

## Assessment Schedule – 2012

### Media Studies: Demonstrate understanding of the relationship between a media product and its audience (91248)

#### Assessment Criteria

Achievement	Achievement with Merit	Achievement with Excellence
<p><i>Demonstrate understanding</i> involves <b>describing</b> the relationship between a media product and its audience, using supporting evidence.</p> <p>See <b>Appendix A</b> for possible aspects of the media product–audience relationship.</p>	<p><i>Demonstrate in-depth understanding</i> involves <b>explaining how and / or why</b> the relationship between a media product and its audience operates.</p>	<p><i>Demonstrate critical understanding</i> involves <b>examining consequences</b> of the relationship between a media product and its audience.</p>

#### Evidence Statement

Expected Coverage	Achievement	Achievement with Merit	Achievement with Excellence
<p>The candidate:</p> <ul style="list-style-type: none"> <li>describes an <b>aspect</b> of the relationship between a media product and its audience</li> <li>explains how and / or why this aspect <b>creates</b>, OR <b>affects</b>, the relationship</li> <li>examines <b>implication(s) / effect(s)</b> of the relationship for the media product, its audience, OR wider society</li> <li>includes specific <b>supporting evidence</b> from media text(s) and / or other sources.</li> </ul>	<p><b>Identifies</b> a specific media product. This can be found on the planning page, or anywhere within the answer.</p> <p>AND</p> <p><b>Describes</b> at least ONE aspect of the relationship between the media product and its audience that shows a connection between this media product (or its producers) and its audience. This description may include any aspect of the ways in which the media product (or its producers) and the audience interact, or form a relationship.</p> <p>See <b>Appendix A</b> for possible aspects of the media product–audience relationship.</p> <p>AND</p>	<p><b>Explains, in detail</b>, how and / or why the chosen aspect of the relationship between a media product and its audience creates, OR affects, the relationship between the media product (or its producers) and the audience. Explanations are supported by <b>detailed evidence</b> from at least ONE media text and / or other relevant sources.</p> <p><i>Note: If the explanation is integrated within the description, then the examples used can count as evidence for BOTH the description and explanation, ie the candidate <b>does not</b> need to include evidence of an additional text to achieve Merit.</i></p>	<p><b>Examines</b> implication(s) / consequence(s) / effect(s) of the relationship between a media product and its audience.</p> <p>Implication(s) / consequence(s) / effect(s) could be about such things as the effect of the aspect on the relationship itself, the product, media audiences, other media, and / or wider society, or other relevant issues.</p> <p>AND</p> <p>Includes reference to relevant, specific evidence in the answer, or draws on evidence from earlier explanations.</p> <p>May show evidence of insight or understanding of the complexities of the relationship.</p> <p>May critique the nature of the</p>

	<p>Descriptions are supported by some use of <b>evidence</b>.</p> <p><u>Partial example:</u></p> <p><i>One way in which you can see the relationship between a TV show and its audience is in the way that the producers / programmers try and schedule the show at a time that appeals to the audience. This is done to try and maximise the audience numbers wanting to watch the show. One way in which scheduling works is to put one show on directly after another, so that the producers / programmers know the latter already has an audience similar to the one they hope to attract. This is called “hammocking”.</i></p> <p><i>An example of this, in which the producers of the American Fox Network marketed the TV show Glee for the first time, positioned directly after the finale of American Idol in 2009 ... (gives specific evidence of how this worked in Glee).</i></p> <p><i>In this case, their strategy worked, as they had an average of 9.4 million people viewing the first episode.</i></p>	<p><u>Partial example:</u></p> <p><i>Maintaining the relationship between the audience and the show, especially as they had to wait for four months until the rest of the episodes aired, involved many different marketing strategies. The key thing was to make it possible for as many people as possible in America to view the initial pilot episode before the show aired again. In this way, the producers / programmers hoped to really build the audience base. Some of the ways people could air the show included ... (gives details of strategies used).</i></p> <p><i>Joe Early, the Marketing Director of Fox TV in the USA said that all of these methods were used so they could promote the marketing strategy – “This show needs to be seen”. They wanted to widen the audience base so that it wasn’t just appealing to people who liked High School Musical, but also the older audience who might enjoy dramas like The OC. And their strategy worked ... the American audience grew to 12.4 million in the 18–39 year old age group, when the rest of the show aired.</i></p>	<p>relationship, examining wider issues such as competition, effects of globalisation and cross media tie-ins, audience fragmentation, branding, societal concerns.</p> <p><u>Partial example:</u></p> <p><i>The desire by the Fox Network to try and get Glee to initially appeal to the widest audience possible, rather than just cultivate a “niche market”, has initially been successful, but now, in its third season, is finding that it is more difficult to keep all parts of this audience satisfied. When shows have a niche or cult audience, they can be very loyal (as can be seen in shows like Freaks and Geeks and Skins) and the fans expect to often see innovative and sometimes boundary-pushing content. However, when a show becomes a “must watch” for more mainstream audiences, this can often result in criticism that it has become too mainstream, and then those who initially viewed it as something new or different are lost. On the other hand, some elements of mainstream viewers may criticise and refuse to view it when the content is seen as too extreme ... (gives evidence of this from Glee).</i></p> <p><i>Making a show a hit and getting everyone to watch it is only the first step in this relationship with the audience, maintaining that audience over many seasons is actually even harder. It seems that although Glee continues to make lots of profit for its producers, it’s no longer the “must watch” they hoped it would be. When neither the</i></p>
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		<i>mainstream nor the cult audience is satisfied, ratings will drop and the life of the show will be limited.</i>
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Not Achieved	<b>N0</b>	No response; no relevant evidence.
	<b>N1</b>	Limited understanding of the relationship between a media product and the audience. Specific evidence is lacking.
	<b>N2</b>	Describes a feature related to the relationship (eg a method of audience measurement), but no connection is made between this feature and the media product, or its audience. <i>OR:</i> Describes an aspect of the relationship, but with little reference to supporting evidence. <i>OR:</i> Describes a media product and its audience in detail, but without showing how a relationship exists between the product and the audience.
Achievement	<b>A3</b>	<i>EITHER:</i> Describes the aspect of the relationship, but with weak supporting evidence. <i>OR:</i> Uses a clear example to illustrate an aspect of the relationship, but reference to this relationship is implied, rather than clearly stated.
	<b>A4</b>	Describes the relationship with the use of relevant supporting evidence.
Merit	<b>M5</b>	<i>EITHER:</i> Explains how and / or why this aspect creates, OR affects, the relationship between the media product (or its producers) and the audience, with the use of relevant supporting evidence. <i>OR:</i> Explanation in part is weak, but is supported by specific evidence.
	<b>M6</b>	Explains, in detail, how and / or why this aspect creates, OR affects, the relationship between the media product (or its producers) and the audience, with the use of specific evidence.
Excellence	<b>E7</b>	Examines possible implication(s) / consequence(s) / effect(s) of the relationship and includes reference to relevant specific evidence.
	<b>E8</b>	Examines possible implication(s) / consequence(s) / effect(s) of the relationship, integrating specific evidence. <i>OR:</i> Realises the complexities of the relationship, and includes reference to relevant specific evidence.

**Judgement Statement**

	Not Achieved	Achievement	Achievement with Merit	Achievement with Excellence
Score range	0 – 2	3 – 4	5 – 6	7 – 8

**APPENDIX A: Possible aspects of the media product–audience relationship**

The relationship between the media product and its audience could involve discussion of one of the following features and how they create / influence this relationship.

*EITHER:*

The use of a method used to **identify and / or measure** the target audience for the media product, in order to understand the nature of the audience and help in targeting the product to it. Examples of methods to identify and / or measure include:

- people meters
- establishment surveys
- focus groups
- digi-polls
- biannual surveys
- client listener groups
- phone-ins
- competitions
- circulation figures
- subscription forms
- letters to the editor
- survey forms
- online polling and surveys
- feedback from advertisers
- national readership surveys
- sales figures
- texts and emails to the station / channel / publication / website
- web counters.

*OR:*

The use of a method used in **targeting** a media audience. Examples of methods to target include:

- content
- production and / or distribution elements
- mode of address
- layout
- style / design
- incentives and promotions
- specific campaigns
- marketing / advertising / publicity techniques.

*OR:*

**Other elements** that influence / create the relationship between a media product and its audience. Examples of other elements that influence / create include:

- economic or financial constraints, including profit considerations, margins, publicity
- historical considerations
- social, political, and legal considerations such as notions of allowable behaviour, censorship, ratings, moral concerns, piracy
- artistic, aesthetic, or cultural considerations.