AQA

A level
MEDIA STUDIES
7572/2

MEDIA TWO

Mark scheme

SAMs

V1.0

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

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

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

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

When deciding upon a mark in the level, examiners should bear in mind the relative weightings of the assessment objectives and be careful not to over or under reward a particular skill.

Qu	Part	Marking guidance	Total marks
01		<table><tr><td colspan="3" align="center">Assessment Objectives – AO2 1 Apply knowledge and understanding of the theoretical framework of media studies to analyse media products through the use of academic theories</td></tr><tr><td>Level</td><td>Mark range</td><td align="center">Description</td></tr><tr><td>3</td><td>7-9</td><td> - Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Excellent, detailed and accurate use of postmodern ideas to analyse the unseen source. - Analysis is detailed and critically engages with the nuanced aspects of simulacra, simulation and hyperreality on the magazine cover. - Consistently appropriate and effective use of subject specific terminology throughout. </td></tr><tr><td>2</td><td>4-6</td><td> - Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the unseen source though this may, in places, be more descriptive than analytical. - Satisfactory, generally accurate use of postmodern ideas to analyse the unseen source. - Analysis is generally sound and engages with the straightforward aspects of simulacra, simulation and/or hyperreality on the magazine cover – answers in this band may not attempt to consider all the ideas. - Occasional appropriate use of subject specific terminology. </td></tr><tr><td>1</td><td>1-3</td><td> - Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source. - Minimal, if any, use of postmodern ideas to analyse the unseen source. - Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive. - Minimal, if any, use of subject specific terminology. </td></tr><tr><td>0</td><td>0</td><td>Nothing worthy of credit</td></tr></table> Indicative content: This question assesses the ability to apply knowledge and understanding of the theoretical framework of media language to analyse media products particularly focusing on: - Postmodernism In the analysis of the cover of Grazia magazine, students are expected	9

to apply the key postmodern ideas of simulacra, simulation hyperreality to the product. Both of these ideas address the nature of reality in a media-saturated contemporary culture.

Answers in the higher bands are likely to deal critically with the ideas in the question whereas answers in the lower bands are likely to only offer examples from the product.

The content below is not prescriptive and all valid points should be credited. It is not expected that responses will include all of the points listed.

In their analysis students should consider:
- Postmodern understanding of the postmodern world as an increasingly simulated reality.
- The ideas of **simulacra** and **simulation** explore the implications of media saturation where more and more of our experience is simulated.
- In the postmodern world the simulated image becomes more 'influential' than lived experience thus creating a **hyperreality**.
- In this way we lose any sense that there is a distinction between what is real and what is artificial or simulated'.
- The representations of reality – simulacra – create a 'reality' which would not otherwise have existed. For example celebrity and fashion appear to be real, but they have no independent existence outside their media representations. The simulacra come first; they *precede* and *determine* reality.

In their analysis of the Grazia cover, students may discuss:
- *Grazia* front cover (along with a range of other celebrity/fashion magazines) is an example of media saturation (the details of celebrity lives as news, the representation of clothes fashion as urgent).
- The composition and layout of the cover suggests the rush and speed of contemporary life as it is simulated by the media – this may not have any relation to reality.
- The construction of celebrity personas is a simulacra; a representation of something with no reference to reality.
- The concept of celebrity raises postmodern ideas about the problem of distinguishing between reality and fiction (the impossibility of distinguishing between the celebrity and the real person).
- The construction of celebrity simulates the everyday to convince the audience of its reality (references to universal experiences of love, relationships, conflict, divorce etc.).
- The simulacra of celebrity and fashion creates a hyperreality full of people and things which has every appearance of being real. These simulations replace the reality of lived experience.
- The address of the magazine (its direct, personal language, covert, personal images) convinces the audience of the reality of the simulacra.
- The magazine communicates personal confessions and details of

the personal lives of celebrities, creating the illusion that they are intimate friends of the reader. The world of celebrity may seem more real than the readers' own lives: a hyprerreality.

Accept any other valid analytical responses. Answers must link to the postmodernist ideas in the question.

02		Assessment Objectives – AO1 1b, AO2 2 and AO2 3 Demonstrate understanding of the theoretical framework of media (10 marks) Apply knowledge and understanding of the theoretical framework of media to: • evaluate academic theories (10 marks) • make judgements and draw conclusions (5 marks)			25
		Level	Mark range	Description	
		5	21-25	• Excellent understanding of the theoretical framework of media that is demonstrated through critical engagement with the nuanced aspects of the claim and how media products transmit messages. • Excellent, detailed and accurate application of knowledge and understanding to evaluate reception theory's claim • Evaluation is insightful, thorough and critically informed • Judgements and conclusions regarding the validity of reception theory's claim are perceptive and fully supported with detailed reference to specific aspects of the set magazine products • Consistent highly appropriate use of subject specific terminology throughout.	
		4	16-20	• Good understanding of the theoretical framework of media that is demonstrated through some engagement with the nuanced aspects of the claim and how media products transmit messages. • Good, accurate application of knowledge and understanding to evaluate reception theory's claim • Evaluation is logical and informed • Judgements and conclusions regarding the validity of reception theory's claim are logical and well supported with reference to relevant aspects of the set magazine products • Frequent appropriate use of subject specific terminology throughout.	
		3	11-15	• Satisfactory understanding of the theoretical framework of media that is demonstrated through engagement with generally obvious or straightforward aspects of the claim and how media products transmit messages. • Satisfactory, generally accurate application of knowledge and understanding to evaluate reception theory's claim • Evaluation is reasonable and straightforward, although there may be a tendency to apply rather than evaluate reception theory's claim	

			• Judgements and conclusions regarding the validity of reception theory's claim are sensible and supported with some appropriate reference to relevant aspects of the set magazine products • Generally appropriate use of subject specific terminology throughout.	
2	6-10	• Basic understanding of the theoretical framework of media that is demonstrated through engagement with more straightforward aspects of the claim and how media products transmit messages, this is likely to be limited. • Basic application of knowledge and understanding to evaluate reception theory's claim though there is likely to be a lack of clarity or relevance. • There may be a tendency to simply describe features of the set product rather than evaluate the theory. • Judgements and conclusions are not developed and only partially supported by reference to the set magazine products. • Occasional appropriate use of subject specific terminology throughout.	
1	1-5	• Minimal, if any, understanding of the theoretical framework of media that engages with minimal aspects of the claim or only focuses on how media products transmit simple messages • Minimal, if any application of knowledge and understanding to evaluate reception theory's claim • Evaluation is absent and description is minimal. • Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set magazine products • Minimal use of subject specific terminology throughout.	
0	0	Nothing worthy of credit.	

Indicative content:

This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.

This question assesses understanding of theories of audience, specifically reception theory (Hall):

• how audiences interpret the media, including how they may interpret the same media in different ways
• how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital

- the way in which different audience interpretations reflect social, cultural and historical circumstances

The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers.

- Understanding of the theory including terms such as encoding and decoding, preferred, negotiated and oppositional readings, reading against the grain, textual poachers
- Positive aspect of the theory is that is focuses on the complex process of communication inherent in popular culture – rather than popular culture seen as simply transmitting meaning.
- However, criticisms of the theory may take issue with the idea that there is no objective meaning – and question whether or not there can be endless interpretations
- Students may discuss the importance of relevant cultural or social capital and whether or not audiences without this are able to accept or reject a meaning
- Responses may question whether or not resistance has any meaning or effect when an individual is against the institutional and economic power of the industry and if the theory minimises the economic and political power of the media industry.
- Responses may also argue that the claim that reception theory gives power to the audience has been overstated.
- To understand the product is to accept the reading
- Lack of political engagement in the theory which focuses on individual response
- Responses may consider the fact that if media products are always open to interpretation then it might not be possible for a preferred and oppositional reading to be defined
- Responses may refer to alternative theories of audience – such as effects theory – to question validity of reception theory.

The CSPs can be used to demonstrate understanding of the theory through analysis and discuss its validity:

Men's Health magazine

- Preferred, encoded reading as the importance of health and fitness to fulfil an individual's potential, for greater enjoyment of life and to age well.
- Preferred – or negotiated – reading might shift the focus to an interpretation based on the importance of appearance and how that confers status.
- Overlap with a particular representation of masculinity
- There is a conflict between the producer's intention and resistance of the reader - to the impossible promises made by the strap lines or helpful advice. The use of a film star as cover model – He could be considered as either an achievable role model or a fantasy figure.

- Influence of audience's situated culture on readings – including gender, age, lifestyle,
- Role of magazine in promoting a particular view of masculinity – how resistant can an audience be.

Oh Comely
- Preferred, encoded reading of representation of female empowerment linked to the arts and creativity
- Resistance likely to be found in rejection of assumptions about social class, niche aspect of the representations based on income and lifestyle.
- Negotiated readings may come through the audience's agreement with feminist approach of the magazine but resist its focus on niche, culturally privileged demographics.
- *Oh Comely*'s focus on content suggests the need for cultural capital – responses may discuss whether or not an audience can resist or negotiate a reading that isn't clearly available to them.
- Representations of femininity can be read as natural, challenging the women's magazine industry's standards of beauty, or merely a different ideal of feminine beauty.
- Mode of address assumes sympathy for the subjects covered – e.g.: gender transitioning, anti-FGM campaigning, etc. – and students may discuss the extent to which it is possible to have meaningful resistance to this and still consume the magazine.

03			Assessment Objectives – AO2 1 and AO2 3	25
			Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (15 marks) Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks)	

Level	Mark range	Description
5	21-25	• Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the social and cultural contexts on media products. • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the television products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant and detailed analysis of specific aspects of the products and precise links to the specified contexts. • Consistently appropriate and effective use of subject specific terminology throughout.
4	16-20	• Good analysis of the products that is clear and sometimes engages with the nuanced aspects of the influence of social and cultural contexts on the products. • Good, accurate application of knowledge and understanding of the theoretical framework to analyse the television products. • Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts. • Mostly appropriate and effective use of subject specific terminology.
3	11-15	• Satisfactory analysis of the products that is generally sound and engages with the straightforward aspects of the influence of the social and cultural contexts on the products. • Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the television products. • Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some links to the specified contexts. • Occasional appropriate use of subject specific terminology.
2	6-10	• Basic analysis of the products that is undeveloped and tends towards description of the influence of social and cultural contexts on the products.

			• Basic application of knowledge and understanding of the theoretical framework to analyse the television products. • Basic judgements and conclusions that are only partially supported by reference to the products. Few links to contexts that may not always be relevant or are undeveloped. • Little appropriate use of subject specific terminology.
	1	1-5	• Minimal analysis that contains multiple inaccuracies or irrelevant points and is almost always descriptive. • Minimal application of knowledge and understanding of the theoretical framework to analyse the television products. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal, if any, use of subject specific terminology.
	0	0	Nothing worthy of credit

Indicative content:

This question assesses students' ability to analyse television media products in relation to their contexts and the extent to which those contexts are reflected in media products.

Answers are likely to refer to:
- the way events, issues, individuals and social groups (including social identity) are represented through processes of selection and combination
- the way the media through re-presentation construct versions of reality
- the effect of social and cultural context on representations
- how media representations convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations
- the way in which representations make claims about realism
- the way in which different audience interpretations reflect social, cultural and historical circumstances
- how audiences interpret the media, including how they may interpret the same media in different ways

This question requires students to engage with a fundamental debate in media studies; whether or not media products reflect the social and cultural contexts of their production.

There is no requirement to argue that media products reflect the social and cultural contexts of their production (although that would be a valid response); candidates might equally argue they only do to a certain extent or that they do not reflect the social and cultural contexts of their production at all. Various conclusions are acceptable, provided they are

substantiated through analysis of the set products.

Points that support the assertion in the question:
- All media production is conditioned by the dominant ideology, the value system and perceptions of reality
- The contexts of production are more important and influential than any intent of the 'authors' as it is impossible for the individual to transcend social and cultural contexts
- Television drama is powerfully influenced by dominant social and cultural attitudes to e.g. ethnicity, class, gender, sexuality
- Even those dramas that challenge these attitudes are still influenced by them
- Television dramas can only ever reflect, rather than influence, the social and cultural contexts of production

Points that argue against the assertion in the question:
- All media products are constructions with only a partial link to reality, therefore social and cultural contexts are irrelevant
- Media producers are 'auteurs', individuals who transcend social and cultural contexts
- Television drama draws on a long and enduring tradition of narrative and genre conventions, therefore drama itself as a form, is much more significant than the social and cultural contexts of any individual production
- The contexts of production are relatively insignificant in creating meanings (reception theory); meanings derive from the interaction between the audience and the product
- Television dramas have the power to influence and change the social and cultural contexts in which they are received

The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers. The points below could be used as evidence to either support or contradict the assertion in the question, depending upon the validity of the arguments made.

Specific examples may include:

The Killing
- Representation encodes a new kind of female hero in Sarah Lund – professional, intuitive, isolated, single parent, independent – reflective of the contemporary social context of increased gender equality.
- The character of Lund resists traditional objectification of women through the encoding of her active narrative role, costume, performance etc. reflecting or influencing social and cultural contexts.
- The social and cultural context of Denmark as a multi-cultural society is encoded in the series
- Denmark is shown as a modern society with equality as a central aspect of its civil life, evident throughout a range of institutions –

police (female detectives and senior staff), government (female MPs) marriage (the representation of the marriage of Theis and Pernille Birk Larsen emphasises the equality of the partnership).
- Themes of violence, intrigue and cover ups are reflective of anxieties in contemporary society or may be more relevant as part of the crime genre
- The focus of the detective narrative – violence against a young woman – can be read as reflecting contemporary social contexts but is also part of a wider cultural anxiety about violence against women being used for entertainment – and reinforcing its inevitability.

No Offence
- The police force in No Offence is female dominant to a greater extent than in reality, reflecting or influencing social contexts.
- There is a diversity of female character roles with reference to age, ethnicity, race, appearance etc.
- The police force is encoded as effective, caring and authentic – despite not always following the correct procedures.
- A variety of state institutions are explored including the legal system, social services and education.
- The drama includes characters who are often absent from media representations, such as children with disabilities.
- The series uses a realist aesthetic combined with moments of absurdity and surrealism.

Witnesses
- The main characters include a female detective who subverts gender stereotypes but also a male detective with traditional gender and genre tropes.
- The family and the domestic is encoded as violent and secretive.
- Discourse on the nature of violence explores both the horror of violent acts but also society's voyeuristic tendencies.
- The use of a postmodernist style affects the construction and interpretation of place, moving beyond the specifics of the small town, regional representation to more conceptual ideas around alienation and isolation.
- The realist setting of Northern France is contrasted structurally with the fantastical and horror elements of the plot.

The Missing
- Focus of the drama is on a range of societal groups and institutions – the female, pregnant soldier, the army with its strict codes and internal hierarchies.
- The narrative focus (already apparent in Episode 1) is on the brutalising nature of war and its opportunities for exploitation by governments and private companies.
- Contemporary setting in Iraqi Kurdistan and references to the Iraq war draws on recent history that will be familiar to viewers.
- Focus on the family as central to society but also often damaged

and split.
- The central crime - child abduction – is part of a society which is encoded as cruel and random; there is no organising, predictable structure to it.
- The complexity of the narrative structure, which covers a variety of time periods and locations, reflects a contemporary, globablised society without borders.

Capital
- Focus is on a diverse range of characters across race, class, ethnicity, family structure etc.
- Drama is structured around a London street which is real and a microcosm or symbol of the nation.
- The drama uses narrative realism (use of recognisable places, people, cultures, events).
- The narrative relies on a highly constructed enigma of the detective narrative.
- There is explicit reference to recent events and social contexts (financial crash, increased fear of terrorism, free movement of people, debates about immigration, London house price inflation).

Deutschland 83
- The drama focuses on the past which may or may not be a reference to the present.
- The series is likely to be interpreted differently depending on national contexts – the reception in Germany different to other European countries.
- The focus on the cold war is a reference to actual historical and political events.
- The narrative is structured around the use of oppositions to represent East and West Germany and their signifying values
- The hero is an East German, reflecting values associated with communism and socialism.
- The postmodern visual aesthetic draws on pastiche, using exaggerated popular culture references and stylized mise-en-scene.

04						25

		Assessment Objectives – AO1 1a, AO1 1b and AO2 3 Demonstrate knowledge of the theoretical framework of media (5 marks) Demonstrate understanding of the theoretical framework of media (10 marks) Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks)		
Level	Mark range	Description
5	21-25	• Excellent and accurate knowledge of digital convergence and its impact on media products. • Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of the impact of digital convergence on media products. • Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products. • Consistent highly appropriate use of subject specific terminology throughout.
4	16-20	• Good, accurate knowledge of digital convergence and its impact on media products. • Good understanding of the theoretical framework that is demonstrated by frequent appropriate explanation of the impact of digital convergence on media products. • Good judgements and conclusions that are often supported by relevant examples. • Frequent appropriate use of subject specific terminology throughout.
3	11-15	• Satisfactory, generally accurate knowledge of digital convergence and its impact on media products. • Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of the impact of digital convergence on media products. • Satisfactory judgements and conclusions that are sometimes supported by examples. • Generally appropriate use of subject specific terminology throughout.
2	6-10	• Basic knowledge of digital convergence and its impact on media products that may be inaccurate in places. • Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of the impact of digital convergence on media products. • Basic judgements and conclusions that are generally unsupported by examples. • Occasional appropriate use of subject specific

		terminology throughout.
1	1-5	• Minimal knowledge of digital convergence and its impact on media products • Minimal understanding of the theoretical framework that is demonstrated by some basic explanation of the impact of digital convergence on media products that is often not appropriate. • Limited judgements and conclusions that lack reasoning and are unsupported by examples. • Minimal use of subject specific terminology throughout.
0	0	Nothing worthy of credit

Indicative content:

Responses are required to make judgements and draw conclusions about the extent to which digitally convergent media platforms had an impact on the production, distribution and consumption of media products They should refer to the online, social and participatory media CSPs to support their points.

Responses in the higher bands will clearly engage with the 'to what extent' element of the argument and will support their points with effective reference to the CSPs. Responses in the middle band will show some engagement with this element of the question and use examples in a straightforward way to support conclusions. Responses in the lower bands may not engage with this element of the question, may not draw conclusions that are substantiated by reference to the CSPs, or may simply describe aspects of digital convergence and/or the set products.

There is no requirement to argue that the production, distribution and exhibition are completely shaped by convergence (although that would be a valid response); candidates might equally argue it is only true to a certain extent. Various conclusions are acceptable, provided they are substantiated through reference to the set products.

As a synoptic question, the knowledge and understanding and judgement of the products should also allow candidates to draw on material from across the framework and media contexts. Responses in the higher bands must draw together elements across the course of study to inform their analysis and judgements (responses do not have to refer to all four areas of the theoretical framework and contexts of the media but should draw from a range of elements from across the course).

This question assesses knowledge and understanding of the theoretical frameworks of audience and industries, particularly focusing on (though not limited to):

Industries
• the impact of digitally convergent media platforms on media production, distribution and circulation

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

Audiences
- how media producers target, attract, reach, address and potentially construct audiences
- how media industries target audiences through the content and appeal of media products and through the ways in which they are marketed, distributed and circulated
- how media organisations reflect the different needs of mass and specialised audiences, including through targeting
- how audiences use media in different ways, reflecting demographic factors as well as aspects of identity and cultural capital

The following suggests a range of possible responses. Answers are not expected to cover all the points and credit should be given to alternative, valid answers.

Industry

- The Teen Vogue and Voice websites are examples of convergence, a way of the industry (whether global in the case of Conde Nast, or national in the case of The Gleaner) extending the viability of a brand beyond the print form. Students could argue that without these media platforms, the producers would not be able to build an audience. They could, however, argue that whilst the websites themselves are a newer 'platform' the more traditional products already had an audience and the existence of the websites only provides another way to access them, rather than completely changing the size or nature of the audience.
- Investment in online platforms and revenue through advertising has increased as print sales and investment decrease, reflecting changing consumption patterns. Students could argue that this is driven by consumer demand/expectations or that it is a combination of consumer expectations and decisions made by the producers which will, inevitably, drive consumption behaviours.
- Recent technological change allows for a brand to reach a global audience in a way that traditional print forms can't (Teen Vogue is only published in the US and is now a quarterly print publication, the Voice newspaper is only distributed to a small number of retailers, it no longer has its sales verified). Students may argue that without the traffic from Internet sites, the products may no longer be viable but they could also argue that, though the audience size for the websites may be larger than that of the traditional products, there is still a market for the other products. Advertisers, contributors and consumers are clearly still attracted to more traditional media products so, whilst digitally convergent platforms have had an impact, it is not as seismic as some might assume.

- The convergence of the Teen Vogue brand allows the institution to develop a feeder audience for its magazines and websites aimed at older audiences though students could argue that Vogue has always had an audience and could have attracted the same people who are being drawn to it via Teen Vogue through its well-establish brand identity.
- Teen audiences are particularly keen to consume a brand across platforms and so convergence is vital to youth orientated brands.
- Convergence allows the publishers of The Voice to reach an audience defined by ethnicity outside of traditional city areas. Though students may also argue that investment in wider distribution of the newspaper could have allowed the same readers to access the traditional version of the product.
- Convergence has clearly had an impact on the industry – in both cases providing the opportunity for a brand to survive beyond print form, both able to target specific audiences categorised by age and ethnicity.
- Despite the importance of convergence, the brand of Vogue itself is still primarily associated with the traditional print form.
- The Voice print newspaper is still an important platform, carrying connotations of the history of black struggle in Britain and appealing to an older minority audience who are less likely to use the internet.

Audiences

- Teen Vogue brand targets its audience through identity – social, cultural and political. The development of associated online forms such as Facebook encourages participation and response. Alternative answers could discuss the fact that communities have always developed around particular interests and/or demographics and that participation and community has only been aided by digitally convergent platforms, it is not a new phenomenon.
- The Voice website targets an audience by ethnicity but within that is able to target subgroups – e.g. those interested in popular culture and religion, alongside the Voice's traditional political reporting and equal rights campaigns. Alternative answers could argue that traditional magazines and newspapers always catered to different sub-groups (sections on sports, lifestyle, politics, entertainment etc.)
- In both cases, the industry has used convergence to address an audience through the connotations of the original brand. It is unlikely that either website/online presence would be as successful without the original print platform.
- Both websites encourage an active audience through opportunities to take part in forums, campaigns, sharing experience etc. This could be argued as an extension of the mission of the original print platforms rather than being a particular feature of the digitally convergent platforms.

As a synoptic question, answers may also draw on other areas of the theoretical framework:

Language

- Development of digital technology has shaped the production of media forms through the conventions of website design – both CSPs use familiar conventions of hyperlinks (to pages and sections, to social media presence etc.), key images, webpage skin. Alternative arguments could focus on the fact that, though the language has changed to fit the platform, the products are actually carrying over a brand identity, style and mode of address from the original print platforms.
- The way in which media language incorporates values and ideology; the positioning of audiences through the mode of address of websites and the interactive nature of social media. The Voice website reflects a populist, tabloid style mode of address, suggesting a focus on entertainment and celebrity as well as politics. Teen Vogue uses a relatively minimal, restrained design to address the audience, reinforcing the seriousness of some of the issues covered. Again, it could be argued that this is simply in-keeping with the original products.
- The hyperlinks within and beyond the websites are central to the design as producers are able to gain insight into audience behaviour and they are able to amend and develop their products at a pace in accordance with this insight.
- Dynamic sites with associated products such as apps can be quickly and easily tailored/updated to suit the needs and expectations of the targeted users. As websites which have a focus on major news, this is vital to both CSPs.
- Brand loyalty can be established over a range of platforms, encouraging customer loyalty. This is evident across Teen Vogue and The Voice's social media presence where each website uses the same colours, typeface and composition. It could also be argued, however, that brand loyalty was always something that could be established, before the introduction of digitally convergent platforms.

Representation

- Both CSPs share a campaigning and economic purpose suggesting the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups. It could be argued that, without multiple digitally convergent platforms, it would be more challenging to build a consistent set of representations within a single product. However, The Voice has represented a Black British community in a positive way since 1982 and Teen Vogue has been successful in representing another marginalised group – young people – in a serious, political way since 2004.
- In both CSP examples, the greater breadth of content provided by websites allows the producers to move beyond the core representational groups (defined by race, ethnicity, gender and

age) to represent a wider range of identities. The online accessibility means that sections of the websites are likely to reach readers outside of the target demographic. For example, The Voice's entertainment section regularly features BME artists who have wide appeal. Similarly, the lifestyle section features information on politics and health that has the potential to be found and accessed by readers outside of the target audience group. Teen Vogue's reporting on political and environmental issues has been debated in the wider media and has the potential to attract an older demographic to a website supposedly aimed at teens.

Contexts
- Both websites marry political content with lifestyle and entertainment content which reflects the social, cultural and political contexts – consumers expect to be able to access a wide variety of content online and in the same place and both sites are able to provide this content.
- Positive representations of gender and ethnicity are portrayed on both sites and these are not only reflective of the producers' intent but also reflect the social, cultural and political context in which they are being received.
- The economic context in which both products have necessitated a move online. The sales of print products have been in decline for a number of years and both products have responded to this.
- The development of media conglomerates that can control multiple platforms has also forced providers to move online.
- The cultural shift towards on-demand content has required providers to respond.
- The expectation of immediate interaction and a social network has also impacted on how media products are produced, distributed and consumed.

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