Candidate B – The Magazine Industry

Question 1

The candidate works through each technical area in detail with accurate use of terminology applied to the range of representations of class and status evident. Particularly strong is the discussion of sound and editing, with reference to the use of synchronous sound and to editing techniques used to construct the representation of class and status.

Strong level 4 for all three categories

Question 2

The Magazine Industry

The key concept of synergy is introduced in relation to Kerrang Magazine and Bauer publishing. This is evident institutional knowledge and understanding and evidence of a confident attempt (on the second page of the response) to link this to the concept of the fragmented audience. The candidate’s argument is developed with recognition of the decline of physical sales of magazine in the UK. The candidate discusses the impact of the internet and use of social networking sites such as Facebook and online magazine readers. The key concept of convergence is identified and evaluated in terms of production and the impact of media ownership. This is a clear and sustained argument. This argument is augmented by discussion of the use of digital technologies such at the iPhone and technological convergence, for example Vogue as an app.

Finally the candidate’s ability to critically analyse the issues is demonstrated in a discussion of ‘we’ media and the ability for the prosumer to post magazine publications on line to various levels of success. This is a coherent, well developed and sustained argument overall with excellent exemplification and command of media terminology relevant to the magazine industry.

Clear level 4 for all three categories.
Candidate B
Music Industry
<table>
<thead>
<tr>
<th>Character</th>
<th>Costume</th>
<th>Class</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old man</td>
<td>brown</td>
<td>high</td>
<td>lower</td>
</tr>
<tr>
<td>Woman</td>
<td>purple</td>
<td>low</td>
<td>high</td>
</tr>
</tbody>
</table>

The extract construct of 'Merlin Series 1, Episode 1' constructs the representation of class and status in a variety of ways. One of the most prominent ways it does this is through the element of 'mise-en-scène' which literally means 'everything in the frame'.

In the mise-en-scène, costume is a major aspect which helps define the character of Merlin's status. For example, his costume is brown and very basic mimicking that of what a peasant would wear. This contrasts greatly to the woman he meets later in the sequence who is wearing an expensive, glamorous looking purple dress. It is clear through these two costumes that she has the higher status. Merlin also meets a
another character whom he battles with whom wearing a knight costume. His pithy looking silver armor represents him as higher class, whereas Merlin's peasant clothing makes him seem inferior. Not only this, another vital element of the mise-en-scène is the setting. At first, we see Merlin in a very expensive looking castle where he looks out of place because of his bland clothing. However, when he steps out into the less expensive muddy courtyard he blends in better with the setting suggesting he's in there better. Props within this extract also demonstrate class and status. For example, when in the castle Merlin picks up many different items such as a book. An intriguing looking book with jewels on them looks like the belonging of a higher class person. His apprehension when picking this up also suggests his lower class. Not only this, when the knight hands him the weapon he is also apprehensive with this suggesting his inexperience with higher class people. Lighting is another major element of the mise-en-scène, and bright lighting is used on the higher class woman to emphasize her face and costume within the castle. However, darker lighting is used on Merlin suggesting he is in her shadow. There is also a scene where Merlin is in the shed with an elderly man of equal status to him. Dark lighting is used again here which makes the character and props seem gloomy and unassuming.

Camerawork is another major feature that clearly represents class and status. There are many different close-up shots used of the character of Merlin to emphasize his simple expression and consciousness when in the expensive castle which is clearly not his background. A long shot is used, as well as a tracking motion panning around the camera when the woman is wandering through the castle. This not only emphasizes her powerful surrounding but also her costume which is a major factor in showing
her status. There are also a variety of high angled shots used on the character of Merlin which makes him seem inferior compared to the low angled shots used on the knight during the fight sequence. Canted angles are also used here to emphasize the frantic and unexpected fight. Handheld camera is used very successfully in the fight sequence to represent Merlin's inexperience, apprehension and on-the-spot use of magic. This makes him seem as though he is not of the same status to the knight compared to when the steady-cam was used with the camera on an equal level between Merlin and the old man. It makes the scene seem much more calm and although the two characters status are equal. Over the shoulder shots are also used in the conversation sequence to show the difference in the higher class character and the lower class one. A point of view shot is also used when the old man looks out of the window at Merlin fighting, and this personalized close camera shot makes Merlin seem too as a lower status too because the old man is looking down at him.

Sound is another major feature that represents status and class in this sequence. For example, when the woman is walking through the castle a non-diegetic, heightened gospel soundtrack is used to reinforce her status. It also creates a lot of tension between her status and Merlin's as the heightened score suggests she is more powerful and is about to catch him doing something wrong. When Merlin steps outdoors, diegetic sounds of farm yard animals such as pigs can be heard which are typically belong to lower class, peasant-type people. These diegetic sounds, along with the sound effects of the weapon during the fighting sequence present Merlin in a lower class way because of what they represent. Not only this,
the synchronous sound used when the two characters are fighting shows a clash between their status. Again, a non-diegetic piece of music is used in the background that is very hyperbolic and reinforces Merlin’s high experience and class. The dialogue and dialect also help to reinforce the class and status as the knight has a very posh accent and states, “are you deaf and dumb showing that he is more powerful than Merlin. There are also other aspects of synchronized sound effects that match with the movement on screen such as the genie noise when Merlin eye-flashes. This represents him as different.

Finally, editing is another explicit way that status and class are represented. Rhythmic editing is extremely evident in the fight sequence and the rhythm of their fighting matches the non-diegetic soundtrack, almost seeming like a montage. This emphasizes the opposing characters movement greatly. Slow motion is also used, particularly when the knight character jumps over various props. This creates a very hyperbolic/over the top feel to the sequence and shows the higher class character power. Fast cuts are used throughout, particularly in the scene with Merlin and the woman in the castle. It could also be cast as a “shot reverse shot” because of the way it fits the camera quickly between the two characters of opposing status.

Additionally, there is also a type of spatial editing used when the old man character is shown in his small dark house and the camera then shows the Merlin and the knight-fighting. Although in the same area, they are in two different locations which emphasize Merlin’s lower class background. There is also the transition between scenes use a cut, but there is also scene transitional music to emphasize the action on
screen and help show the opposing classes and stand
between the characters.

Overall, all four elements: camerawork, sound,
Mike or scene and editing all work together to
construct the representation of class and status.

Excellent understanding
- Full range of examples

Agree...

Agreement, company - marketing,
technological - distribution
Audience, consumer - ease, audience specifics achieved.
Practices - e-channels, easy access.
Globalisation, profit
New media + web 2.0.

2. I agree with the statement that successful media products, in this case magazines, depend as much
upon marketing (which involves advertising etc.) and
distribution ("giving out" the product) to a specific
audience as they do upon good production practices.

Successful media products, in this technological
depend on synergy in marketing and distribution,
ynergy is basically actively forming connection
between related areas of media using a variety of
platforms and sectors. For example, I completed a
second study on the magazine "Kerrang!" which is
produced by Europe's largest media company, Baeur Media.
Baeur Media then has over
300 magazines that are distributed to over 150
companies. "Kerrang!" is the largest UK weekly music
magazine and is listed under "Men's" magazine on their
The success of this media product has depended greatly on marketing and distribution because of the way that it taps into the concept of 'synergy'. For example, 'Kerrang!', not only has a print version but its own website, radio and television station. This helps appeal to consumers and 'fragmented audiences' (people who consume products in different ways) and is vital for keeping up with modern trends and specific audiences. Not only this, I completed a case study on the independent magazine 'Vice', produced by 'Waddell Ltd', to also see if this product too depended on marketing and distribution as well as good production practices. Despite not being a globalised name like 'Kerrang!', 'Vice' is available in 28 different countries with a '100% pickup rate' as it is the first free, international lifestyle magazine. Again, this company taps into the concept of synergy in order to market their product as 'Vice' is not only available as a print version, it also has a website, television channel, books and musical output. Not only this, 'Vice' is available as an 'e-zine' (an electronic magazine) which makes it quickly, free and easily accessible to both mass and niche audiences.

Synergy allows products to be marketed under one campaign, and this is often why successful media products depend on synergy for marketing and distribution. Many successful magazines now have their own website which contain interactive features and allow consumer/audience involvement. This type of 'distribution' is just as important as good production.
practices. The internet has now been described as being in its second phase known as 'Web 2.0' which means the internet is no longer used just for accessing information (like the earlier model 1.5 states) but it is for interactivity and social networking too through sites such as social networks. Many successful magazines are often marketed and advertised virally, and when researching my case 'Kerrang!' I found that it had over 12,000 Facebook fans and that over 90% of its readership had used its website. I also completed a questionnaire and did my own research on peers of a similar age group to me and found some vital evidence that backed up my argument: the majority navigated sites in sections and would rather read an e-zine than a hard copy. This shows that successful products rely on the way they are distributed.

Convergence is another issue, both technological and company which can help show that successful products depend upon marketing and distribution to specific audiences as well as good production practices. An example of a converged company is 'Time Warner' who own IPC, but are all primarily owned by the dominant company Warner Brothers. Warner Brothers are a globalised company, and this global status can help make a product a success when it comes to marketing and distribution. Globalisation is basically 'the availability of a product worldwide' and their companies may be in Trans-national or multi-national corporations (e.g. have a headquarters in one country or span across many). They also tie in with the idea of proliferation which is
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The expansion of a product. A question usually involves with this is "more choice for an audience or more of the same?". Regarding the argument that media products depend on marketing and distribution, I think that there is more choice for an audience with proliferation.

Technological convergence is important too, particularly with regard to distribution to specific audience. An example of a technologically converged item would be a gadget such as the ‘i-phone’ (which is multi-functional with integrated systems). E.g. the iPhone is a mobile, mp3, camera, internet browser and also has the very useful ‘app’ store. In order to tie in with modern trends, magazines are now being made available through ‘app’. For example, the globalised magazine ‘Vogue’ is available as an app, and this again shows that the way products are distributed is vitally important. I also researched online to see what current big companies were doing in relation to ‘change’. IPC had been having a ‘clear out’ in order to create a ‘new look’ and had hired staff for newly appointed roles such as ‘mobile advertising’. The fact that magazines are now being distributed through the likes of e-zine and app show they are more jobs available for companies owning successful media products.

However, the concept of ‘live media’ slightly challenges my argument. ‘live media’ with the idea that ordinary people can create and products of their own. For example,
Youtube is a website where people can display short films they have made. "Deviantart" allows online journalism and amateur artists to display their work, but with relation to magazines, software such as "magazine" allow ordinary people to create magazine products, perhaps not of professional industry quality, but products none the less. The use of the internet and access to "We media" sites through apps on technically it means that consumers can have their say on products at any time, but perhaps one negative point on convergence, "we media" and web 2.0 is that sometimes audience can have too much say.

Overall, I think that successful media products (such as Kerrang and vice) depend as much upon marketing (the way they advertise their product e.g. through different platforms) and distribute them (apps, e-zines, social networking) to a specific audience as much as they do upon good production practices.

Excellent
Clear, developed
Arguments

10