeners to *The Archers*.

3.16 A vertically integrated media organisation owns companies that operate different stages of the process of production, distribution and exhibition or circulation. Examples include Sony Pictures and Universal Music Group.

3.17

E R U T P A C E C N A M R O F R E P
 A T R D I S T R I B U T O R V E D E
 V D S S L S P R T L R P F F N T W L
 K Q N A L D Y C D O E A E R I S A T
 B J A R D V P N C R S N Z A Y U I S
 B L F G T B T A E V E N I N L B Q T
 F O D N T A T I S R E U D C M K S A
 C S I E H L M O N A G R B H E C E R
 L W V A N E D P E N E Y E I J O D S
 L F A H R F T S E E H V Y S X L T L
 B E A P P R E L I A R T N E A B F D
 Y R S E G B H E F R I E E S S U R W
 N S V I R A L M A R K E T I N G Y T
 E A G H E N U S A W T E E C M L O A
 T H E A T R I C A L R E L E A S E T

3.18 1 False – 24th. 2 True. 3 True. 4 False – 12A. 5 False – 26 October 2015 (pre-Christmas). 6 True.

3.19 David Bautista is an established wrestler, so *Spectre* might appeal to fans of wrestling who are intrigued to see Bautista's performance.

3.20 *Skyfall* was a major box-office success, so, using a similar production team increased the likelihood of maintaining the production values in *Spectre*.

3.21 Tentpole films usually have an extremely large budget and are marketed extensively to a wide audience. Vertically integrated companies have the commercial power to fund, produce and distribute these films.

3.22 December 2014: Announcement about the new Bond film; Title is revealed; Filming locations are revealed; Key members of cast and crew are announced; New Aston Martin car is unveiled.

Spring 2015: First 'behind the scenes' footage released on the official James Bond YouTube site; First teaser trailer is released; *Spectre* Facebook page launches.

Summer 2015: Full theatrical trailer is released; Further 'behind the scenes' vlogs (such as the filming of the Day of the Dead sequence) posted on the official James Bond YouTube site; The Omega watch worn in the film goes on sale.

October 2015: Final trailer is released; Publicity includes interviews with the stars in magazines, newspapers and on television; Theme song ('Writing's on the Wall' by Sam Smith) is released; World premiere takes place at the Royal Albert Hall.

3.23 The music video features a performance by Sam Smith in similar locations to the film, intercut with footage from *Spectre*, which might appeal both to an

existing Bond audience and to fans of Smith's music. The stunning landscapes and key moments of action shown in relation to the music and lyrics add further 'hooks' that might encourage a viewer to watch the film.

3.24 Examples: Designer Tom Ford created James Bond's clothing for *Spectre*. Ford is also a film director and his brand is associated with luxury and sophistication. Belvedere Vodka, a premium brand, featured in the film. James Bond is known for drinking vodka martinis, and his phrase 'shaken, not stirred' has become a recurring motif in the films.

3.25 News UK: The *Sun*, the *Times*; DMGT: The *Daily Mail*, *Metro*; Reach PLC: The *Daily Mirror*, the *Daily Express*.

3.26 Online news sites and 24-hour television news channels.

3.27 Many newspapers do not currently charge users to access content on the website, including the *Sun* and the *Guardian*.

3.28 Galtung and Ruge compiled the theory of News Values.

3.29

News value	Definition number	Examples
Threshold	7	A major plane crash, or a terrorist attack.
Meaningfulness	6	The murder of a British person, or the Brexit deal.
Unambiguity	4	A big storm or a story about sporting success.
Unexpectedness	1	A natural disaster, such as an earthquake, or the sudden death of a famous person.
Continuity	8	The lead up to an election, or coverage of an extraordinary expedition.
Elite persons	2	A royal event such as a wedding or birth, or a story about a well-known celebrity.
Personalisation	5	An accident involving children or the resignation of a politician.
Negativity	3	Natural disasters, plane crashes, terrorist attacks, assaults or murders.

3.30

1 IPSO regulates many British newspapers including the *Sun*.

2 IPSO: Offers guidance to journalists; Monitors the standards of newspapers; Gives advice to the public about handling requests for comments from the press; Responds to complaints about newspapers.

3 Make negative comments about factors such as someone's skin colour, gender, religion or disability: Discrimination.

Publish information that is not true or that might mislead the public: Accuracy.

Invalidate someone's privacy, for example by taking their photograph without permission: Privacy.

Publish details about the life of a young person just because they have a famous parent: Children.

Have a Go 3.18

Some suggested responses:

Statement	Benefit to industry	Benefit to audience/public, including people who might be written about
The Editors' Code of Practice sets clear standards for all participating organisations to follow.	All organisations that belong to IPSO are subject to the same standards, so the system is fair.	The audience can have confidence that IPSO members have a clear set of guidelines, which should ensure consistency across newspapers.
The Code of Practice allows newspapers to publish information that is in the public interest.	Newspapers are able to publish important news stories that inform their readers. The press have freedom of speech which is an important part of democracy.	Readers are informed about important events and issues. The press have freedom of speech which is an important part of democracy.
IPSO will investigate any concerns that the Editors' Code of Practice might have been broken.	There is a clear process for complaints – if IPSO rules that there is not a breach of the code then the newspaper is cleared. IPSO may also mediate between the two parties and enable them to reach an agreement.	If there is a breach then the newspaper will need to follow the IPSO ruling, for example by publishing an apology or correction. This should ensure that accurate information is published.
Regulation helps to ensure that newspaper content is accurate and can be trusted.	Newspaper brands are trusted and may therefore be likely to attract more readers and sell more papers.	Readers are well informed and can believe in the news that they read.
Regulation helps to protect people's privacy.	Newspapers do not intrude on peoples' private lives and avoid negative publicity (such as that during the phone-hacking scandal).	Members of the public are able to have a 'private' life, and have a chance to complain if they feel that their privacy has been intruded.

3.31**Across**

2 Right wing. **4** *Times*. **6** Conglomerate. **9** Money.

Down

1 Britain. **3** IPSO. **4** Tabloid. **5** News UK. **7** Murdoch. **8** Readers.

3.32 News Corp products include the *Times* (in the UK), the *New York Post* and several newspapers in Australia.

3.33 Most *Sun* readers are: In socio-economic groups C2DE; Over the age of 35; Male.

3.34 Digital convergence allows the *Sun* to reach a very wide audience. The digital audience also has a higher income, which potentially enables the *Sun* to attract a more extensive range of advertisers.

3.35 User-generated content encourages *Sun* readers to feel involved and allows the paper to offer relatable human interest stories that are likely to appeal to a similar audience.

3.36 Predictable events help newspaper editors to plan some of the content to be included on a particular day and ensure that journalists are prepared for the event.

3.37 Threshold: This is an important event that relates to many different areas of national and personal finances.

Meaningfulness: This event is relevant to British people, most of whom will be affected by the decisions announced by the Chancellor.

3.38 Most *Sun* readers are likely to recognise the familiar intertextual references. The use of 'tricks and treats' might help the audience to understand the key points of the Budget statement.

3.39 To gain information, for example from a news or current affairs programme; For entertainment or escapism, perhaps from radio drama or a breakfast/drive-time show; For companionship or background sound – some people might enjoy music and/or the sound of a human voice on the radio, especially if they live alone; It is easy and convenient to listen to the radio while doing other things; Personal identity – listeners might relate to a specialist music programme that plays tracks from their favourite genres, for example.

3.40 The convenience of listening in different places and at different times, rather than having to tune in to a live broadcast.

3.41 **1** b. **2** a. **3** a. **4** a. **5** b. **6** c. **7** a. **8** b.

3.42 The licence fee is a charge that most people in Britain must pay in order to watch live television broadcasts or to access programmes on the BBC iPlayer. It provides funding to the BBC.

3.43 Some television and radio stations cover all areas of the UK (for example, Radio 1 and BBC2), while others are specific to Wales, Scotland or Northern Ireland (such as BBC Alba or BBC Radio Ulster). There are also several local radio stations that are based in specific locations in the UK, such as BBC Radio Merseyside. Some channels are aimed at more specific audiences, for example the Asian Network serves the Asian community in Britain, while BBC3 is an online channel aimed at younger people.

3.44 The main target audience for Radio 4 is middle-aged adults from a higher socio-economic background.

3.45 Key conventions of a soap opera include: strong female characters or matriarchs; multi-stranded narratives; storylines that develop in 'real time'; themes of family and relationships; settings in places where people gather (such as pubs or cafes); conflict that emerges from the characters and dialogue (rather than action). Soaps are popular because they usually feature a range of familiar characters and storylines that audiences can relate to. The continuing narrative format mirrors the audience's lives and might become a regular part of their routine media consumption.

3.46 The scheduled broadcast time of 7pm allows listeners to tune in at a time, after work, when they are able to relax, perhaps while eating their evening meal. The 2pm repeat might appeal to audiences who are at home during the day, for example people who work shifts, parents of young children or retired people who enjoy consuming media products in the daytime.

3.47 The watershed occurs at 9pm. It is designed to protect children from harmful or upsetting material. Radio and television programmes broadcast before the watershed must not contain content that is unsuitable for children, such as violence, sexual content or swearing. Even though audiences can download and consume programmes at any time of the day, the watershed is still in place and provides a guideline to parents and carers about the types of programmes that are not suitable for young people.

3.48 Fox hunting is still a topic of debate, even though it has been illegal in Britain since 2004. In 2015, the Conservative government announced a plan to hold a vote on reversing the ban, but this was dropped. Legal trail hunts (that do not involve chasing animals) take place in many rural communities.

3.49 Programme interaction can include: taking part in quizzes and polls; following links to find out further information about the characters, storylines and issues featured in the programme; following the programme on Facebook or Twitter.

3.50 The images might appeal to audiences who wish to 'visualise' the characters and locations, and extend their experience of the programme. This offers an additional pleasure and might encourage people to listen regularly and engage with *The Archers*.

3.51 Listeners to 6 Music who do not normally listen to *The Archers* might become interested and tune in. Additionally, *Archers* fans who do not usually listen to 6 Music could discover Steve Lamacq's show.

Have a Go 3.30

Suggested uses and gratifications:

Information: To find out about what it's like to be a farmer; To find out about current environmental issues.

Entertainment: They like to follow the storylines that develop in 'real time'; The dramas and cliff-hangers are intriguing and exciting.

Personal identity: They enjoy the way the show mirrors their own lives; They have experienced some of the situations in the storylines; They can relate to specific characters...

Social interaction: They enjoy sharing responses with other fans on social media; To be able to talk about the show with friends who also listen.

3.52 Mobile gaming allows people to engage at any time and in any place via their smartphone. This is convenient and enables people to fit gaming into their lives, for example when they are travelling.

3.53 The latest technologies enable media producers to be competitive and offer audiences new experiences. This is likely to engage audiences and might encourage people to buy the games.

3.54 Mobile Gaming; Augmented Reality; Nintendo, Game Freak and Creatures; *Ingress*; In-App Purchases; *Pokémon Go Plus*.

3.55 *Pokémon* video games, such as *Pokémon Ultra Sun* and *Pokémon Ultra Moon* or *Pokémon: Let's Go, Pikachu!*; *Pokémon* films and television series, such as *Pokémon The Series: Diamond and Pearl*; *Pokémon* trading cards game.

3.56 The use of augmented reality to allow users to find *Pokémon* in their 'real world' environment.

3.57 The concept of a gamer playing the role of a trainer who catches the recognisable *Pokémon* creatures

using Pokéballs is a familiar element of the *Pokémon* games that has been repeated throughout the franchise.

3.58 *Pokémon Go* allows audiences to venture into their local environment to find *Pokémon*, which provides a form of exercise and might lead people to discover new places. The game also enables players to work together with others in 'raid battles'.

3.59 All of the uses and gratifications could be fulfilled, for example the enjoyment of discovering new places (providing entertainment and, possibly, information) and social interaction with other people.

3.60 The producers of *Pokémon Go* make money from in-app purchases, sales of related products, such as the *Pokémon Go Plus* device, and partnerships with other organisations, such as McDonald's (who made many of their restaurants into *Pokémon* gyms).

Have a Go 3.31

'Treasure hunting' concept; gamers from various socio-economic groups; young people; 'millennial' adults; the mid-1990s; latest technology; keen gamers; audiences in any geographical location. ; 'casual' users; July 2016; 4.5 million; new users; 'latest craze'

3.61 Someone who was born between 1980 and approximately the year 2000. This demographic group was the first to reach adulthood in the new millennium.

3.62 *Pokémon Go* was released first in the USA, Australia and New Zealand, in July 2016.

3.63 To maintain the interest of keen gamers who are likely to continue playing if there are new features and challenges to explore. This also allows the producers to continue to make money from in-app purchases.

3.64 New characters generate a 'buzz' among the gaming community which creates more publicity for the brand. This might appeal to audiences and encourage more people to play the game (perhaps including some who have not played since the initial launch of the game).

3.65 The new *Pokémon* games are played on a different platform (Nintendo Switch), but players can transfer *Pokémon* that they have found in *Pokémon Go* to the new game, demonstrating convergence between the two platforms. The new games have been advertised on the *Pokémon Go* website, demonstrating convergence in the marketing activities.

3.66 Apple iTunes awarded a 9+ rating for fantasy violence. The Google Play Store rated the game as a PEGI 3 (suitable for everyone, not containing images that might be frightening for young children). Common Sense Media (an American organisation

that informs parents about the safe use of media and technology) rated the game as being suitable for children over the age of 13 due to safety and security issues such as the GPS tracking of players' locations.

3.67 Positive benefits include: becoming more active as you need to go out to play; socially interacting with others who play the game; discovering interesting new places to visit in the local area.

Chapter 4

4.1 (Detailed analysis of examples are highlighted in yellow. Discussion of intended meanings are highlighted in blue.)

The dress codes of the Regency couple in the picture frame reinforce this idea, as the female wears a purple silk gown and the male is in military dress, connoting their high social status and suggesting that this is a traditional, high quality brand. The costumes worn by the females in the main image reflect the colours of the chocolate wrappers to emphasise the brand image. These contrasting visual codes, for example the brunette female wearing a striped top and the blonde female in a red dress, connote the 'dilemma' of choosing between the different chocolates.

4.2 *Suggests* could be replaced with **connotes**. *Add meaning* could be replaced with **anchor**. *A lot of 'd' sounds* could be replaced with **alliteration of 'd' sounds**. *Old-fashioned* could be replaced with **formal**. *Exaggeration* could be replaced with **hyperbole**.

4.3 The question requires you to **name** the organisation, so all the responses give sufficient detail to achieve 1 mark.

4.4 **A** would achieve **0 marks**, because it does not address the question. **B** would achieve **1 mark**, as it explains the 12 certificate, but not the 12A. **C** would achieve **2 marks**, as it is a valid explanation that includes both certificates.

4.5 Media language: genre and narrative: the soap opera storylines develop in 'real time'; the recent continuing story about Pip's pregnancy; family themes.

Media industries: on the radio every evening... downloaded the podcast; The producers of *The Archers* offer opportunities for listeners to engage...; in the fictional world.

Contexts: issues in modern life such as Brexit; 'real-life' issues...

4.6 **1** Question 3. **2** Question 2b. **3** Questions 1 and 2. **4** Questions 3 and 4. **5** Question 2b. **6** Question 4.

Chapter 5

5.1 Camera movements include:

Panning: Horizontal camera movement from side to side that is often used to establish the setting at the beginning of an audio-visual text.

Tilting: Camera movement up or down to reveal information, for example tilting down to show an object that a character is looking at.

Tracking: Camera movement forwards, backwards or alongside the action. The camera is usually mounted on a device such as a dolly that moves along a track. This type of shot might be used to position the audience in the middle of an action sequence.

5.2 Montage editing does not follow the rules of continuity, but images are edited together to reflect a theme or idea. A television trailer, for example, is likely to create a montage of key moments from the programme.

5.3 **1** Diegetic. **2** Pan. **3** Tracking. **4** Continuity. **5** Sound bridge. **6** Parallel editing. **7** Dialect. **8** Establishing. **9** Handheld. **10** Canted angle.

5.4 **1** BBC and Channel 4. **2** BBC and Channel 4. **3** BBC. **4** Channel 4. **5** BBC. (BBC America is a joint operation between the commercial arm of the BBC (BBC Studios) and the American network AMC). **6** Channel 4. **7** BBC. **8** BBC and Channel 4.

5.5 *The Sweeney:* 15. *Luther:* 15. *Friends:* 12. *The IT Crowd:* 12.

5.6 Sitcom: Circular narrative; Mistaken identity; The 'innocent' character type; Themes of identity and status; Characters who want to 'escape'; Dominant messages and values.

Crime drama: Inverted narrative; Restricted narrative; Red herrings; The 'maverick' character type; Themes of morality and justice; Partial vision; Dominant messages and values.

5.7 Technological developments enable producers to include different elements of media language in genre products to appeal to audiences.

Media products are influenced by the **context** in which they were made, so historical products are likely to be very different from more recent examples.

5.8 Crime drama subgenres include: police procedural, detective and period crime drama.

Sitcom subgenres include: workplace sitcom and home-based sitcom, or animated sitcom.

5.9 Increased choice in television content means that there is a greater likelihood that audiences will find programmes that interest them, and they can be more active and selective in their consumption. Different methods of consumption offer greater convenience as audiences can engage with media products in a way and at a time that suits them.

5.10 *The Sweeney* includes codes from the action genre, while *Luther* hybridises elements of psychological drama and thriller with the familiar police procedural conventions.

5.11 The narrative is inverted, as Luther solves the crime early in the episode but needs to find the evidence to prove it.

5.12 Key traits of the detective character type include: successful at solving crime, committed to the job, a maverick, rule-breaker or boundary-pusher, emotionally isolated.

5.13 Typical visual signifiers of the crime genre include: weapons, police cars, crime scene tape and markers, and forensic suits.

5.14 Regan is in front, taking the lead. He has both hands on the gun connoting that he is active and dominant. His determined facial expression reinforces this idea. Carter is just behind Regan, so slightly protected by him. He has one hand on his gun and a more panicked facial expression, connoting that he is not fully in control.

5.15 Regan is the older, more experienced, senior detective. He is the active protagonist/hero.

Carter holds a lower rank: he is the active sidekick or helper.

5.16 In the stills from *Luther* and *The Sweeney*, all characters are dressed in suits and ties. A similar relationship is constructed: Luther is in front of Ripley (and is taller, older, dominant), connoting that he is going to take control of the investigation. The 'hero' and 'sidekick' characters are clearly depicted.

5.17 In *Luther*, the senior officer is black, reflecting the greater diversity in society and in contemporary drama.

5.18 *Prime Suspect* features a senior female detective, whereas, in *The Sweeney*, all detectives are male, reflecting the more patriarchal context of the 1970s. Even though Jane Tennison in *Prime Suspect* is in a senior position, the seated male appears to have greater power, connoting that women still did not have complete equality in the 1990s.

5.19 *Luther* features a female in a very senior role, as the protagonist's boss, showing that women now

have greater equality of opportunity in the workplace. Additionally, *Luther* shows more ethnic diversity in the police force, reflecting contemporary contexts.

5.20 Suggested responses:

Alice is a threat to Luther because she is a temptress who threatens his professional integrity as well as his personal relationship with Zoe. Alice reflects many elements of the Film Noir character type, the femme fatale, in her figure-hugging clothes and bright lipstick that tempt Luther, and the silhouette effect connotes danger.

London is prosperous and aspirational: the tall, brightly lit buildings connote wealth and economic success, suggesting that this is a desirable place to live.

5.21 Laura Mulvey developed the Male Gaze theory.

5.22 **1** False – *The Sweeney* was produced by Euston Films for Thames Television. (Channel 4 did not launch until 1982.) **2** True. **3** True. **4** True. (*The Sweeney* achieved very high ratings, demonstrating its popularity. It is also important to remember that there were only three channels at this time and people could not record their favourite programmes to watch later.) **5** False – It was awarded a 15 certificate for 'frequent moderate violence' (BBFC). **6** False – There have been several re-runs, including all episodes on ITV4 in 2017. This shows the continuing popularity of the series, possibly due to a sense of nostalgia, in addition to its release on DVD and the 2012 film version.

5.23 This would allow new audiences to view the past programmes and might encourage existing audiences to re-watch them. The publicity and 'Luther's Back' tagline might be intriguing for people who are not familiar with Luther while offering recognisable imagery for fans of *Luther*.

5.24 The 'behind the scenes' clip of the Madsen fall features a very large crew on a shoot in a factory location at night, requiring complex preparation and technical equipment. These elements suggest that the programme has a high budget that will result in high production values on screen.

5.25 'Generation X' women will be a similar age to Luther and Zoe, and might relate to situations such as the demands of a career and relationship problems. Idris Elba is a popular and attractive star who has appeared in other television programmes and films that this demographic might have enjoyed. The strong female characters are likely to appeal to women of this age group.

5.26 The working relationship between the three main characters is clearly well established. They are comfortable in each other's company – Jen listens to

Moss and Roy's advice, for example, and they share details of their personal lives. Moss and Roy appear to be friends as they go to the 8+ Club together.

5.27 The home or workplace often acts as a 'trap' that the characters wish to escape, a key theme in many sitcoms. They are also familiar, 'comfortable' settings to many viewers.

5.28 The set episode includes a scene at Roy's flat, the *Countdown* sequence and, later, the 8+ Club and 'Street Countdown' location. The world outside the office, especially the 8+ Club, provides an alternative version of reality, a place where Moss can reinvent himself, creating surreal humour for the audience.

5.29 Binary oppositions offer opportunities for humour, as the characters, attitudes and behaviour are very different, causing conflict and comedy.

5.30 The dinner 'ladies', dressed in a uniform of brightly coloured tabards, are all female (preparing and serving food is a traditionally female occupation). The boss, wearing a white shirt and tie, is male (he is a supervisor, in a senior role, suggesting patriarchy) and the 'handyman', in overalls, is also male (he undertakes practical tasks, such as mending equipment, also a typically male activity).

5.31 The manager in *The IT Crowd* is a female, in contrast to the male supervisor in *Dinnerladies*, showing greater gender equality in the workplace, although other senior figures, such as Reynholm, are male.

5.32 The image shows Ross struggling to assemble new furniture, subverting the stereotype of males who are independent, technically competent and good at DIY.

5.33 A 1990s audience might have found this representation humorous as it was more unusual, whereas a contemporary audience might be more likely to accept this as more of a 'norm'.

5.34 Moss is accepted as a contestant on *Countdown*: His appearance allows him to 'reinvent' himself as a successful and sophisticated man who is attractive to women.

Roy has moved into a new home and wants to 'reinvent himself': Roy is trying to break free of his past but feels inadequate when he meets Alistair (and has to work to assert his status when he worries that Alistair thinks he is a window cleaner).

Jen tries to go to the Heads of Department meeting but is not allowed in: Jen shows elements of delusion as she does not want to go to the meetings but assumes that her colleagues want her to be there. She is shocked and upset when she is excluded, and is humiliated when she finally attends the aerobics class.

5.35 **1** True. **2** False – The pilot, entitled 'The One Where Monica Gets a Roommate' became the first episode of Season 1. **3** True. (The final episode became an 'event', watched by many people.) **4** False – Between 1996 and 2001, it was first shown on Sky. In 2001, Channel 4 reportedly paid around £100 million for exclusive rights to Warner Brothers shows, including *Friends* and *ER*. **5** True. **6** False – The series has been broadcast worldwide. It is currently available on DVD, to download from sites such as Amazon and to stream on Netflix. Comedy Central still broadcasts *Friends*. (The channel is owned by Viacom and operates in different parts of the world.)

5.36 Millennial audiences might have watched *Friends* with their parents and so have a sense of nostalgia for the show. The series is a very popular cultural product that is still broadcast in many places, so it is easily accessible. The situations and characters are easy to relate to, and many aspects of the programme, such as the characters' catchphrases, are familiar to people of all ages.

5.37 The set episode of *The IT Crowd* had the unique selling point of the *Countdown* sequences, which would be likely to appeal to existing fans of the series as well as new audiences who are familiar with the quiz show.

5.38 *The IT Crowd* offers gratification to different audiences, for example people who work in the IT industry as well those who do not understand computer technology.

5.39 Both responses are positive and state that the programme is funny, which would demonstrate a preferred reading according to Stuart Hall's Reception theory.

5.40

Suggested responses:

- Luther returns from suspension following the Madsen case, but *the case is not fully resolved as Henry Madsen is still in a coma*.
- Luther's private life is in turmoil because *he is separated from his wife Zoe and she has developed a new relationship*.
- Luther knows that Alice murdered her parents, but *he does not have the evidence to convict her*.

5.41 There is an element of nostalgia in owning, handling and listening to vinyl. Avid music fans, in particular, might enjoy building a collection of vinyl albums and take pleasure in looking at the artwork and sleeve notes.

5.42 **1** Katy Perry. **2** Pharrell Williams. **3** Taylor Swift, Bruno Mars and Pharrell Williams all have several Grammys. (Katy Perry has been nominated several times.) **4** Taylor Swift, to coincide with *Reputation*. **5** Katy Perry. **6** Pharrell Williams.

5.43 These shots establish the star persona and make a connection with the audience, which helps to ‘sell’ the music.

5.44 An example of dress codes that reflect the New Romantic movement is the flamboyant bright blue suit.

5.45

Suggested responses:

- This image shows Perry’s character adapting to life in the jungle in order to survive, connoting that she is *independent and resourceful*.
- She loses the trappings of her former life (high heels, smart clothes), connoting that she *no longer needs to conform to an ideal feminine image to please her male partner*.
- The image subverts some feminine stereotypes, for example *she is making a spear to hunt for her own food, which might connote the ‘hunter-gatherer’ masculine stereotype*.

5.46 A hybrid.

5.47 Arsyn is constructed as a villain, according to Propp’s character types. She is the antagonist, as she pushes Taylor Swift’s protagonist out of the window and her role is signified by, for example, her black costume.

5.48 The female is viewed from the perspective the male (who is actively looking through binoculars). She is wearing a bikini and is lying down, so appears to be passive.

5.49 Websites are important to the music industry for a number of reasons, including:

- As a marketing tool that enables the record label to notify the audience about upcoming music releases and live tours, and to sell products through an online store.
- To establish the ‘star persona’ of the artist and reinforce the brand identity of their most recent work.
- They bring together different aspects of the artist’s work through digital convergence.
- They allow the industry to reach wide, global audiences to market the work.
- To link to social media and allow audiences to engage with the artist.

5.50 The homepage establishes a clear identity for Little Mix (a unified band with individual personas) through the use of layout and design, dress codes and typography. The house style continues through the website and references the latest album design to reinforce the brand identity. There are opportunities to engage with the band through the biographies and to buy music and related products.

5.51 A horizontally integrated company owns several companies that produce the same type of product. Sony Music, for example, is a record label that owns many subsidiary labels including Columbia and RCA.

5.52

	Taylor Swift	Katy Perry	Bruno Mars	Pharrell Williams
Record label	Republic Records (as of November 2018)	Capitol Records	Atlantic Records	Columbia Records
Parent company	Universal Music Group	Universal Music Group	Warner Music Group	Sony Music
Conglomerate	Vivendi	Vivendi	Access Industries	Sony Corporation

5.53

Across

1 Parental advisory. **7** Vevo. **8** BBFC.

Down

1 PG. **2** Racism. **3** Twelve. **4** Violence. **5** Online. **6** YouTube. **8** BPI.

5.54 Convergence allows the music industry to bring together different aspects of an artist’s work on a single platform, for example the website. Here, the artist’s latest music and videos can be showcased, along with news about an upcoming tour (and possibly a trailer or clips of live performance). Other work that the artist is involved with might also be evident, such as a film role, which could allow for synergy with different parts of a media conglomerate. Convergence enables the industry to showcase the full range of an artist’s work to increase the chances of commercial success.

5.55 This has the advantage of publicising their work to the wider audience who have seen the film. The film soundtrack or song might generate income for the record label.

5.56 Netflix is a very popular service, so streaming a concert on this platform allows the artist to reach a very large audience, many of whom might not have had the opportunity to see the live concert but who might buy the album or related merchandise after viewing the performance. Audiences benefit from being able to watch the concert as part of their Netflix subscription, at no additional cost, giving them ‘exclusive’ insights into the performance.

5.57 There are many reasons why people listen to music, including:

- For entertainment, pleasure, escapism.
- As 'background' music or to keep them company as they are travelling or working.
- For personal identity, if they relate to an artist or to the values of a particular musical genre.
- To feel a sense of 'belonging' to a group or subculture.
- To enjoy the pleasures of fandom of an artist or genre.
- To share and discuss their love of music with others.
- As therapy to help with certain medical conditions.

5.58 Fans can play an important role in sharing information about the artist (for example on social media) and further publicising their work.

5.59 Appeals; social groups; passively; actively; technologies; identity; youth cultures; values and beliefs; social interaction.

5.60

- 1 The YouGov data for Bruno Mars suggests that he appeals to younger and middle-aged adults, and to more females than males.
- 2 The video constructs representations of attractive male personas that are likely to appeal to a female audience as well as featuring humorous moments that have wide appeal. The website features images of Mars in fashionable clothing and constructs an image of success that is likely to appeal to younger audiences in particular.

5.61 The response suggests that, as well as entertainment, Bruno Mars' fans gain a sense of personal identity and social interaction.

5.62 Posting a response on social media is an example of active audience behaviour and this comment also demonstrates a preferred reading according to Stuart Hall's Reception Theory.

Chapter 6

6.1 Sample Question 2 does *not* require you to compare the two set products, but you might find it helpful to compare them to show how the products reflect their different contexts.

6.2

Which example response fits each band and why?	Mark scheme band
C lacks specific details relating to the contexts, making some basic descriptive points about the set products.	Lower band
A shows some accurate knowledge of social contexts but it could include more specific examples to explore the links between product and contexts.	Middle band
B is detailed and specific, showing knowledge of how the products link to their social and cultural contexts. Very clear examples from the set products support the points made.	Higher band

6.3

Theoretical perspectives	Set products
Media language: Theoretical perspectives on genre and narrative, including Propp's theory.	'Rio' or 'Black or White' 'Roar' or 'Bad Blood' and 'Uptown Funk' or 'Freedom' Websites and social media for Katy Perry or Taylor Swift and Bruno Mars or Pharrell Williams
Representation: Theoretical perspectives on representation and on gender and representation, including feminist approaches.	'Rio' or 'Black or White' 'Roar' or 'Bad Blood' and 'Uptown Funk' or 'Freedom' Websites and social media for Katy Perry or Taylor Swift and Bruno Mars or Pharrell Williams
Audience: Theoretical perspectives on audience; Blumler and Katz's Uses and Gratifications theory.	'Roar' or 'Bad Blood' and 'Uptown Funk' or 'Freedom' Websites and social media for Katy Perry or Taylor Swift and Bruno Mars or Pharrell Williams

6.4 The key words and phrases about making judgements and drawing conclusions are: 'How far' and 'agree or disagree'.

The key word about analysis is 'explore'.

6.5 **1** Either Question 1 or Question 3 (the other will assess media language). **2** Question 1 (b) and Question 3. **3** Question 1 (a) and 1 (b).

6.6 **1** Question 2 and Question 4. **2** Question 3 (in relation to media language or representations) and Question 4 (in relation to media contexts only). **3** Question 3 and Question 4.

Chapter 7

7.1 You will be assessed on your ability to create a media product that meets the requirements of the brief, including suitability for the specified form, genre and audience, so it is essential to include all of the required elements of the brief.

7.2

Element of assessment	Number of marks
Statement of Aims	10
Creating a media production that meets the requirements of the brief	20
Using media language to communicate meanings and construct representations	30

7.3 Analysing products in the same form and genre, and for a similar audience, as the set brief will help you to identify key codes and conventions that you can apply to your own production. This is important in meeting the requirements of the brief and applying knowledge and understanding of the theoretical framework.

7.4 Open questions invite opinions by asking 'why...' or 'how...' and closed questions require a definite answer such as 'yes' or 'no'. Closed questions allow you to gather key pieces of information and compare results from your participants, but do not give detail, so it is important to ask some open questions to find out more about your audience's opinions and preferences.

7.5 Treatment: A summary of key ideas for your production, informed by your research.

Draft designs: Outline plans for pages of print or online work.

Mock-ups: Detailed page plans, including design and layout, draft text and images.

Storyboard: A visual outline of the structure of an audio-visual production.

Script: A written outline of the dialogue and action in an audio-visual sequence.

Recce: A visit to the locations where you intend to take photographs or film footage.

Shooting schedule: A list of the footage or shots you need to take, with dates and locations for the shoot, resources needed and people involved.

7.6 You are allowed to use music from another source for your television sequence or website, but this must be copyright-free.

7.7 You could invent a name and persona for a new 'star' (for example, a singer or footballer) to appear in your magazine. You can ask a friend or classmate to be your model and use appropriate dress and gesture codes to construct the star image in your photographs.

7.8 A billing block is the list of the main cast and crew members (including actors, director, cinematographer) in the film.

7.9 The title *Spectre* connotes a ghost or mysterious threat. This gives hints that there will be a 'ghost from the past' that returns to threaten Bond, but it is enigmatic as it is not clear who or what the 'ghost' might be.

7.10 The images of the skeleton suit and skull mask were used widely in the marketing materials to visually interpret the idea of the ghost in the title of the film.

7.11 You are able to use an existing song for your music video. This does not need to be free of copyright, but it must not have an existing official video.

Chapter 8

8.1 It is important to refer to the set brief as you need to demonstrate how you will respond to the brief in your production, for example by using appropriate genre conventions.