



AS level MEDIA STUDIES

Close Study Products

For students entering for the 2020 examination
To be issued to students at the start of the final academic year of their course of study.

Information

- These Close Study Products (CSPs) have been selected for the analysis of media products as part of the AS level Media Studies course.
- Some questions in the AS level Media Studies examination will be based on these products
- **All** of these products must be studied unless otherwise indicated.
- It is advised that this list is supplemented with other products.
- This booklet **cannot** be taken into the examinations.

Close Study Products

Introduction

What are Close Study Products?

Close Study Products (CSPs) are a range of media products that must be studied in order to meet the requirements of the specification and prepare for the exam. A 'product' means something produced by a media industry for a media audience, for example, a television programme, a website or a video game.

While CSPs are important in themselves as examples of the contemporary – and historical – media landscape, they are particularly significant to the study of the theoretical frameworks; a way of exploring the theories and debates required by the subject content.

The choice of CSPs will be reviewed regularly by the exam board.

How are the CSPs chosen?

The CSPs are chosen by the exam board and enable the study of all the following media forms:

- television
- film
- radio
- newspapers
- magazines
- advertising and marketing
- online, social and participatory media
- video games
- music video.

Three of these forms must be studied in-depth: one audio/visual form, one print form and one online media form.

What does 'in depth study' mean?

The forms for study in depth are:

- Radio (audio/visual)
- Newspapers (Print)
- Online, social and participatory media

These forms and the associated CSPs will be studied in relation to all four elements of the A Level Media Studies Theoretical Framework:

- Media Language
- Media Representations
- Media Industries
- Media Audiences

What about the forms and products that aren't studied 'in depth'?

The other forms and products must be dealt with just as thoroughly, but only in relation to one or two of the elements of the media framework, as follows:

Media Language and Media Representations

- Magazines
- Advertising and marketing
- Video games

Media Industries and Media Audiences

- Television
- Music video
- Film (industries only)

As with the in-depth CSPs, you will also need to study the ways in which these CSPs reflect the social, cultural, historical, economic and political **contexts** in which they were produced.

Is the study of all the CSPs compulsory?

The short answer is *yes*. To prepare for the exam and the coursework (NEA) all the CSPs will need to be studied, following the guidelines set out in the CSP booklet. In addition, it will obviously be helpful to look at other examples of media products in order to practise your skills of analysis and evaluation of theoretical approaches. This will help preparation for the exam as at least one media product will be included that is *not* a CSP.

What is included in the study of CSPs?

That's what this CSP guide is for. Each CSP is briefly described and there are suggestions about how to link the CSP to the theoretical framework and the contexts.

How will CSPs feature in the exam?

The exam paper has sections on Media Language and Representations (Section A) and Media Industries and Audiences (Section B) and your in-depth study (Section C).

Section A features questions on **two** of the following forms: advertising/marketing, magazines and video games.

Section B features questions on any **two** of television, music video and film.

Section C features questions on any **two** of radio, newspapers and online, social and participatory media.

The questions themselves will focus on the theoretical framework and contexts of the media, but you will be expected to answer by reference to the relevant CSPs. Section A will also feature an unseen media product to be analysed.

Are the CSPs linked to the coursework (Non Examined Assessment)?

Yes, the range of production briefs to choose from are linked to the CSPs. The knowledge and understanding built up in the study of the CSPs will help you to create your own media production.

Product:

Radio – *War of the Worlds* (1938) Broadcast available at:

<https://archive.org/details/OrsonWellesMrBruns>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

Selection Criteria

Radio. *War of the Worlds* is an **early example of a hybrid radio form**, adapting the H.G. Wells story using **news and documentary** conventions. The broadcast and the initial response to it has **historical significance** as an early, documented, example of the mass media apparently having a direct effect on an **audience's behaviour**. The academic research carried out into the broadcast (and the ongoing dispute about the extent of the effect) provided some of the early media audience research and the findings have been extremely influential in the media, advertising and political campaigning.

A useful overview and discussion of the context can be found here (not part of the CSP for assessment): <https://www.wnycstudios.org/story/war-worlds>

What do I need to study? Key Questions and Issues

This radio product relates to the theoretical framework by providing a focus for the study of:

Media Language

War of the Worlds is a rich study of the use of developing codes and conventions in the form of radio drama, mixing a range of genre conventions to persuade the audience:

- how the combination of elements of media language influence meaning: the use of fake news broadcasts, pastiches of other genres
- how developing technologies affect media language: in 1938 radio was still a relatively new mass media technology, the broadcast could experiment with the form in a way not possible later on
- the codes and conventions of media forms and products, including the processes through which media language develops as genre: at the time of the broadcast the idea of hybrid genres was unfamiliar, with clear boundaries between fact and fiction, making this a significant development in the form.
- Can *War of the Worlds* be considered as an intertextual product?
- *War of the Worlds* also belongs to the genre of sci-fi and invasion – how are the conventions evident?

Media Representations

While there are representations of social and cultural groups in *War of the Worlds*, this broadcast is particularly significant for studying how a media product constructs a representation of reality, drawing on issues in society to convince the audience of its reality.

- How does the use of media language construct the representation of the real?

- What signifiers of different groups and social classes are used? How is this related to the radio form?
- The representation of the alien invaders in sci-fi genre.
- As a broadcast in October 1938, can *War of the Worlds* be interpreted as representing particular political concerns to US – and international – society?

Media Industries

War of the Worlds provides an historical context for broadcasting, being produced at a period when radio was the only form of domestic media; the 1930s and 1940s became known as the 'golden age' of radio.

- *War of the Worlds* was broadcast by Columbia Broadcasting Company – an institution still in existence (in a very different form) today.
- Radio broadcasting was seen as direct competition to newspapers which had previously been the only way of receiving news.
- The broadcast is typical of the way institutions are always looking for new styles in order to attract audiences.
- Regulation – radio broadcasting was regulated by the Federal Communications Commission and it investigated the broadcast to see if it had broken any laws.
- The broadcast provides an excellent example to consider the effect of individual producers on media industries as this is the work of Orson Welles.

Media Audiences

War of the Worlds has become a real-world test case for a variety of audience theories, although the exact nature of the audience response is still disputed.

- What techniques does the broadcast use to convince the audience that what they're hearing is really happening?
- Consider the way that external factors – global political context, gender, religion, education etc. - are likely to also affect audience response
- The ways in which audiences interpret the same media product differently – at the time of broadcast and now.
- Cultivation theory including Gerbner
- Reception theory including Hall

Historical, political, social and cultural contexts

War of the Worlds can be considered in a historical context as it provides an interesting study of the power and influence of radio as a form during its early days of broadcasting. It is also useful to consider the product in a social, cultural and political context when considering audience responses to the programme. It was first broadcast on the eve of World War II and reflected fears of invasion in the US and concerns about international relations.

Product:**Print: Newspaper - The *i***

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

You will need to be familiar with the *i* newspaper as an institution but focus stories for detailed analysis are from the 29 April 2019 issue and are included in this booklet (focus story: 'Sturgeon launches new push for independence' – page 7). You will also need to study the *i* in relation to Media Industries and Media Audiences. This means looking beyond the specific edition to consider issues of ownership, production, funding, technologies and regulation (Media Industries) and targeting, marketing, sales and readership, audience interpretation, uses and gratifications ideas and theories (Media Audiences).

Selection Criteria

Print – A national daily 'quality tabloid' which will enable students to compare products and the context in which they are produced and consumed.

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Language

- How are newspaper codes and conventions used in this cover and the selected stories? How are these codes and conventions used to influence meaning?
- How have the choices made in the selection of material and construction influenced meaning of the cover and stories?
- How are the *i*'s viewpoints and ideologies communicated by the cover and stories?
- How is your understanding of this product illuminated by semiotic and structural analysis (including Barthes)?
- What are the narrative features of the cover and selected stories? How is the audience positioned by these narrative features? Todorov's approach to narratology will be helpful here.

Media Representations

- How are events, issues and social groups represented in this product?
- What does an analysis of representation reveal about the *i*'s construction of reality?
- How is representation used to address a target audience?
- How are media representations used to convey values, attitudes and beliefs about the world and how these may be systematically reinforced across a wide range of media representations?
- How audiences respond to and interpret media representations
- Reception theory including Hall

Media Industries

The *i* is a newspaper, launched in 2010, which offers a range of opportunities for discussion of the ways in which the newspaper industry is owned and controlled and how it has responded to the impact of new technologies. A case study of Johnston Press will allow students to demonstrate knowledge and understanding of:

- How processes of production, and circulation shape the *i*

- The specialised and institutionalised nature of media production and circulation
- The effect of recent technological change
- Issues concerning newspaper ownership and influence
- The significance of economic factors
- The regulation of the newspaper industry through the Independent Press Standards Organisation (IPSO)

Media Audiences

The study of audience in the context of newspapers is of particular importance. The theoretical framework of audience intersects with the study of visual codes and representations which are crucial to analysing the mode of address and techniques of persuasion used to create a consensus for a particular set of beliefs and values. Areas of investigation include;

- Demographics and Psychographics of target audience
- How the I reaches, addresses and positions its audience
- How the content and construction of individual news stories appeal to the audience
- How and why the audience can interpret news stories in different ways
- How different responses can be linked to aspects of identity and cultural capital
- Media effects including Bandura
- Cultivation theory including Gerbner
- Reception theory including Hall

Political, social, economic and cultural contexts

The *i* launched to pose a challenge to existing 'quality' newspapers with low cover price and tabloid format in the context of declining newspaper sales and can be considered in relation to the social and cultural contexts surrounding the sale of print newspapers. From an economic perspective, it will be useful to consider how print newspapers have responded to declining revenue and its slightly left of centre political positioning mirrored its 'parent' paper, the *Independent*, now defunct in print form.

65p



MONDAY
29 APRIL 2019
Number 2629

BRITAIN'S MOST TRUSTED DIGITAL NEWS BRAND

SPORT

Aguero puts City back on top

Battling Burnley can't help Liverpool
Man Utd 1 Chelsea 1
Leicester 3 Arsenal 0



'We've never been so divided, so let's unite against hatred'

Moving message from sister of murdered MP Jo Cox

P7



Tories braced for drubbing this week from fed-up voters

- » Party chairman admits grassroots members are hugely frustrated at handling of Brexit
- » Conservatives are expected to lose 1,000 council seats in Thursday's local elections
- » Deputy chairwoman says there is anger on the doorstep and expects a 'difficult night'
- » Latest polling shows Tories slipping behind Labour as Farage's Brexit Party picks up support



P6

Taxpayers targeted for social care charge

P4

SPORT

'Fracas did not put me off'

Farah finishes fifth in London Marathon



'Morbidly funny slashfest' Author's best-selling debut in line for prize

P11

Health risks of weight gain

P5

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f thepaper thepaper



PLUS TV GUIDE P28 | TRAVEL: LUXURY IN THE SAHARA P33 | MEDIA P39 | PUZZLES SECTION P42

The party's deputy chairwoman, Helen Whately, tried to put on a brave face when interviewed by Sophie Ridge (right) for Sky News yesterday



COVER STORY

Senior Tories prepare for a thrashing in local elections

By Paul Gallagher

The Tory high command is bracing itself for a drubbing in this week's local elections after the party chairman admitted that grassroots members were "hugely frustrated" at how

Theresa May has handled the Brexit negotiations with the EU.

Brandon Lewis pleaded with activists to back the Conservatives over any other party but said that he did not know which way members would vote on Thursday.

The Tories are braced for 1,000 seats to be lost in the local contests, and opinion polls have also suggested that they are some distance behind Labour and the Brexit Party in the European race scheduled to be held later this month.

Asked when the Tories would launch a campaign for the European elections, Mr Lewis (inset) said that the focus was on Thursday's local ballots - and on getting a Brexit deal through Parliament which would allow the UK to avoid the 23 May vote entirely.

"Our first priority is to not have to fight the European elections," he told the BBC's *Andrew Marr Show* yesterday.

He played down reports about donors deserting the party, insisting that 2018 had been a "record peace-time fundraising year". But he added: "I don't deny the frustration people in our party have over where we are on Brexit. I share that frustration, I want to get this done so we don't fight those European elections."

Tory councillors in Derbyshire have already said that they will not campaign for Conservative candidates in the EU contest, but Mr Lewis said that he hoped his party would unite behind its would-be MEPs.

The party's deputy chairwoman, Helen Whately, admitted that the local elections were "going to be a difficult night for us" after predictions that 1,000 Conservative councillors could lose their seats because of anger over Brexit.

Elections will take place at 248 councils in England. Ms Whately

Why the Conservatives have most to lose

Local elections will be held on Thursday for 248 (of 343) English local councils, six elected mayors in England and all 11 local authorities in Northern Ireland. There are 8425 seats up for grabs in a total of 248 councils, including metropolitan, district and unitary authorities.

The Conservatives are defending the most seats, with 4,906 Tory councillors up for re-election, compared with 2,113 for Labour. The Liberal Democrats have 647 seats to defend, Ukip 176 and the Green Party 71. There are also 512 seats held by independents that are being fought.



admitted that the contests were a chance to "kick the Government" and said that she had seen "more anger than before" on the doorstep.

"I think there's no doubt that it's going to be a difficult night for us," she told Sky News's *Sophie Ridge on Sunday*. "But these are the local elections, so this is about who you want to provide your local services."

Although Ms Whately and Mr Lewis rejected suggestions that Mrs May should set a date for her departure, the battle between potential successors continued.

One potential leadership contender, the justice minister Rory Stewart, said "the only hope for our party surviving is for us to be a very broad church" which, he said, could include moderates and hardline Brexiters.

Speaking on BBC Radio 5 Live's *Pienaar's Politics*, Mr Stewart said he would not serve under a leader who wanted a no-deal Brexit, warning about the danger of "polarising, extreme right-wing politics".

CONSERVATIVES

Brexit failures could harm the Tories' election chances

By Charlie Duffield

The Conservatives face a tough time in the upcoming elections as voters express their exasperation at the Government's failure to deliver Brexit.

More than 8,300 council seats, 248 English local authorities, six mayoralities and 11 councils in Northern Ireland will be contested for on Thursday's local elections.

Deborah Mattinson of the political consultancy Britain Thinks said: "It is going to be desperate for the Tories."

Support for the Tories has dropped below 30 per cent, and behind Labour, in a series of polls taken since Brexit was delayed.

Professor Glen O'Hara of Oxford Brookes University said: "The Tory vote share

may well not drop as catastrophically as their recent plunge in the polls suggests, but in terms of councillors they may still have an absolutely appalling night".

Professor O'Hara added: "If Brexit-inclined voters simply stay at home, which seems likely, that will really hurt the Tories everywhere."

30%

The Tories have dropped below this proportion of support in a series of recent polls



Nicola Sturgeon salutes SNP delegates after her speech in Edinburgh yesterday PA

SNP

Sturgeon launches new push for independence

By Chris Green
SCOTLAND EDITOR

The Scottish National Party will launch the biggest campaign on the economics of independence in its history this summer, as it seeks to persuade Scots why they should ditch the pound in favour of a new currency.

As part of the plan, announced by Nicola Sturgeon in her closing speech to the SNP conference in Edinburgh yesterday, party activists will knock on doors and distribute information leaflets to every household in the country.

Delegates approved plans to stop using the pound and launch a new Scottish currency "as soon as practicable" after a vote for independence. The decision means the SNP has now formally scrapped its policy of keeping the pound after independence by forming a currency

union with the UK, as proposed ahead of 2014's vote.

In her speech, Ms Sturgeon said that the SNP had to "step up to the challenge of answering people's questions" about independence, including those around currency. Activists will be sent out to distribute a "household guide" on the economics of independence to all of the nation's 2.4 million households, which will set out the party's new position.

The SNP will also set up a new Social Justice and Fairness Commission, with the aim of demonstrating how independence could spread Scotland's wealth more fairly.

"If we can now show what is possible with the economic powers of independence, we will win a referendum," Ms Sturgeon told delegates. "We will set out an alternative to the inevitable economic decline of Brexit."

Theresa May previously dismissed

calls for a re-run of 2014's vote and is likely to maintain this position unless opinion polls consistently show that a majority of Scots now support leaving the UK.

In the key debate on currency, SNP members defied the leadership by voting to back scrapping the pound more quickly than had been proposed by the party's own Growth Commission.

Under original plans, a decision on a new currency was to be taken during the first five-year term of the Scottish Parliament following independence.

But delegates agreed that a new Scottish currency should be ready for launch "as soon as practicable after independence day".

However, the Scottish Labour leader, Richard Leonard (inset), claimed that scrapping the pound would "force hundreds of thousands of families with mortgages to gamble their house and savings on an untested new currency".



PEOPLE

Dugdale 'poised to quit Scottish Parliament'

By Katrina Bnsey

The former Scottish Labour leader, Kezia Dugdale, is set to quit Holyrood in a matter of weeks, it was reported yesterday.

A spokesman for the Lothian MSP declined to comment on suggestions that she could step down from the role at the end of the parliamentary term in June.

It comes after a source close to Ms Dugdale (inset) was reported by the *Sunday Times* as saying

that she would make a "departure announcement shortly".

Ms Dugdale became Scottish Labour leader in August 2015 after Jim Murphy quit in the wake of a disastrous general election campaign which saw the party lose all but one of its seats north of the border. She stepped down as leader two years later, with left-winger Richard

Leonard succeeding her. Ms Dugdale has long been unhappy about her party's stance on Brexit, describing herself as being "proudly pro-European".

Earlier this month, she successfully defended a defamation case brought by a pro-independence blogger over her claim that he wrote "homophobic tweets".



PEOPLE

We are living in divisive times, says Cox's sister

By Henry Clare

The sister of the murdered MP Jo Cox will warn that we are living through "the most divisive period of our times" when she announces a series of events planned in memory of the Labour politician.

It is nearly three years since Ms Cox was killed in her Batley and Spen constituency in West Yorkshire by Thomas Mair, who was sentenced to life imprisonment for the murder.

Since the death of the mother-of-two on 16 June 2016, two annual "Great Get-Together" events have been held in her honour.

Details of the third commemoration will be announced today at the John Smith's football and rugby stadium in Huddersfield.

Ms Cox's sister, Kim Leadbeater, will be at the arena and plans to say: "After my sister was killed, I had hoped to see a more compassionate way of doing politics and communities uniting against hatred - two things that Jo believed in deeply."

"Unfortunately, instead we have been living through the most divi-

sive period of our times. But I do not believe this is a reason to stop trying to do something positive.

"From talking to many of the brilliant people who are busy organising events large and small, I know that the country is sick and tired of division and keen to get back together."

The message of this year's event, due to be held from 21 to 23 June, will be "Let's Get Back Together".

Catherine Anderson, from the Jo Cox Foundation, is also expected to use her speech at the launch to urge people to work towards healing divisions. She will say: "Politics is all about strongly held views and rigorous debate and Jo never shied away from that."

"But it can and must be done in a way that shows respect for those we may disagree with and without seeking to widen divisions in society. Inflammatory language, threats and intimidation have no place in our public discourse."

"They represent the kind of politics Jo detested and everybody in public life has a responsibility to help take the poison out of our political culture."



Kim Leadbeater (left) said that her sister, the Labour MP Jo Cox (above), always worked to bring people together

LABOUR

Corbyn wants to declare 'UK climate emergency'

By David Hughes

Labour has forced a Commons vote on whether to declare a "climate emergency" following mass protests over global warming.

A vote was one of the key demands of Extinction Rebellion, whose activists paralysed parts of London over the past fortnight.

Jeremy Corbyn said he hoped other nations would follow if the UK becomes the first to declare a climate emergency on Wednesday.

The move was backed by the 16-year-old environmental activist Greta Thunberg. The Labour leader,

who met the Swedish teenager at a London summit last week, praised "the inspiring climate activism we have seen in recent weeks".

He added: "The UK Parliament will have the chance to be the first in the world to declare an environment and climate emergency, which we hope will trigger a wave of action from parliaments and governments around the world."

Labour will use an opposition motion to push Parliament to act with urgency to avoid more than 1.5°C of global warming, which requires worldwide emissions to reach net zero before 2050.

Product: Teen Vogue website <http://www.teenvogue.com/>

Facebook page <https://www.facebook.com/teenvogue/>

Twitter feed <https://twitter.com/TeenVogue>

This is an in-depth CSP and needs to be studied with reference to **all four elements** of the Theoretical Framework (Language, Representation, Industries, Audience) and all relevant contexts.

Selection Criteria

Online, social and participatory: Fashion, lifestyle, political and campaigning website and social media sites. The site should be studied in detail including the home page of the website and the 'Culture' section.

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Language

How are the codes and conventions of a website used in the product? How are these conventions used to influence meaning?

The website should be analysed in terms of:

- the composition of the images, positioning, layout, typography, language and mode of address.

The application of a **semiotic approach** will aid the analysis of the way in which the website creates a narrative about the world it is constructing – often to do with age, beauty and social and political issues.

The **genre conventions** of websites will be studied and the genre approach should also include reference to the content of lifestyle websites.

Narrative in the context of online material can refer to the way that the images and the selection of stories construct a narrative about the world.

Media Representations

The choice of this online product provides a wide range of representational issues. These include the representation of the target audience of young women in the United States but also globally. The focus on representation will build on work done in the analysis of visual images and can also be used to explore target audiences and ideological readings

- Representation of particular groups (age, gender, race), construction of a young female identity.
- Who is constructing the representation and to what purpose? (Stuart Hall)
- The focus on politics, social issues and technology (in addition to fashion and celebrity) suggests a new representation of young women.
- Analysis of the construction and function of **stereotypes**
- Representation and news values – how do the stories selected construct a particular representation of the world and particular groups and places in it? ('Rise, Resist. Raise your Voice' is the slogan for the website.)
- Theories of representation including **Hall**.

Media Audiences

The close study product provides an example of a clearly targeted, primary audience through

demographics of gender and age which should encourage the study of issues of identity. Related to this would be a discussion of the changing relationship between producers and audiences in the context of participatory media.

- Definitions of mass and minority or **specialised audiences**.
- Debates around the idea of **targeting specialised audiences** (by age, gender, lifestyle etc.) and how successful that targeting is.
- Differing interpretations by different groups – those belonging to and outside the primary audience. (**Stuart Hall – reception theory**)
- Opportunities for audience **interactivity and creativity**.

Media Industries

Teen Vogue is a commercial media product but could also be seen as fulfilling a public service through its political reporting and social campaigns. The website also demonstrates the way that publishing institutions (in this case Conde Nast) have developed their reach through new technology and convergence – particularly relevant to this target audience.

- *Teen Vogue's* web and social media sites show how institutions respond to changes in consumption.
- The use of digital platforms to expand the output and reach of the products demonstrates how institutions have responded to the **impact of new technology**

Political, social and cultural and economic contexts

Teen Vogue is culturally significant in its marrying of the political with fashion and lifestyle to target a young female audience more traditionally seen as interested in more superficial issues. Its explicit feminist stance and reporting on the Trump presidency has made it a relatively radical voice in the context of mainstream US media. The social and economic contexts can be addressed in terms of how the product has been received and how it has succeeded when other magazines (online) are struggling to maintain audiences.

Product: Music Video – *Letter to the Free* – Common ft Bilal

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Industries and Media Audiences) and all relevant contexts. A suitable version of this video can be found at <https://www.youtube.com/watch?v=KO7tVuPHOxA>

Selection Criteria

Music Video – *Letter to the Free* is a product which possesses cultural and social significance. It will invite comparison with other music videos allowing for an analysis of the contexts in which they are produced and consumed.

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Industries

The media of music video provides a useful case study to consider how musicians and the wider industry have responded to rapid technological change – streaming, piracy, video hosting sites – finding ways to make money from previously free services.

- the significance of patterns of ownership and control, including conglomerate ownership, vertical integration and diversification
- Vevo – the video is distributed on YouTube and across the internet by Vevo, a video hosting service.
- Common is a Def Jam recording artist. Def Jam is a label associated with urban and hip hop music, starting as an independent in the 1980s it is now owned by the conglomerate UMG (which also owns Vevo)
- As the soundtrack to the Netflix documentary *The 13th* the video is an example of cross media promotion and marketing.

Media Audiences

The study of audiences for this video will use the analysis of media language and representation to consider how the video addresses an audience. As both rap and political protest song, the video can be studied as addressing a range of audiences beyond the youth market.

- 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: Widely distributed on video hosting sites aimed at a youth audience but also consumed by the audience for political documentary.
- how audiences interpret the media, including how they may interpret the same media in different ways.

Social, political, economic and cultural contexts

Common is an Oscar and Grammy award winning hip/hop rap artist who wrote *Letter to the Free* as a soundtrack to *The 13th* – a documentary by Ava DuVernay named after the American 13th amendment (the abolition of slavery). Some of Common's output is highly politicised, existing in the context of a variety of social and cultural movements aimed at raising awareness of racism and its effects in US society (e.g. Black Lives Matter). The product can also be considered in an economic context through the consideration of if and how music videos make money (through, for example, advertising on YouTube).

For the television study, you must only study one television programmes:

Deutschland 83

OR

The Missing

OR

The Killing

Product: Deutschland 83 TV series

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Industries and Audience) and all relevant contexts. Series 1 episode 1 must be studied in detail.

Selection Criteria

Television – product not in the English language.

This product can be accessed via DVD or as a download via the Channel 4 website <http://www.channel4.com/programmes/deutschland-83/on-demand>

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Audiences

Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.

- The **production, distribution and exhibition** of *Deutschland 83* shows how audiences can be reached, both on a national and global scale, through different **media** technologies and platforms, moving from the national to transnational through broadcast and digital technologies.
- The way in which different audience interpretations reflect **social, cultural and historical** circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues.
- The reception of the series in Germany, Europe and the US.
- The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media **producers target, attract and potentially construct audiences.**
- Cultivation theory including **Gerbner**
- Reception theory including **Hall**

Media Industries

Deutschland 83 is part of a recent trend – which really started with BBC4's showing of *The Killing* – for foreign language series to perform well critically and commercially with particular UK audiences. It can be argued that *Deutschland 83* was a deliberate attempt by the German media industry to develop a prestige series which could take advantage of the new openness to 'foreign' products abroad.

- It is a co-production of AMC Networks' SundanceTV and RTL Television (German and American), positioning it to exploit the national and global market.
- Bought by C4 in Britain as part of their 'Walter presents...'

Social, economic and cultural contexts

Deutschland 83 deals with the historical past of Germany – and of Europe – using a revisionist approach to question some of the certainties about the cold war. This is a useful product to explore the vital issues of how nations explore their past through popular culture and how this is also a way of commenting on contemporary society. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

<p>Product: The Missing TV series</p> <p>This is a targeted CSP and needs to be studied with reference to two elements of the Theoretical Framework (Industries and Audience) and all relevant contexts. Series 2 episode 1 must be studied in detail.</p>
<p>Selection Criteria</p> <p>Television – A product which will provide rich and challenging opportunities for interpretation and in depth critical analysis.</p> <p>This product can be accessed via DVD</p>
<p>What needs to be studied? Key Questions and Issues</p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p>Media Audiences</p> <p>Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.</p> <ul style="list-style-type: none"> • The production, distribution and circulation of <i>The Missing</i> shows how audiences can be reached, both on a national and global scale, through different media technologies and platforms, moving from the national to transnational through broadcast and digital technologies. • The way in which different audience interpretations reflect social, cultural and historical circumstances is evident in the analysis of <i>The Missing</i> which is explicitly linked to contemporary issues. • The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media producers target, attract and potentially construct audiences. • Cultivation theory including Gerbner • Reception theory including Hall <p>Media Industries</p> <p><i>The Missing</i> is the BBC's response to the success of ITV's <i>Broadchurch</i> which reintroduced the English language extended serial format to UK drama schedules following the success of foreign language series such as <i>The Killing</i> and the <i>The Bridge</i>. It is an example of co-operation between the BBC, STARZ (USA) and the Belgian government's Tax Shelter scheme.</p> <ul style="list-style-type: none"> • The regulatory framework of contemporary media, with the focus on PSB in the UK • New Pictures and Two Brothers Pictures, STARZ and Film Flanders provide a case study for the specialised nature of media production, distribution and circulation within a transnational and global context. • Understanding of how media products are shaped by the processes of production, distribution and circulation

Social, economic and cultural contexts

The crime drama is one of television's oldest and most popular genre formats. Study of significant examples from different decades allows for critical analysis of changing values, beliefs and attitudes in society, particularly to the representation of gender and race. Its gratifications may include providing a safe space for the exploration of crime and violence with added vicarious, visceral or intellectual pleasures available. It can be argued that the ideological function of this genre: to reinforce the myth that criminals will always be removed from society - has never altered in the history of the genre. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

<p>Product: The Killing TV series – The Danish version</p> <p>This is a targeted CSP and needs to be studied with reference to two elements of the Theoretical Framework (Industries and Audience) and all relevant contexts. Series 1 episode 1 must be studied in detail.</p>
<p>Selection Criteria Television – product not in the English language.</p> <p>This product can be accessed via DVD</p>
<p>What needs to be studied? Key Questions and Issues</p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p>Media Audiences</p> <p>Issues of audience are also relevant throughout the other theoretical frameworks. In media language, the use of different formal structures to position the audience to receive and interpret meaning is central, while the study of representations has at its heart the reinforcement of social and cultural values for audiences. The study of institutions is also indivisibly linked to the need to define and attract specific audiences.</p> <ul style="list-style-type: none"> • The production, distribution and exhibition of <i>the Killing</i> shows how audiences can be reached, both on a national and global scale, through different media technologies and platforms, moving from the national to transnational through broadcast and digital technologies. • The way in which different audience interpretations reflect social, cultural and historical circumstances is evident in the analysis of the series which are explicitly linked to contemporary issues – often related to gender and feminist issues • New types of characters to construct alignment for the audience/audience positioning. • The advertising campaigns (trailers, websites at home and abroad) for the series demonstrate how media producers target, attract and potentially construct audiences. • Audience behaviour in response to the series – the interest in Scandinavian culture and lifestyle. • Cultivation theory including Gerbner • Reception theory including Hall <p>Media Industries</p> <p><i>The Killing</i> was the catalyst for the wider distribution of foreign language crime programming on UK television, its unexpected success influencing BBC4's scheduling but also that of other UK channels. <i>The Killing</i> was produced the Danish national public service broadcaster DR, providing the opportunity to study PSB in a different national context.</p> <ul style="list-style-type: none"> • The regulatory framework of contemporary media, with the focus on PSB • <i>The Killing</i> provides a case study for the specialised nature of media production, distribution and circulation within a transnational and global context. • <i>The Killing</i> personifies a successful transnational, contemporary media product with long duration (it was broadcast in the UK nearly five years after its success in Denmark) has been shown in its original form across Europe and remade by Turkish and US TV (AMC)

Social, economic and cultural contexts

The Killing is part of cultural phenomenon of the early twenty – first century which for the first time saw TV series not in the English language become part of mainstream UK broadcasting. That these series were dominated by the crime genre was part of a wider cultural phenomenon which saw the crime genre become the key form for exploring social contexts. *The Killing* was also a key factor in the surge in interest in Scandinavian culture in the UK. The economic context can be explored through patterns of ownership and production and how the product is marketed nationally and globally.

Product:**Film – *Hidden Figures* (Theodore Melfi, 2016, US) production and distribution context**

This is a Targeted Close Study product for which you will need to focus on the following areas of the Theoretical Framework:

Media Industries

Students are not required to watch the film for the assessment.

Selection Criteria

Film: *Hidden Figures* is a Hollywood low to medium budget film which combines **serious (potentially controversial) themes** about race in the US with a familiar, accessible film style. Students do not need to watch the film but will need to be familiar with the production context and distribution materials including the official website, trailers, posters, social media presence (Twitter, Facebook etc.). A useful overview of the campaign can be found at:

<https://christhilk.com/2016/12/29/movie-marketing-madness-hidden-figures/>

The film should only be studied in relation to Media Industries.

What do I need to study? Key Questions and Issues

This film product relates to the theoretical framework by providing a focus for the study of:

Media Industries

- *Hidden Figures* is a co-production between **independent** production companies and a major Hollywood **conglomerate** through its film subdivision Fox 2000
- Case study of industry context would include Fox as a conglomerate with an exploration of the role of low budget film making in its wider strategy.
- With a budget of \$25m *Hidden Figures* is a low to medium budget Hollywood film, an industry category which has recently been recognised for its **profit potential**.
- Distribution techniques – focus on **traditional distribution** and circulation linked to targeted audience.
- The concept of “risk-taking” in terms of subject matter which might not be tackled by big budget productions.
- Regulation of conglomerates, debates about ownership and control

Social, economic and cultural contexts

Hidden Figures deals with US history and the idea of the contribution of particular groups being ‘**hidden from history**’ (apparent in the marketing of the film). The subject matter of the film also links to contemporary concerns and debates about race in the US. The film is also **targeted at an audience** often ignored by Hollywood due to age, gender and race and thus can be explored in terms of the social and cultural context in which it was produced. As a low to medium budget film, it will be interesting to consider this film in its economic context, especially in comparison to big-budget Hollywood films.

Product: *Tomb Raider Anniversary* (2007)

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Language and Representation) and all relevant contexts.

Selection Criteria

Video Game

The study focuses on:

- the game
- the game cover

<http://www.mobygames.com/game/xbox360/lara-croft-tomb-raider-anniversary/cover-art/gameCoverId,196760/>

For *Tomb Raider Anniversary* (PEGI rated 16) you should have knowledge and understanding of this product as a contemporary action adventure game in terms of the relevant issues of representation and its use of media language. In order to develop this awareness, you should consider the following examples of gameplay, **which may be accessed online**. You may play the game but this is not a requirement. Note that the following examples are age appropriate.

<https://www.youtube.com/watch?v=UU8Sw0KDHcg>

<https://www.youtube.com/watch?v=ITKB4bbYPDI>

These examples will offer ample opportunity to explore those elements of the theoretical framework which are detailed below.

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Language

A semiotic analysis of the visual style inevitably engages with the study of genre and narrative with the mise-en-scene of the game – apparent in the gameplay and the cover art work – referencing sci-fi, fantasy and action adventure as well as the conventions of different types of gameplay.

Analysis must include:

- Mise-en-scene analysis
- Semiotics: how images convey cultural meanings

Narrative

- Building on the **semiotic analysis**, consider the way the gameplay works through narrative codes to **construct narratives of adventure and enigma** for the character.
- Analyse the way the video game's artwork conforms to particular styles of **fantasy and hyper realism** and how this might link to narrative and audience.
- Analyse the way narrative techniques such as **binary oppositions** and conflict are used to create meaning and to position the audience.
- Consider the ways in which the video game allows participation in and development of narrative
- Narratology including **Todorov**

Genre

The **genre conventions** of different types of games can be identified such as

- third person, shooter and role playing games.
- Action adventure conventions which reference Hollywood cinema
- The study of **genre conventions** will also overlap with issues of audience – such as mode of address and target audience.
- Genre theory including **Neale**

Media Representations

The focus of representational issues in *Tomb Raider* is clearly gender – the central character, Lara Croft, is iconic in gaming and has become central in the controversial debates around the representation of women in gaming.

- Representation of **gender** – Lara Croft has been interpreted differently by different groups.
- The physical representation of Lara as a case study in the history and development of computer games
- Gender and video games can also be considered in the wider context of the games industry which has been accused of misogyny – who designs and consumes video games?
- Theories of representation including **Hall**

Cultural context

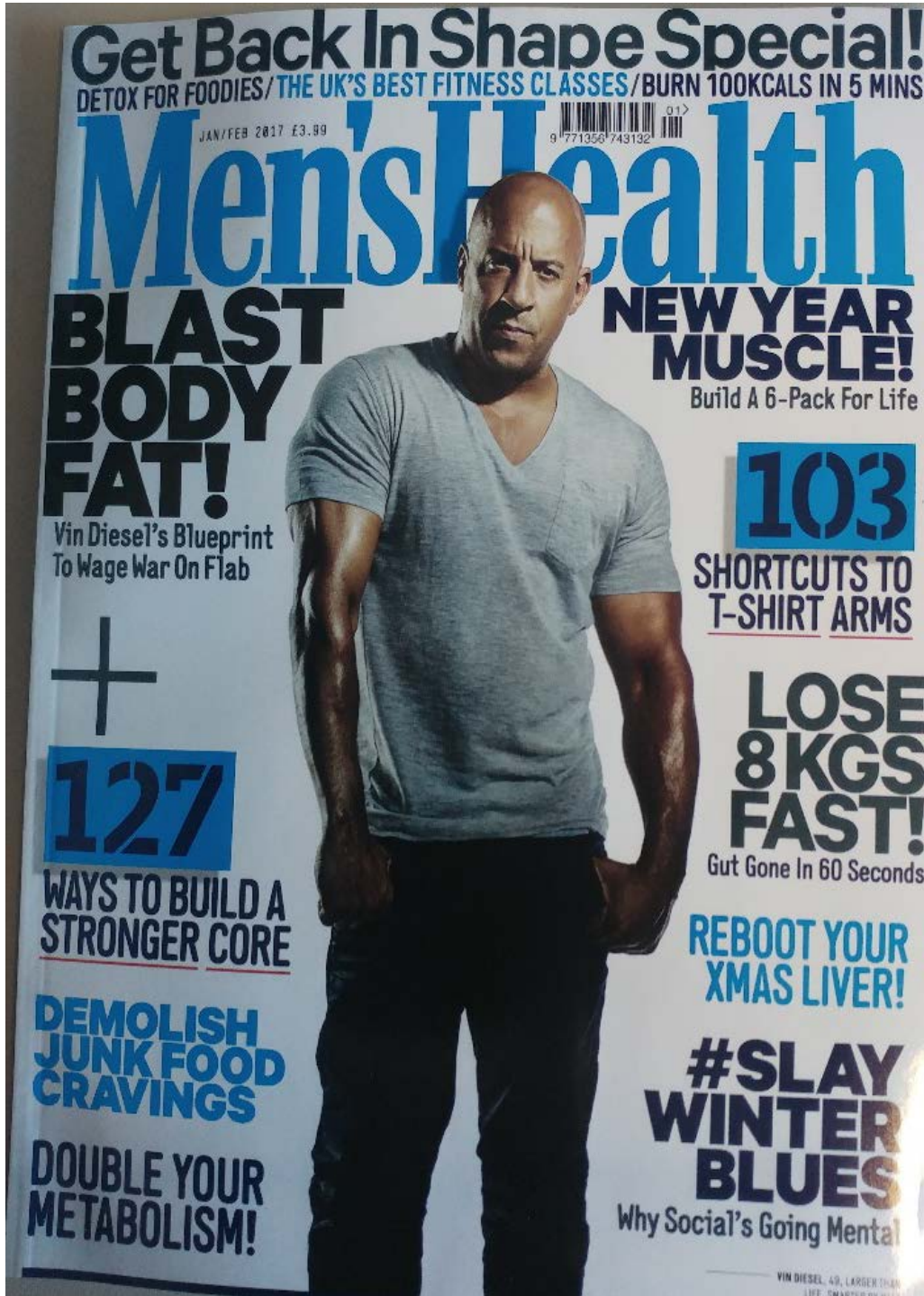
Tomb Raider Anniversary is an entry in the long running franchise; a remake of the original Lara Croft game in 1996. Its longevity is a mark of its cultural significance with the character of Lara Croft a recognisable icon beyond the gaming audience, signifying a range of meanings around contemporary femininity.

<p>Product: Men's Health Magazine</p>
<p>This is a targeted CSP and needs to be studied with reference to two elements of the Theoretical Framework (Language and Representation) and all relevant contexts.</p>
<p>Selection Criteria Print: Magazine. The magazine should be studied in depth – the edition is Jan/Feb 2017 and the front cover and images from inside the magazine that must be studied are shown the pages following this information.</p>
<p>What do I need to study? Key Questions and Issues</p> <p>This product relates to the theoretical framework by providing a focus for the study of:</p> <p>Media Language</p> <p>The magazine front cover and specified content should be analysed in terms of the composition of the images, positioning, layout, typography, language and mode of address etc. this will then provide detailed evidence for application of the other theoretical frameworks</p> <ul style="list-style-type: none"> • Semiotics: how images signify cultural meanings <p>Narrative and Genre</p> <p>The genre conventions of the magazine cover will need to be studied. While narrative may be more familiar to students as an approach to apply to moving image forms, it can also be very productively applied to print media as a way of examining audience targeting, positioning and interpretation.</p> <ul style="list-style-type: none"> • Consider the way the front cover creates a narrative about character and lifestyle in order to attract an audience • The way in which the cover stories create enigma and anticipation for the reader – to be fulfilled by reading on. • Narratology including Todorov <p>The cover and specified content can be analysed in the context of genre in terms of conventions of layout and composition – which will overlap with analysis of visual language – but also as part of the genre of men's health and lifestyle magazines.</p> <ul style="list-style-type: none"> • Genre study would include an analysis of the conventions of magazine front covers – a study which would overlap with visual analysis and audience positioning. • Students should extend their genre approach by analysing the conventions of content of the magazine. • Genre theory including Neale <p>Media Representations</p> <p>Clearly the key areas of representation suggested by the magazine are to do with gender, primarily masculinity but also how this affects the representation of women.</p> <ul style="list-style-type: none"> • The emphasis on male beauty and grooming challenges some conventions of traditional stereotypes of masculinity.

- The types of images selected refer to concepts of hyper masculinity and gender as performance
- Men as object of a homosexual and heterosexual gaze
- Theories of representation including **Hall**

Social and cultural contexts

Men's Health magazine represents a notable social and cultural shift in expectations of contemporary masculinity. The study of Men's Health can be linked to social and cultural contexts through reference to body image and changes in what society deems acceptable and unacceptable representations.



TRUE GRIT



“Your only limit is your self-belief!”

794
the number of miles
competitively run by
Howells in 2016



THE MARATHON MAN

Phillip Howells - 69



Accomplishments
Crowned ‘Britain’s most overactive pensioner’ Howells has 233 marathons and five completions of the 56-mile Comrades ultra under his belt. What’s more, he claims he’s far from the finish line...

How has your fitness developed over the years?
I had a ‘road to Damascus’ moment after my wife died when I was 50. I was four stone overweight and knew I had to do something. I ran a five-hour 20-minute London Marathon two years later. The next year I cut that down to under four.

Marathons are one thing, but South Africa’s Comrades ultramarathon is another entirely. What drives you?
I knew I could run a marathon, but two and a bit marathons? I started thinking about it and it wouldn’t go away. It’s a very emotive race. I did the first one in 10 hours and seven minutes. A friend said, “Your only limit is your self-belief.” It’s become something of a mantra.

Have you peaked yet?
I’d say running a 35-mile ultra aged 61 while feeling mentally

and physically strong was my best performance.

How does your training routine work?
I feel fitter if I do more than just running, so I cycle and swim. I get on the cross-trainer for core and upper-body strength and I do free weights, too. In a week I’ll run 30 miles, swim two miles and cycle 40. It recharges me mentally as much as physically.

Do you take much notice of advances in sports science?
To an extent, but I believe the greatest performances in sport come from mental training. I know people with more talent than me, but often the people with the right attitude triumph. I also think having an understanding of nutrition makes for a better athlete. If something is more than 10% sugar, I won’t eat it.

What’s changed the most?
I have to go slower now. I was diagnosed with atrial fibrillation in 2012, which can cause stroke. My doctor told me I wouldn’t be able to run marathons any more, but I’m very bloody minded. As long as I take it fairly easy during the races I should be OK.

Do you often suffer from racing injuries?
No, but I have friends who get injured and take months off. If it’s achilles, groin or hamstring, you probably do need to rest up. But for most injuries it’s a case of active recovery. Dial down your ego, slow up a bit and you’ll be back to full speed in no time.

What does the future hold?
I’m hoping to complete 333 marathons. Then I’ll do park runs. I will always set targets, albeit within my limits. Being fit improves your quality of life. The key is to keep going. I’ll be doing it until I collapse.

MEN’S HEALTH 101



EDITOR'S LETTER

NEW YEAR GOALS WORTH THE RESOLVE

PAGE 68
Meet the men traversing war-torn Israel by bike on an epic three-day endurance challenge.



49
Best Fitness Classes For Men 2017



01-07
PAGE 76
Take New Year fitness up a class with our definitive round-up of 2017's best group workouts for men



PAGE 84
They say an apple a day keeps the doctor away, but could your iPhone aptly treat mental health ills? *MH* investigates





PAGE 90
Our love letter to bread french-sticks it to anyone who believes you can't du pain and gain.



TRUE
Like your PBs, age is just a number. *MH* profiles the men running, lifting, swimming and climbing into elderhood



PAGE 96
Like your PBs, age is just a number. *MH* profiles the men running, lifting, swimming and climbing into elderhood

STYLE
Our guide to making sure cold-weather adventures are an haute affair this ski season





DIESEL'S SLANT IS ONE TO ASPIRE TO

So this is Christmas. And what have you done? I'd wager it goes like this: you started the year with good intentions, bought new trainers, hit a few new classes and gave up drinking earlier in the week than Thursday. You faltered a bit late Feb, but got into the swing of things again come spring and made a good fist of your goals by July, so you felt happy enough with your topless self on a Greek island beach. All this you managed to keep going into early autumn until the mercury dipped and you suddenly realised come December that you'd slowly let it go and were in need of a reboot. Sound familiar? Hey, I'm no Nostradamus, I've just been doing this a few years. In fact, I've been doing it long enough to find the cycle just a little bit dispiriting. Bertrand Russell thought that love and happiness were related to spontaneity – but when we're this predictable, how can we ever claim to be truly unshackled by restraint? I have similar misgivings with the whole 'new year, new you' bandwagon. For starters, what was wrong with the old you? And at what point does the new you become washed-up you again? Like Sisyphus, the Greek king forced to roll a boulder uphill for eternity, such thinking is an exercise in futility. Am I being hypocritical? Maybe a touch. This month's package has been curated to include a wealth of tools and tricks to help you return to your fighting weight and undo the damage of a festive season well spent. But it's not about flagellation or denial, nor are we in the business of redemption. So yes we can help you lose the gut (p76), cleanse the liver (p27) and generally get back on the straight and narrow. But we're also here to tell you to have your bread and eat it (p90). A line in our Vin Diesel profile gives me real cheer. It's from Ang Lee, who says that he has never seen the actor unhappy. I don't know about you, but to me that's a real goal. Because true prosperity isn't just for Christmas or New Year. It's for life.

TOBY WISEMAN
BSME EDITOR OF THE YEAR

MEN'S HEALTH 17

Product: Advertising and Marketing – Maybelline ‘That Boss Life part 1’ Manny Gutierrez
(online ad)

This is a targeted CSP and needs to be studied with reference to **two elements** of the Theoretical Framework (Media Language and Media Representation) and all relevant contexts.

Selection Criteria

Advertising and Marketing – The *Maybelline* advertisement is a product, which possesses cultural, social and historical significance and provides rich and challenging opportunities for interpretation and in depth critical analysis.

A copy of the advertisement is available at <https://www.youtube.com/watch?v=PfJD5i3yldM>

What needs to be studied? Key Questions and Issues

This product relates to the theoretical framework by providing a focus for the study of:

Media Language

Detailed study of *the Maybelline ‘That Boss life’* should enable students to develop an understanding of how conventions of advertising are socially and historically relative, dynamic and can be used in a hybrid way.

Analysis should include:

- Mise-en-scene analysis
- Cinematography and Aesthetics
- How developing technologies affect media language
- Intertextuality and hybridity
- Semiotics: how images **signify cultural meanings**
- How advertising **conventions are socially and historically relative**
- **The significance of challenging or subverting advertising conventions**
- The way in which media language **incorporates viewpoints and ideologies**

Narrative

- How does the *Maybelline* advert position its audience?
- How does the *Maybelline* advert construct a narrative which appeals to its target audience?
- The ways in which the advert can attract a range of responses and interpretations
- How does this advert create desire for the product?

Techniques of Persuasion

- Students should be able to demonstrate knowledge and understanding of the persuasive techniques used in the advert and issues surrounding brand values, brand message, brand personality and brand positioning should inform the analysis

Media Representations

Discussion of the *Maybelline* advert will focus mainly on **representation of gender, age, ethnicity and lifestyle** with opportunities for direct comparison with other advertising CSPs.

Focusing on:-

- The way the media through re-presentation **constructs versions of reality**

- How and why **stereotypes** can be used **positively and negatively**
- The processes which lead media producers to **make choices** about how to **represent social groups**
- How audience **responses to interpretations** of media representations reflect social, cultural and historical attitudes
- The **effect of social and cultural contexts** on representations
- Theories of representation including **Hall**
- Theories of identity **including Gauntlett**

Social, historical and cultural contexts

Analysis of the *Maybelline* advert could enable students to enter discourses on gender fluidity and engage with the idea that for advertisers, gender is no longer important – the only identity that matters is as consumer. The changes in cultural and social norms are well-reflected in this product and the changing expectations of audiences and consumers can be explored through this product. This product raises some interesting questions about gender and the socially and historically relative conventions of advertising.

Additional Notes for Teachers

Availability and age suitability of CSPs

AQA has provided links to online versions of the majority of the CSPs. Some products will, however, need to be purchased by centres. Where this is the case, we have made it clear where they can be accessed. Further information is provided below.

There may be issues relating to age appropriateness for some of the CSPs. Teachers should use their discretion in previewing and selecting suitable material, but it should be noted that all age-rated CSPs are suitable for audiences of below 18.

Television

Deutschland 83 can be accessed at <http://www.channel4.com/programmes/deutschland-83> or can be purchased on DVD.

The Missing Series 2 can be purchased on DVD.

The Killing can be purchased on DVD. Please note that this should be the Danish version of the series and not the American re-make.

An outline knowledge of the series will be sufficient to place narrative, plot and genre elements of the specified episodes in context for the study of media audience and media industry matters.

Online, social, participatory media

Links to the Teen Vogue and to her social media presence are available in the CSP booklet.

Video games

Tomb Raider Anniversary is available as a PC game and also on a range of consoles or as an app. Students should have knowledge and understanding of this product as a contemporary action adventure game in terms of the relevant issues of representation and its use of media language. In order to develop this awareness, learners should consider at least one extract from the game chosen by the centre, **which may be accessed online**.

Newspapers

Digital versions of the front page and focus story of the newspaper are available in the CSP booklet. Please note that these will change for each academic year, but will always be drawn from *The i*.

Advertisements

A link is provided in the CSP booklet to the advertisement for this course.

Radio

A link to The War of the Worlds is provided in the CSP booklet. An additional link to a podcast about The War of the Worlds is also provided. This is not a product to be studied for assessment but will provide interesting additional information on the way the product was received.

Film

Film is an inextricable part of the wider media landscape, which is intimately connected with other media, such as television, video games and online media. However, to avoid overlap with AS Film Studies, film should not be a primary object of study in this context. Students may study individual feature films, but, for this specification, this must only be in the context of the study of media industries.

Students do **not** need to watch the film CSP.

Links to an age appropriate trailer for the film is available in the CSP booklet. The study focus should be on media industry aspects of this CSP: the nature of production, distribution and circulation.

Magazines

Digital versions of the magazine cover and pages to be studied are available in the CSP booklet.

Music Video

A link to an online version of the music video is available in the CSP booklet.

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END OF CLOSE STUDY PRODUCT BOOKLET