# A-level
# MEDIA STUDIES
# 7572/2

Media Two

**Mark scheme**

June 2019

Version: 1.0 Final

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 Examiner.

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, i.e. 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.

| Qu | Part | Marking guidance | Total marks |
|----|------|------------------|-------------|
| 01 | | AO2 1<br>Apply knowledge and understanding of the theoretical framework of media studies to analyse media products through the use of academic theories (9 marks) | 9 |

| Level | Marks | Descriptor |
|-------|-------|------------|
| 3 | 7-9 | • Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the unseen source.<br>• Excellent, detailed and accurate use of semiotic ideas to analyse the unseen source.<br>• Analysis of the cover is detailed and critically engages with nuanced aspects of Barthes' ideas and theories on semiotics.<br>• Consistently appropriate and effective use of subject specific terminology throughout. |
| 2 | 4-6 | • 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.<br>• Satisfactory, generally accurate use of semiotic ideas to analyse the unseen source.<br>• Analysis of the cover is generally sound and engages with the straightforward aspects of Barthes' ideas and theories on semiotics – answers in this band may not attempt to consider all the ideas.<br>• Occasional appropriate use of subject specific terminology. |
| 1 | 1-3 | • Minimal application of knowledge and understanding of the theoretical framework to analyse the unseen source.<br>• Minimal, if any, use of Barthes' ideas to analyse the unseen source.<br>• Analysis contains multiple inaccuracies or irrelevant points and is almost always descriptive.<br>• Minimal, if any, use of subject specific terminology. |
| 0 | 0 | • Nothing worthy of credit. |

**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:
• semiotics

In the analysis of the front cover of the video game *Bioshock Infinite*, students are expected to apply key semiotic ideas to analyse the meaning of the images in the product.

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:

• how semiotics analysis reveals the nature of the construction of images
• the way in which images can be read ideologically
• the link between images and social and political contexts.

In their analysis of the *Bioshock Infinite* cover, students may discuss:

• the visual codes and composition of the image including framing
• the denotation of the costume, props, colour and body language
• the connotations of the image with reference to USA's national identity through the burning flag and the reference to the Western genre
• the construction of myth through the use of signs – the lone, charismatic American hero, violent but thoughtful and reflective.
• concept of the US as born out of violence (in flames).
• notion of a patriotic country, valuing an independent spirit associated with masculinity.

Accept any other valid analytical responses. Answers must link to the semiotic focus of the question.

| Qu | Part | Marking guidance | Total marks |
|----|------|------------------|-------------|
| 02 | | **AO1 1b, AO2 2 and AO2 3**<br>Demonstrate understanding of the theoretical framework of media<br>(10 marks)<br>Apply knowledge and understanding of the theoretical framework of media to:<br>• evaluate academic theories (10 marks)<br>• make judgements and draw conclusions (5 marks) | 25 |

| Level | Marks | Descriptor |
|-------|-------|------------|
| 5 | 21-25 | • Excellent understanding of the theoretical framework of media demonstrated through critical engagement with the nuanced aspects of the claim and how media products shape response.<br>• Excellent, detailed and accurate application of knowledge and understanding to evaluate effects theories' claim.<br>• Evaluation is insightful, thorough and critically informed.<br>• Judgements and conclusions regarding the validity of effects theories' claims are perceptive and fully supported with detailed reference to specific aspects of the set video game products.<br>• Consistent highly appropriate use of subject specific terminology throughout. |
| 4 | 16-20 | • Good understanding of the theoretical framework of media demonstrated through some engagement with the nuanced aspects of the claim and how media products shape response.<br>• Good, accurate application of knowledge and understanding to evaluate effects theories' claim.<br>• Evaluation is logical and informed.<br>• Judgements and conclusions regarding the validity of effects theory's claim are logical and well supported with reference to relevant aspects of the set video games products.<br>• Frequent appropriate use of subject specific terminology throughout. |
| 3 | 11-15 | • Satisfactory understanding of the theoretical framework of media demonstrated through engagement with generally obvious or straightforward aspects of the claim and how media products shape response.<br>• Satisfactory, generally accurate application of knowledge and understanding to evaluate effects theories' claim.<br>• Evaluation is reasonable and straightforward, although there may be a tendency to apply rather |

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| | | | than evaluate effects theories' claim.<br>• Judgements and conclusions regarding the validity of effects theory's claims are sensible and supported with some appropriate reference to relevant aspects of the set video game products.<br>• Generally appropriate use of subject specific terminology throughout. |
| 2 | 6-10 | • Basic understanding of the theoretical framework of media demonstrated through engagement with more straightforward aspects of the claim and how media products shape response, this is likely to be limited.<br>• Basic application of knowledge and understanding to evaluate effects theories' claim though there is likely to be a lack of clarity or relevance.<br>• There may be a tendency to simply describe features of the set product rather than evaluate the theory.<br>• Judgements and conclusions are not developed and only partially supported by reference to the set video games products.<br>• 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 shape simple response.<br>• Minimal, if any application of knowledge and understanding to evaluate effects theories' claim.<br>• Evaluation is absent and description is minimal.<br>• Judgements and conclusions drawn are superficial, generalised and lacking supporting evidence from the set video game products.<br>• 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 effects theories particularly focusing on (though not limited to):

• 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
- the interrelationship between media technologies and patterns of consumption and response
- how audiences interpret the media, including how they may interpret the same media in different ways
- how audiences interact with the media
- 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.

**Note:** There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).

The key areas that students would be expected to refer to in evaluating the validity of effects theories include:

- the key aspects of the relevant theories, including uses and gratifications, hypodermic needle model, moral panic, cultivation, Bandura's social learning theory (though answers wouldn't be expected to cover all of these)
- other relevant theories could include reception and cultivation theory
- that the media – in this case video games – has a direct relationship to audience behaviour and has the power to change it (hypodermic model)
- the argument posited by social learning theory that audiences learn through imitation of actions demonstrated in the media
- the coverage of effects theory in the media can lead to moral panics, affecting much wider areas of society than the individual user
- the argument that media effects are produced over the long term, based on cumulative effects
- the focus in the relevant theoretical approaches on negative rather positive effects.

Points that assert the validity of the effects theory:

- research – such as the Bobo doll experiment – has demonstrated the way in which (young) people are influenced by violence with research including real world and television examples.
- the hypodermic model with its two step communication flow has new relevance and validity in the era of social networks and targeted advertising
- the rapid change in types and volume of media consumption has evidently changed audience behaviour (binge viewing, smart phones etc.)


- students may refer to examples of moral panics as evidence of the validity of the effects theories but these would need to be used analytically (e.g.:

Linking consumption of video games to the Sandy Hook shootings, banning of Manhunt 2).

Points that question the validity of the theories would include:

- limitations of empirical research (e.g. the Bobo doll experiment)
- tendency to treat audiences as a mass rather than individuals: people don't all consume or respond in the same way
- ignorance of wider contextual factors which may influence responses and behaviour
- understanding of the audience as active and therefore not simply accepting behaviour and messages
- importance of media literacy in giving audiences power to analyse and understand media functions
- theories of uses and gratifications, encoding and decoding would be relevant in making these arguments.


Specific relevance to video games CSPs:

- effects research into video games tends to focus on violent game-play; both *Lara Croft* and *Metroid* are action adventure games which focus on assault and killing in the narrative
- characters in the games are increasingly constructed to encourage identification with greater level of quirks and personality
- complex narratives and plotting, along with high quality graphics create an immersive experience for the audience – encouraging the breakdown between  the real and imaginary
- the linear – rather than the open world associated with *Sims Freeplay* – nature of the game-play in *Metroid* and *Tomb Raider* could be used to argue that there is little room for audience interactivity, making the effects theory more valid
- multi player options in *Metroid* can change the dynamic of the relationship between game and player
- effects could be related to representations; the construction of the characters as role models for the audience to imitate
- all the games feature female characters but *Metroid* and *Tomb Raider* have also been accused of promoting a misogynist worldview
- both *Metroid* and *Tomb Raider* are part of a long running franchise which encourages a cumulative relationship between characters and players
- in contrast *Sims Freeplay* is a non-violent (or intended to be so) game, an area neglected by effects theories
- *The Sims* could be used to discuss more benign or positive media effects – empathy and creativity
- opportunities for greater decision making by the player of *Sims Freeplay*, arguably making them more active.

| Qu | Part | Marking guidance | Total marks |
|---|---|---|---|
| 03 | | AO2 1 and AO2 3<br><br>Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts (15 marks)<br>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks) | 25 |

| Level | Marks | Descriptor |
|---|---|---|
| 5 | 21-25 | • Excellent analysis of the products that is detailed and critically engages with the nuanced aspects of the relationship between social and cultural contexts and media products.<br>• Excellent and judicious application of knowledge and understanding of the theoretical framework to analyse the magazines.<br>• 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.<br>• 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 relationship between social and cultural contexts and media products.<br>• Good, accurate application of knowledge and understanding of the theoretical framework to analyse the magazines.<br>• Good judgements and conclusions that are often supported by appropriate analysis of relevant aspects of the products and clear links to the specified contexts.<br>• 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 relationship between social and cultural contexts and media products.<br>• Some satisfactory application of knowledge and understanding of the theoretical framework to analyse the magazines.<br>• Satisfactory judgements and conclusions that are reasonable and supported by some analysis of relevant aspects of the products and with some |

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

**Indicative content**

This question assesses students' ability to analyse magazine 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 or challenge the social and cultural contexts of their production.

There is no requirement to argue that media products challenge 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 conform to the social and cultural contexts of their production. Various conclusions are acceptable, provided they are substantiated through analysis of the set products.

**Note:** There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).

Points that support the assertion in the question include:

- the media has the power to influence and change the social and cultural contexts in which they are received
- all media products are constructions with only a partial link to reality, therefore social and cultural contexts are of limited importance – even irrelevant
- media producers, in this case journalists, editors etc. are individuals who transcend social and cultural contexts
- magazines conform to established genre conventions therefore the 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.

Points that question the assertion in the question include:

- 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
- all media production is conditioned by the dominant ideology, the value system and perceptions of reality
- magazines are powerfully influenced by dominant social and cultural attitudes to e.g. ethnicity, class, gender, sexuality
- even those magazines that challenge these attitudes are still influenced by them
- magazines can only ever reflect, rather than influence, the social and cultural contexts of production.

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.

**Note:** There is no requirement to cover both Products equally or to be

comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).

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

*Men's Health*:

- the specific representation of masculinity based on appearance challenges traditional social and cultural contexts of masculinity
- it can be argued that this representation has now become part of the mainstream but Men's Health had a role in this change
- the articles on older men, endurance and health challenges social and cultural contexts of age
- the focus on beauty, the valuing of appearance over intellect can be seen to reinforce mainstream values
- the representation of men as strong and muscular is an established social and cultural norm.

*Oh Comely*:

- the specific representation of femininity challenges mainstream women's magazines views of beauty
- the political, campaigning aspect of the magazine challenges social and cultural expectations of women as emotional and passive
- articles on transitioning challenge the concept of binary gender choices
- the construction of femininity can still be read as just another form of beauty – the natural, artisanal construction clearly representing a particular aspect of the culture
- the topics covered also include fashion and beauty, reflecting traditional roles of women in society.

| Qu | Part | Marking guidance | Total marks |
|----|------|-----------------|-------------|
| 04 | | AO1 1a, AO1 1b and AO2 3<br>Demonstrate knowledge of the theoretical framework of media (5 marks)<br>Demonstrate understanding of the theoretical framework of media (10 marks)<br>Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions (10 marks) | 25 |

| Level | Marks | Descriptor |
|-------|-------|-----------|
| 5 | 21-25 | • Excellent and accurate knowledge of how industries target audiences<br>• Excellent and accurate understanding of the theoretical framework that is demonstrated by consistently appropriate explanation of attempts to target different audiences<br>• Excellent, astute judgements and conclusions that are consistently well supported by relevant examples from the set products.<br>• Consistent highly appropriate use of subject specific terminology throughout. |
| 4 | 16-20 | • Good, accurate knowledge of how industries target audiences<br>• Good understanding of the theoretical framework that is demonstrated by frequent appropriate explanation of attempts to target different audiences<br>• Good judgements and conclusions that are often supported by relevant examples.<br>• Frequent appropriate use of subject specific terminology throughout. |
| 3 | 11-15 | • Satisfactory, generally accurate knowledge of how industries target audiences<br>• Satisfactory understanding of the theoretical framework that is demonstrated by generally appropriate explanation of attempts to target different audiences<br>• Satisfactory judgements and conclusions that are sometimes supported by examples.<br>• Generally appropriate use of subject specific terminology throughout. |
| 2 | 6-10 | • Basic knowledge of how industries target audiences.<br>• Basic understanding of the theoretical framework that is demonstrated by occasional appropriate explanation of attempts to target different audiences |

| | | • Basic judgements and conclusions that are generally unsupported by examples.<br>• Occasional appropriate use of subject specific terminology throughout. |
|---|---|---|
| 1 | 1-5 | • Minimal knowledge of attempts to target different audiences<br>• Minimal understanding of the theoretical framework that is demonstrated by some basic explanation of how industries target audiences.<br>• Limited judgements and conclusions that lack reasoning and are unsupported by examples.<br>• 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 industries attempt to target national and global audiences They should refer to the television 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.

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).

Media Language:

• how the different modes and language associated with different media forms communicate multiple meanings
• the codes and conventions of media forms and products, including the processes through which media language develops as genre
• how audiences respond to and interpret the above aspects of media language
• the way media language incorporates viewpoints and ideologies.

Representations:

• the processes which lead media producers to make choices about how

to represent events, issues, individuals and social groups
- the effect of social and cultural context on representations
- how audiences respond to and interpret media representations
- the impact of industry contexts on the choices media producers make about how to represent events, issues, individuals and social groups.

Industries:

- how media organisations maintain, including through marketing, varieties of audiences nationally and globally
- the relationship of recent technological change and media production, distribution and circulation
- processes of production, distribution and circulation by organisations, groups and individuals in a global context.

Audiences:

- how audiences are grouped and categorised by media industries, including by age, gender and social class, as well as by lifestyle and taste
- 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 specialised audiences can be reached, both on a national and global scale, through different media technologies and platforms
- how media organisations reflect the different needs of mass and specialised audiences, including through targeting.

The CSPs can be used to discuss the targeting of national and global audiences.

Examples of the way institutions target national and global audiences could include:

- ensuring that the content is relevant and interesting for a range of audiences across national borders (for example by addressing global themes and issues as well as culturally specific topics)
- the mix of national and global in subject matter and settings suggests that part of the appeal of the TV series is the difference rather than the similarity to a particular culture
- utilising the internet in order to create a 'buzz' about a product that can be accessed globally in an instant
- using a variety of platforms that includes: free-to-air television, the internet (including subscription services such as Netflix), web apps, subscription services such as Sky
- developing brand recognition through repeating genre, visual style, characterisation – including familiar actors, etc.

- increased development of international co-productions as an industry strategy to address audiences across borders.

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.

**Note:** There is no requirement to cover both Products equally or to be comparative. Responses which fail to address both CSPs should not be awarded marks above the middle of Level 4 (18).

With reference to *Capital* (UK) and *Deutschland 83* (Germany).

*Capital* (UK):

- commissioned and originally broadcast by the BBC which gives the series brand identity internationally – particularly through its subsidiaries BBC America and BBC Worldwide
- Kudos, the independent producer of the series, specialises in TV series which can be sold or remade for the US market, making it typical of contemporary media institutions which operate globally rather than nationally
- Freemantle (international production and distribution company), Pivot TV (US) and BBC Worldwide all in deals to distribute the series globally
- promoted in the UK as a 'state of the nation' event series
- themes and setting are also constructed to appeal to an international audience: setting includes recognizable London iconography, familiar to an international audience from film and TV. Themes span the domestic and global – family melodrama, romance as well as reference to the economic crash, terrorism and migration
- the series combines the national style of social realism with the generic conventions of the crime drama and the focus on a crime to be solved
- multi-cultural, multinational cast of characters address an international audience with diverse cultural experiences.

*Deutschland 83* (Germany):

- distributed by Freemantle, a British production and distribution company, subsidiary of RTL media, a global company which is designed to target an international audience
- it is a co-production of AMC Networks, SundanceTV (US) and RTL Television (German and American), positioning it to exploit the national and global market
- AMC and RTL were able to develop the series in the context of new opportunities for distribution and exhibition – e.g. the Walter Presents platform in the UK, which is a subsidiary of C4, exploiting broadcast and digital opportunities
- focuses on German – and European – history and politics
- the cast of relative unknowns – even in the country of production –

were still used to promote the series through the focus on young, visually appealing male and female leads
- themes and setting are constructed to appeal to an international audience through the familiar narrative tropes of an 'innocent abroad' and the "Romeo and Juliet" romance. The series is visually stylish using a familiar postmodern style which exploits the current popularity of retro styles in fashion and music
- exploitation of social media; part of the Sundance TV marketing strategy was the use of historical sliders, live tweeting of the programme by the actress who played the lead character, playlists of 1980s music linked to Spotify and through Twitter account.

With reference to *Witnesses* (*Les Temoins*, France) and *The Missing* (UK).

*Witnesses* (*Les Temoins*, France):

- product of French public service broadcaster – France 2 – associated with quality, serious drama in continental Europe
- France 2 were able to develop the series in the context of new opportunities for distribution and exhibition – e.g. the Walter Presents platform in the UK which is a subsidiary of C4, exploiting broadcast and digital opportunities. Series distributed in US, Australia, Europe
- style, content and characters of the series deliberately designed to replicate international success of Nordic Noir in order to target audiences beyond the national
- The Missing contains a mix of French regional, local identity with more familiar genre conventions and characters
- the series was marketed using familiar (to national audiences) actors but focused on the familiar iconography of the thriller and horror aspects abroad
- the postmodern, hyperreal style is fashionable; internationally recognizable and popular.

*The Missing* (UK):

- subject matter is both nationally specific and deals with global issues
- BBC Worldwide, as a powerful international institution, is able to target a global audience unrelated to the national audience
- co-production between BBC and Starz as a means of addressing audiences and extending appeal across nations
- the second series is promoted in the context of the existing popular brand which includes the popular thriller genre and distinctive storytelling based on time slip elements (product identity)
- the cast is balanced to be familiar and different to both national and international audiences (familiar British and French TV and film stars)
- themes and setting are constructed to appeal to an international audience: setting Europe and the Middle East. Themes span the domestic and global – family melodrama, fictionalised reference to recent wars and themes of immigration
- conscious exploitation of global social media landscape to create both anticipation and ongoing interest (especially Twitter: 1000 tweets a minute).

With reference to *No Offence* (UK) and *The Killing (Forbrydelsen*, Denmark/Germany).

*No Offence* (UK):

- the importance of targeting an audience beyond the national evident in Channel 4's investment in online company TRX (The Rights Exchange) which aims to facilitate the sale of programmes abroad
- No Offence is produced by AbbotVision, the independent producer of Shameless – which was successfully remade in the US – suggesting that the appeal to an international audience is a deliberate strategy
- No Offence represents British national culture to a British audience – but this identity is also used as a selling point internationally through the appeal of difference
- the series has a social realist aesthetic which is a recognizable national style but is also popular in Europe (evidenced in the popularity of social realist films in Europe)
- No Offence was broadcast on France2 the public service broadcaster, to very high viewing figures; the perceived weakness of French broadcast TV provides opportunities for export.
- the series' focus on the detective narrative and crime drama is familiar and understood globally, the representation of the independent, female detective has proven popularity.

*The Killing (Forbydelsen,* Denmark/Germany):

- co-production of Danish and German PSB companies (DK and ZDF) creates a more powerful transnational base, able to negotiate international deals
- The Killing was designed to exploit the economic possibilities offered by an international/ global market (e.g. success of Wallander). The appeal of the series was extended through the production of American and Turkish versions
- themes and setting are constructed to appeal to an international audience by integrating conventions of a successful US long form drama and the crime drama but providing difference through the Nordic Noir brand
- the values of Scandinavian society, which focus on equality, are appealing to a national audience but also cosmopolitan, transnational audience
- although unknown to the international audience, the series uses the promotion of the star (Sophie Grabol) to market the series
- the character of Sarah Lund is a familiar detective stereotype and conforms to the concept of the celebrity detective
- marketing of the series to the audience beyond the national was evident but had limited official social network presence (a Facebook page but no twitter account), but many fan blogs and forums engaged with the series. The Killing was promoted by the Danish tourist board and a great many unofficial tie-ins with fashion and lifestyle products.