

ISC Class 12 Mass Media and Communication Specimen Paper 2

Written by the Future Topper subject team on the CISCE examination pattern. Not an official CISCE paper.

Found a mistake? Write to contactfuturetopper@gmail.com

Maximum Marks: 70 | Time Allowed: Three hours | Reading Time: 15 minutes

Section A is compulsory. From Section B attempt any four questions. From Section C attempt any one question. This paper carries 70 marks, the remaining 30 being for the project and portfolio.

General Instructions

Write your answers on the separate answer paper provided. The first 15 minutes are for reading the paper, and you may not write during that time. Section A is compulsory and must be attempted in full. From Section B you must attempt any four of the six questions, and no credit is given for a fifth. From Section C you must attempt one of the two questions. Marks for each question, or part of a question, are shown in brackets. Answers should be in your own words and of a length suited to the marks offered, a one-mark part needing no more than a sentence and a six-mark part needing a developed argument. Use the terms of the subject accurately and illustrate general statements with examples from the media wherever you can, drawn from any country. No printed images, advertisements, layouts or screen captures are supplied with this paper, and the material you are asked to analyse in Section C is described to you in words. Where a question asks for a layout, a chart or a diagram you are expected to draw it yourself in pencil and label it. This paper carries 70 of the 100 marks for the subject, the remaining 30 being for the project and the portfolio.

SECTION A (20 Marks)

Attempt all parts of Question 1 and all parts of Question 2.

Question 1 [12]

Each part carries 1 mark. For the parts that offer four choices, write only the option you choose. For the rest, answer in a single sentence or give the single word, name or term asked for.

- (i) Communication that takes place within a single person, as when a reader argues a question out in his own mind, is called:
- (a) interpersonal communication (b) group communication
(c) intrapersonal communication (d) mass communication
- (ii) Name the kind of communication that takes place through gesture, posture, expression and the qualities of the voice rather than through words.
- (iii) The repetition built deliberately into a message so that it survives interference and is understood even if part of it is lost is called:
- (a) noise (b) redundancy
(c) feedback (d) encoding
- (iv) Name the short line printed above a news heading, usually in smaller type, that gives the subject or the place of the report.
- (v) A paragraph of standing text giving the name of a newspaper, its proprietors, its place of publication and its editor is called:
- (a) the imprint line (b) the masthead
(c) the byline (d) the strap
- (vi) State in one sentence what is meant by a byline.
- (vii) Recorded sound of an actual event or place, used in a radio programme to let the listener hear the scene, is called:
- (a) a jingle (b) a voice over

- (c) actuality or wild sound (d) a signature tune
- (viii) Name the drawn or photographed sequence of frames, with the shots and the words marked against each, that is prepared before a television commercial is filmed.
- (ix) A communication plan by which an advertiser decides which media to use, in what proportions and at what times, is called:
- (a) the creative brief (b) the media plan
(c) the copy test (d) the circulation audit
- (x) Name the public relations activity in which an organisation meets journalists together to make an announcement and answer their questions.
- (xi) The practice by which a platform's software decides, from a user's past behaviour, what he is shown next is called:
- (a) search optimisation (b) syndication
(c) streaming (d) algorithmic curation
- (xii) Name the legal right that protects the creator of an original work against its reproduction by others without permission.

Question 2 [8]

Each part carries 2 marks. Answer each part in two or three sentences.

- (i) State two reasons why feedback is harder to obtain in mass communication than in a conversation. [2]
- (ii) Distinguish between a press release and a press conference. [2]
- (iii) State two differences between a documentary and a news report on the same subject. [2]
- (iv) State two reasons why a newspaper publishes a correction when it has made an error. [2]

SECTION B (40 Marks)

Attempt any four questions from this Section. Each question carries 10 marks.

Question 3 [10]

- (a) Explain what is meant by a model of communication, and describe one linear model and one circular model. [3]
- (b) Explain what is meant by encoding and decoding, and state two reasons why a message decoded may differ from the message encoded. [3]
- (c) Explain the main propositions of the two step flow of communication. Describe the part played by the opinion leader, and explain how the idea applies to the sharing of news on messaging applications today. [4]

Question 4 [10]

- (a) Name the levels at which communication takes place, and explain any two of them. [3]
- (b) Explain what is meant by the gatekeeping function, and describe three considerations that influence a gatekeeper's decision. [3]
- (c) Explain what is meant by the cultivation of attitudes by long exposure to television. Describe the central claim of the theory with one example, and state two limitations of the evidence for it. [4]

Question 5 [10]

- (a) Describe the growth of the Indian language press, and state two reasons for its expansion. [3]
- (b) Describe three restrictions placed on the Indian press during the colonial period. [3]
- (c) Describe the development of cinema in India from the silent period to the present. Explain the part films have played in the formation of popular culture, and state one criticism commonly made of the industry's social influence. [4]

Question 6 [10]

- (a) Explain what is meant by the five Ws and the H of a news report, and state why they are placed at the beginning. [3]
- (b) Explain what is meant by editing, and describe three tasks a sub editor performs on a reporter's copy. [3]
- (c) Explain what is meant by the layout of a newspaper page. Describe the elements a page is composed of and the principles that guide their arrangement, and draw a rough layout of a front page showing where each element is placed. [4]

Question 7 [10]

- (a) Explain what is meant by a radio format, and describe any two formats used in radio programming. [3]
- (b) Describe three advantages television has over radio, and one advantage radio has over television. [3]
- (c) Explain what is meant by advertising, and name its main objectives. Describe the parts of a print advertisement, and explain why an advertising campaign is tested before it is released. [4]

Question 8 [10]

- (a) Explain what is meant by public relations, and distinguish it from advertising and from propaganda. [3]
- (b) Explain what is meant by crisis communication, and describe three principles an organisation should follow when it faces a crisis. [3]
- (c) Explain what is meant by the right to information and what is meant by the privilege of a journalist to protect his source. Explain why the two may come into conflict with other interests, and state the general approach a court takes in resolving such a conflict. [4]

SECTION C (10 Marks)

Attempt any ONE question from this Section. The material you are to analyse is described in words in the paragraphs printed before each question. No image is supplied, and you are not expected to reproduce one.

Question 9 [10]

Read the description of the television commercial given below and answer both parts of the question.

The material to be analysed is a television commercial of forty seconds, made for a bank to advertise an education loan, and transmitted during the interval of a cricket match and in the evening news break.

The film opens on a narrow staircase in what appears to be a small flat. A young woman of about eighteen sits on the stairs with an envelope in her hand. She opens it, reads and does not react. The camera holds on her for some seconds. She then goes up the stairs and we hear, without seeing, a door open and a voice ask what the letter says. There is no answer.

The second part of the film shows the same young woman from behind, walking into a large building with a glass front and a crowd of students on the steps. She is carrying a cloth bag. The shot is held long enough for the viewer to see that she is alone and that everybody else is in a group. A line of white text appears across the lower part of the screen reading: The first in her family. Nothing is spoken over this part except ordinary street sound.

The film then cuts to a man in his fifties in a vest, sitting at a sewing machine in a small room, working late with a single bulb above him. He pauses, looks at a photograph propped against the wall, and returns to the machine. The shot is nine seconds long and nothing is said.

In the last eight seconds the young woman appears at a laboratory bench in a white coat, turns towards the camera and smiles, for the only time in the film. A voice, a woman's, says over this: Somebody believed in her before the results came. The bank's name and the words Education Loans then appear on a plain background, with a line beneath in smaller letters stating that loans are subject to approval and that terms and conditions apply, and a final line giving a website.

- (a) Identify the audience this commercial is aimed at, and state two features of the film by which you identify it. [4]
- (b) Analyse the commercial, examining the way the story is told, the use of silence, casting and the closing line, and the questions it raises about how a financial product is advertised. [6]

Question 10 [10]

Read the description of the two reports given below and answer both parts of the question.

The material to be analysed is the way a television news channel and a newspaper handled the same event, namely the collapse of a footbridge over a railway line in a large city during the evening rush, in which a number of people were injured and the line was blocked for two days.

The television channel went on air within eleven minutes of the collapse. For the first forty minutes the screen carried a live picture from a camera on a building opposite, with a reporter speaking from the edge of the crowd. A band of text ran continuously along the foot of the screen. During this period the reporter said three times that the number of casualties was not yet known. The studio presenter twice asked him whether the bridge had been declared unsafe earlier, and he replied that local residents were saying so but that he had no confirmation. At the twenty second minute the band of text began to carry the words BRIDGE WAS DECLARED UNSAFE, SAY RESIDENTS. At the thirty fifth minute a figure for the injured appeared in the band, attributed to no one. A former municipal engineer was brought into the studio at the fiftieth minute and was asked whether the collapse was the result of corruption. He said that he could not comment without seeing the inspection records. The presenter put the question again in different words.

The newspaper carried nothing that evening. The following morning its report ran to about nine hundred words on the front page, with two photographs and a small map of the line. The report opened with the number of injured, attributed to the hospital, and the fact that the line was closed. It stated the age of the bridge and the date of its last recorded inspection, both attributed to a document the paper said it had seen. It carried three sentences from the railway's statement, two sentences from a resident who had complained in writing eight months earlier, with the date of the complaint, and one sentence from the municipal body saying that the bridge was not in its charge. It noted, in its own words and without attribution, that the paper had been unable to establish which of two authorities was responsible for the bridge's maintenance, and that neither had answered a written question by the time of going to press.

- (a) Identify what each of the two organisations was principally trying to give its audience, and state two features of its report by which you identify it. [4]
- (b) Compare the two treatments, examining the handling of unverified information, attribution, the use of experts and the effect of the medium on the reporting, and state what the comparison suggests about the reporting of a breaking event. [6]

ANSWER KEY AND MARKING SCHEME

The answers printed here are models and not the only acceptable wording. Accept any answer that is accurate, relevant and expressed in the candidate's own words, and accept a correct example from the media of any country in place of the one given. Marks shown in the marking lines are the step marks an examiner would award. In Section C the candidate is being marked on the quality of the analysis and on the use made of the material described, not on agreement with the reading given here, and a well argued alternative reading that is grounded in the detail of the material should be credited fully.

Question 1 [12]

- (i) (c) intrapersonal communication. It takes place within one person, in thinking, reasoning, remembering and talking to oneself, and the same person is both the source and the receiver.
- (ii) Non verbal communication.
- (iii) (b) redundancy. It is the part of a message that carries no new information but repeats or reinforces what is there, so that the message survives noise, which is why an announcer repeats a train number and a telephone caller spells out a name.
- (iv) The kicker, also called the strap line or the overline.
- (v) (a) the imprint line. The masthead is the paper's name as displayed at the head of the front page, while the imprint is the statement of the printer, publisher, proprietor, place of publication and editor that the law requires to be carried.
- (vi) A byline is the line carrying the name of the reporter who wrote the story, and sometimes his designation, printed at the head of the report, by which the paper identifies its author and he takes responsibility for it.
- (vii) (c) actuality or wild sound. It is sound recorded at the place itself, such as a crowd, a machine or a market, used so that the listener hears the scene rather than only being told about it.
- (viii) The storyboard.
- (ix) (b) the media plan. It settles the selection of media, the share of the budget each receives, the size or length of the units bought, and the frequency and timing of their appearance.
- (x) A press conference, also called a news conference.
- (xi) (d) algorithmic curation. The platform's software ranks and selects content for each user from his past behaviour and that of users like him, so two users of the same service see different material.
- (xii) Copyright.

1 mark for each correct part. No mark is deducted for a wrong option, and a one-line answer that carries the correct idea gains the mark even if it is loosely worded.

Question 2 [8]

- (i) The sender and the receiver are separated in space and usually in time, and there is no return channel built into the medium, so the receiver has no immediate way of responding and the sender has nobody in front of him. The audience is also very large and anonymous, so even where a response is made it comes from a small and unrepresentative part of it, those who trouble to write, telephone or post being unlike the majority who do not. What the sender gets instead is indirect and delayed evidence, in circulation figures, ratings, click counts and surveys, which tells him how many attended but very little about what they understood or thought, and it arrives after the message has gone out and cannot be adjusted.

The separation of sender and receiver and the absence of a return channel in the medium 1. The size and anonymity of the audience, with the point that the feedback obtained is delayed, indirect and unrepresentative 1.

- (ii) A press release is a written statement issued by an organisation to news organisations, giving an announcement in a form the journalist can use, with a date, a contact and often quotations ready for publication. It is one way traffic: the organisation controls the wording, it can be sent to every paper at once, it can be timed and embargoed, and it can be used to say exactly as much as the organisation wishes and no more, since there is nobody there to ask a second question. A press conference is a meeting at which the organisation's representatives make the announcement in person and then take questions from the journalists present. It gains immediacy, pictures, the authority of a named person and a greater likelihood of coverage,

but the organisation loses control of the agenda, since the questions may go wherever the journalists choose and an unprepared or evasive answer becomes the story.

Press release described as a written statement controlled by the organisation and issued to news organisations 1. Press conference described as a meeting with questions taken, with the loss of control over the agenda 1.

- (iii) A news report is short, is tied to what has just happened, is produced in hours and is written to tell the audience the facts of the event, with the reporter's opinion excluded. A documentary is long, often an hour or more, is not tied to a day's event but takes a subject, is made over weeks or months, and sets out to examine and explain it in depth, using interviews, location filming, archive material and narration. The maker's standpoint is present in a documentary in a way it is not in a report: he has chosen the subject, the people, the sequence and the argument, and the film carries a thesis, although it remains bound by the same obligations of accuracy and fairness. A documentary also uses the means of film, such as music, editing for effect and a narrative structure, which a news report does not.

The news report described as short, tied to the event and factual 1. The documentary described as long, taking a subject in depth over time, with the maker's standpoint and argument present 1.

- (iv) A correction is owed to the reader and to anybody the error affected. A newspaper's whole value rests on its readers' belief that what it prints is accurate, and an error left standing becomes part of the record, is repeated by others and continues to do its damage, while a correction promptly and prominently published shows that the paper holds itself to its own standard, which is what sustains its credibility rather than damaging it. A correction is also owed in justice to the person misdescribed, who has no other means of setting the record straight, and publishing one promptly is the paper's best protection in law, since it limits the harm, is evidence of good faith and may reduce or avoid a claim in defamation. Codes of practice and press councils require it, and a paper that corrects its errors has a far better answer when a complaint is made against it.

The duty to the reader and the paper's credibility resting on accuracy 1. Justice to the person affected, with the point about limiting legal liability or complying with a code of practice 1.

Question 3 [10]

- (a) A model of communication is a simplified representation, usually a diagram with a brief explanation, of the elements of the communication process and the relations between them. Its purpose is to show the parts and their order so that the process can be studied and its failures located, and the cost of the simplification is that no model reproduces the whole of what happens. A linear model is one in which the message is shown travelling in one direction from a source to a destination. The best known is the model of Shannon and Weaver, in which an information source produces a message, a transmitter encodes it into a signal, the signal passes along a channel where a source of noise acts upon it, a receiver decodes it and it reaches the destination, with feedback added in later versions. It was devised for telephony, and its lasting contribution is the explicit place it gives to noise. Lasswell's formulation, who says what in which channel to whom with what effect, is a linear model in words. A circular model is one in which the participants are shown exchanging roles so that communication is a continuous and mutual process. Osgood and Schramm's model is of this kind: it does away with the separate sender and receiver, showing two communicators each of whom encodes, interprets and decodes in turn, so that each is a source and a destination by turns and the process has no beginning and no end. Schramm adds that communication succeeds only to the extent that the two fields of experience overlap. Dance's helical model is also circular in character, and adds that the process does not merely return to its starting point but moves forward, each exchange taking place on the basis of everything that has gone before.

Model of communication defined as a simplified representation of the elements and their relations 1. One linear model described with its elements 1. One circular model described, with the exchange of roles and the continuity of the process 1.

- (b) Encoding is the act of putting a thought into a form that can be transmitted, that is choosing the words, the images, the tone and the medium that will carry it, and it is done by the sender. Decoding is the act of converting that received form back into meaning, and it is done by the receiver out of his own language, knowledge, experience and expectations. The two are separate operations performed by different people with different equipment, which is why a message is never simply handed over. A message decoded may differ from the message encoded for several reasons. First, the two parties do not share the same field of

experience. The words, images and references the sender uses carry the associations he has for them, and the receiver supplies his own, so a word such as development, discipline or modern means different things to a government department and to a village, and a joke, an idiom or a gesture may mean nothing or something quite different across a language or a generation. Second, the receiver decodes selectively, according to his interests, his existing beliefs and what he expects to hear. He attends to the part of the message that agrees with him, interprets the ambiguous part in his own favour and may read an oppositional meaning into a message he distrusts, so that a public health campaign is heard as an accusation. Third, noise intervenes, whether physical noise that removes part of the message or semantic noise that distorts it, and the receiver fills the gap from his own expectations. Fourth, the sender may have encoded badly, choosing a vocabulary, a register or a channel unsuited to the receiver, so that the fault lies in the encoding itself.

Encoding and decoding defined as the operations of the sender and the receiver 1. First reason, the absence of a shared field of experience and the different associations words carry 1. Second reason, selective and oppositional decoding by the receiver, or the action of noise 1.

- (c) The two step flow of communication holds that media messages do not reach the mass of the audience directly, but reach a smaller group of attentive people first and are passed from them to the rest in personal conversation. The proposition came out of studies of voting, which found that very few people had been converted by the campaign in the newspapers and on the radio, and that most of those who changed their minds reported having been influenced by somebody they knew. The media therefore carry information, while influence travels through personal relationships, and the flow has two steps rather than one. The opinion leader is the person who occupies the first step. He is not in general a notable or an officeholder but an ordinary member of the group, like those around him in age, occupation and standing, which is why he is trusted; he differs from them in attending more closely to the media on the subject in question, in knowing more about it and in being more sociable and more willing to pass it on. His influence is confined to the matter in which he is thought knowledgeable, so that one person is consulted about seed and another about a hospital, and it works because it is two way, personal, adapted to the listener and capable of answering an objection, which a broadcast cannot do. The idea applies closely to the sharing of news on messaging applications, and has in some ways become more visible than when it was proposed. A great deal of what people now read is not reached through a news organisation at all but through a message forwarded into a family or neighbourhood group by a member of it, and the forwarder is the opinion leader of the model: his endorsement, his position in the group and the trust the group has in him are what carry the item, and an item he passes on is attended to in a way the same item on a news site is not. The addition the messaging application makes is that the second step is no longer the end, since every recipient can forward in turn, so the flow is a chain of many steps rather than two, and it is this that gives a false item its reach, because at each step it gains the credibility of a known sender and loses its original source. The platform's algorithm also now occupies part of the first step, selecting what the leader himself sees. The limitations are that the leader here need have no special knowledge of the subject, that the group may be closed so that nothing contradicting the item reaches it, and that the model's assumption of a stable local group is only sometimes true.

The two step flow stated, with the media carrying information and influence travelling through personal relationships 1. The opinion leader described, as an ordinary member of the group trusted in a particular matter and more attentive to the media 1. The application to messaging applications, with the forwarder as the opinion leader and the trust of the group carrying the item 1. The addition made by the medium, the chain of many steps and the loss of the original source, or the place of the algorithm 1.

Question 4 [10]

- (a) Communication takes place at the intrapersonal, interpersonal, group, public, organisational and mass levels, and to these are now commonly added the networked or digital level, which cuts across the others. Interpersonal communication, taking one of them, is communication between two people, or within a pair, who are present to each other. It is marked by immediacy, since each can see and hear the other and respond at once; by the quantity of non verbal information available, which is why so much of the meaning in it is carried by expression, tone and posture; by the capacity to adjust the message in the middle of it according to how it is being taken; and by the relationship between the parties, which both shapes the exchange and is itself built by it. Mass communication, taking a second, is communication addressed through a technical medium to a

large, scattered and heterogeneous audience unknown to the sender. It is marked by its institutional source, since it is produced not by an individual but by an organisation at a cost and under a division of labour; by the uniformity of the message, which reaches everybody in the same form; by the absence of immediate feedback; and by the fact that the audience is voluntary and may simply not attend. Group communication, a third, takes place among a small number of people with a common purpose, where every member can take part and is aware of the others, and it brings in the phenomena of leadership, roles, norms and group pressure that the interpersonal level does not have.

The levels named 1. The first chosen level explained with two or more of its characteristics 1. The second chosen level explained with two or more of its characteristics 1.

- (b) The gatekeeping function is the selection and control exercised over the flow of news by the people through whose hands it passes before publication, so that only part of what is available reaches the audience and what reaches it has been shaped on the way. The term was taken from a study of how food reached a household, and in a news organisation the gate is held not by one person but by a succession of them, the reporter who decides what to file, the news editor who assigns and accepts, the sub editor who cuts and headlines, the editor who settles the front page, and now the algorithm that decides what a reader is shown. Three considerations that influence a gatekeeper's decision are, first, the news value of the item itself, judged by timeliness, proximity, prominence, consequence, conflict and human interest, and judged against the other items competing for the same space on that day, so that a story carried on a dull day is dropped on a busy one. Second, the practical constraints of the organisation: the space or time available, the deadline, whether the story can be checked in the time, whether pictures exist, the cost of pursuing it and the staff available, so that an important story that cannot be verified by the deadline will be held and a trivial one with good pictures will run. Third, the policy and interest of the organisation and the assumed taste of its audience, which covers the paper's political and commercial leanings, the interests of its proprietor and its advertisers, the pressure of the government or of a powerful party, the legal risk of publication, and the gatekeeper's belief about what his particular readers want, which is why the same story is a lead in one paper and absent from another. A fourth consideration worth crediting is the gatekeeper's own values, education, routine and the professional conventions he has absorbed, which operate without his being conscious of them, and a fifth is the dependence on routine sources, since a story that comes from a recognised source is easier to carry than one that does not.

Gatekeeping defined as the selection and control of the flow of news by those through whose hands it passes 1. First consideration, the news value of the item judged against competing items 1. Second and third considerations, the organisation's practical constraints and its policy, interests and assumed audience 1.

- (c) The cultivation of attitudes by long exposure to television is the proposition that the significant effect of television is not the change a single programme produces but the slow shaping, over years of heavy viewing, of a viewer's general picture of what the world is like. The argument is that television is not one medium among others but a centralised system of storytelling to which most people are exposed from infancy, that its stories are remarkably consistent across channels and genres in what they show often and what they leave out, and that a viewer who spends much of his life inside that system comes to take its world for the real one. The theory therefore looks for small, widespread and durable differences between heavy and light viewers rather than for dramatic conversions. The central claim is that heavy viewers come to hold beliefs about the world that correspond to television's portrayal of it rather than to the facts, and the best known instance concerns violence and fear. Crime and violence are shown on television out of all proportion to their incidence, so heavy viewers, asked to estimate how much crime there is, how likely they are to be a victim and whether strangers can be trusted, consistently give answers nearer to the television world than to the statistics, and are more fearful, more suspicious of strangers and more supportive of severe measures than light viewers of the same age, class and locality. The pattern is called the mean world syndrome. Other instances worth crediting concern the portrayal of occupations, of age, of women and of material prosperity. Two limitations of the evidence are, first, that the research establishes a correlation and not a direction. Heavy viewers differ from light viewers in many other ways, in income, education, mobility, employment and the neighbourhoods they live in, and the fearful person may stay indoors and watch a great deal of television rather than become fearful by watching it, so that the cause may run the other way or both may follow from a third factor, and the

measured differences between the two groups are in any case small and shrink further when such factors are controlled for. Second, that the theory was built on a television system that no longer exists. It depended on a small number of channels telling a consistent set of stories to a general audience at fixed hours, whereas the viewer now selects from innumerable channels and services and is served personalised material, so that there is no longer one message being cultivated, and viewing is so hard to measure that the distinction between heavy and light viewer has itself become doubtful. Other limitations worth crediting are that the method relies on survey questions whose wording affects the result, that the theory says little about how the supposed cultivation works in the mind, and that it does not account for viewers who read the same content against the grain.

Cultivation explained as the slow shaping of a general picture of the world by long and heavy viewing, rather than a single message effect 1. The central claim stated, with the correspondence of heavy viewers' beliefs to the television world 1. The example of violence and fear, with the mean world syndrome 1. Two limitations, the correlation not establishing direction with other differences between the groups, and the theory resting on a television system now fragmented 1.

Question 5 [10]

- (a) The Indian language press began some decades after the English papers of the presidency towns, with journals in Bengali and then in the other major languages, started largely by reformers, missionaries and educated Indians rather than by commercial proprietors, and in its first phase it was devoted to social reform, religious controversy and education as much as to news. It grew through the nineteenth century into the chief vehicle of political argument outside the English reading class, carried the national movement into the provinces in their own languages, and was for that reason the particular object of the colonial press laws. After independence it continued to be regarded as the smaller partner of the English press for some decades, and then grew faster than the English press and overtook it decisively, so that the largest circulations in the country are now in Hindi and in the other Indian languages, and the dailies of the Hindi belt are among the biggest in the world. Two reasons for its expansion are, first, the spread of literacy and of education in the Indian languages, which created a readership of first generation readers in the small towns and the rural areas, most of whom will never read an English paper, and whose numbers continued to grow long after the English readership had reached its limit. Second, the deliberate localisation of the product: the language papers invested in district and tehsil editions, so that a reader found news of his own town, his own crops, his own school results and his own local politics in the paper, which no national English paper offered him, and they combined this with low cover prices, aggressive door to door circulation and advertising sold to local businesses. Other reasons worth crediting are the growth of purchasing power and of advertising in the small towns, which made such editions pay; improvements in printing and in computer typesetting of the Indian scripts, which made multiple editions technically possible; the rise of regional political movements and of politics conducted in the regional languages; and the fact that the language press speaks in the idiom and about the concerns of its readers in a way a translated paper cannot.

The beginnings of the Indian language press and its first phase of reform and political argument 1. Its growth after independence to overtake the English press in circulation 1. Two reasons for the expansion, the spread of literacy in the Indian languages and localisation through district editions and low prices 1.

- (b) First, licensing and pre-censorship. At various periods a paper could be published only with the permission of the government, and the proof of each issue had to be submitted to an official before it went to press, so that matter could be struck out before the reader saw it; the earliest regulations of the Company required this, and the measure was revived whenever the authorities felt insecure. Second, the control of the Indian language press in particular. The Vernacular Press Act required the publisher of a paper in an Indian language to enter into a bond, with a deposit that could be forfeited, undertaking not to publish anything likely to excite disaffection, and the local government was given power to demand security, to seize the press and to act without recourse to a court, while papers in English were left outside its operation; the Amrita Bazar Patrika famously changed overnight into an English paper to escape it. Third, the law of sedition and the powers of forfeiture and precensorship under later enactments. Writing that was held to excite disaffection against the government was made a criminal offence, under which editors including Tilak were tried and imprisoned; successive Press Acts required large deposits as security for good behaviour, allowed the forfeiture of the

deposit, the press and the copies, made registration compulsory and obliged publishers to deliver copies to the authorities; and during the two wars and the civil disobedience movements emergency regulations imposed censorship, prohibited the publication of specified matter and closed papers altogether. Other restrictions worth crediting are the control of newsprint and of government advertising, the deportation of editors in the Company's period, the requirement to print the names of the editor and printer, and the use of the Post Office to refuse transmission to a paper.

First restriction, licensing and precensorship with proofs submitted before publication 1. Second restriction, the Vernacular Press Act and the bonds and securities required of Indian language papers 1. Third restriction, the law of sedition and the powers of security, forfeiture and wartime censorship under the Press Acts 1.

- (c) Indian cinema began with short films at the turn of the twentieth century and with the first full length Indian feature, a mythological made in the silent period, after which a considerable silent industry grew up in Bombay, Calcutta and Madras, drawing its subjects from the epics and from history. Sound arrived at the beginning of the nineteen thirties and changed the industry fundamentally, because a film now had a language, so that the single industry divided into the several language cinemas that have existed ever since, and because song became an inseparable part of the Indian film. The studio system of the thirties gave way after the war to independent production and the star system, and the nineteen fifties are generally taken as the industry's finest period, producing both a popular cinema of great reach and a parallel cinema of social realism that won recognition abroad. The following decades saw the consolidation of the formula film, the rise of the superstar, the growth of the southern industries into the largest producers by number, the crisis brought by television and video, and then the transformation of the last thirty years: corporate production and finance, the multiplex, the opening of the overseas market, digital shooting and projection, and most recently the streaming platforms, which have altered what can be made, how long it may be and who may watch it. India has for many years been the largest producer of feature films in the world. Films have played a part in the formation of popular culture in India that no other medium approaches. For the greater part of a century they have been the common property of a population divided by language, religion and region, and they have supplied it with a shared body of stories, songs, dialogue, humour and reference; film songs are the popular music of the country and reach people who never see the film; the screen has set the standards of dress, speech, hairstyle, courtship and celebration, and has carried the idiom of one region into another; and the industry has been the principal route by which a performer could become a national figure, and from there frequently a political one. Films have also been a medium of argument: they have carried the questions of caste, dowry, communal relations, landlordism, corruption and the position of women to audiences that read nothing, and have at times shaped the national self image as deliberately as any campaign. One criticism commonly made of the industry's social influence is its portrayal of women and of courtship: the persistent presentation of the heroine as an object of the hero's pursuit, the treatment of persistent harassment as romantic devotion and of her refusal as an invitation, the song sequence built on the display of her body, and the small place allowed to women's own work and choices, all of which is held to shape the expectations of a very large and very young audience. Other criticisms worth crediting are the glamorisation of violence and of the hero who is above the law, the stereotyping of regions, religions and minorities, the depiction of a standard of consumption that bears no relation to most viewers' lives, the normalising of stalking, drinking and smoking, and the industry's reliance on fair skin as a mark of desirability.

The silent period and the first Indian feature, with the arrival of sound and its division of the industry by language 1. The later development, the studio system, the star system and the parallel cinema, through to the multiplex, corporate production and the streaming platforms 1. The part films have played in popular culture, supplying a shared body of stories, songs and standards across a divided population, and carrying social argument 1. One criticism of the industry's social influence, developed with a reason 1.

Question 6 [10]

- (a) The five Ws and the H are the six questions a news report must answer if the reader is to know what has happened: who was involved, what happened, when it happened, where it happened, why it happened and how it happened. Together they constitute the completeness of a report, and a reporter checks his copy against them before filing, since a story that leaves one of them unanswered is incomplete however well written, and a reader who has to ask one of these questions after reading it has not been told the news. The

why and the how are the two that most often require work, since the first four can usually be observed while the last two have to be established and attributed. They are placed at the beginning, in the lead and the paragraphs immediately following, for three reasons. The first is the reader: most readers do not read a report to its end, many read only the heading and the first paragraph, and the reader is entitled to the substance of the story in the time he is willing to give it. The second is the structure of the inverted pyramid, in which material is arranged in descending order of importance so that the report can be cut from the bottom by a sub editor working against a deadline and nothing essential is lost, which would be impossible if an essential fact were held back for the ending. The third is the nature of the form: a news report is not a narrative and has no suspense to preserve, so there is no reason to withhold the outcome and every reason to give it at once. The practical limit is that all six will not go into one sentence, so the lead carries the most newsworthy two or three and the rest follow immediately.

The six questions named 1. Their function as the test of completeness, with the point that a report leaving one unanswered is incomplete 1. Two reasons for placing them at the beginning, the reader who may read no further and the inverted pyramid structure that allows cutting from the bottom 1.

- (b)** Editing is the work done on copy after it has been written and before it is published, by which it is made accurate, clear, legally safe, consistent with the publication's style and fitted to the space available. It is done by the sub editors, and it is the stage at which a reporter's raw copy becomes a printable report. Three tasks a sub editor performs are, first, checking and correcting. He verifies names, designations, places, dates, figures and totals, queries anything that looks wrong or contradicts the paper's own earlier reports, reads for internal inconsistency, and satisfies himself that every statement of opinion in the copy is attributed and that nothing in it is defamatory, in contempt of court or in breach of a reporting restriction, referring the doubtful case upward. Second, cutting and rewriting. He shortens the copy to the length allotted, removing repetition, padding, the writer's opinion and the material of least importance, cutting from the bottom where the story is properly built; he rewrites a weak lead so that the news is at the top, reorders paragraphs into descending importance, breaks long sentences, replaces official language with plain words and brings the whole into the paper's house style of spelling, capitalisation, abbreviation and the treatment of numbers. Third, presentation. He writes the headline, the kicker and the subheadings, writes the captions for the photographs, marks the type and the position, and so decides a great deal of what the reader takes from the report, since the headline is read by many who read nothing else. Other tasks worth crediting are combining two or more reports and an agency story into one, adding background so that the report stands on its own, deciding what to carry as a separate box or panel, and keeping the account of a developing story consistent with what the paper printed the day before.

Editing defined as the work done on copy before publication to make it accurate, clear, legally safe and fitted to the space 1. First task, checking facts and the legal position 1. Second and third tasks, cutting and rewriting to length and structure, and the writing of headlines and captions 1.

- (c)** The layout of a newspaper page is the planned arrangement of all the matter on it, that is of the reports, the headings, the photographs and the advertisements within the columns, so that the page can be read easily, the relative importance of the items is conveyed at a glance and the whole has an appearance consistent with the paper's character. It is the principal means by which a paper tells the reader what to read first, and it is settled by the chief sub editor or the page editor working to a dummy on which the advertisement spaces are already fixed. A page is composed of the masthead or the paper's name at the top of the front page, the folio line carrying the page number and date, the columns into which the page is divided, the headlines with their kickers and subheadings, the body text of the reports, the bylines and datelines, photographs with their captions, illustrations, maps and graphics, boxes and panels carrying related matter, rules and white space, teasers directing the reader to other pages, and the advertisements. The principles that guide the arrangement are balance, so that the weight of the heavy elements is distributed over the page and not gathered in one corner; contrast, so that large and small type, picture and text, and black and white space are set against one another and the page does not read as a grey mass; proportion, so that the space and the size of the heading given to each item correspond to its importance; unity, so that the parts of one story are kept together and are not confused with the next; a clear direction of movement, so that the eye is led from the dominant element down and across the page; and focus, since every page should have one dominant item

rather than two competing for the position. To these are added legibility, the avoidance of tombstoning, that is of two headlines of the same size side by side, and consistency with the paper's established style. A rough front page layout should be drawn as a rectangle divided into six or eight vertical columns. Place the masthead across the full width at the top, with the folio line beneath it. Immediately below, running across four or five columns, place the lead story under the largest headline on the page, with a photograph and its caption set beside or beneath it. To one side of the lead, in a single column, place the second story under a smaller heading. Across the middle of the page place two or three further reports, each with its own heading sized to its importance, one of them boxed to set it off. Place a second photograph in the lower half, offset from the first so that the two are not in a line, and a short panel of brief items in a single column at one edge. Reserve the lower strip of the page for the advertisements, and mark a teaser near the foot directing the reader to a related article inside. Label each element on the drawing.

Layout defined as the planned arrangement of matter on the page to aid reading and convey importance 1. The elements of a page named 1. The principles of arrangement named, balance, contrast, proportion, unity, movement and focus 1. A labelled rough layout correctly described, with the masthead, a dominant lead with its photograph, subordinate stories and the advertisement space 1.

Question 7 [10]

- (a) A radio format is the established form a programme takes, that is the recognised pattern of its structure, its length, its mix of speech, music and sound and its manner of address, which both the producer and the listener understand in advance. The word is also used of the overall character of a station, as when a station is described as a news format or a music format. A format is chosen for the subject and the audience, since the same material can be treated as a talk, a feature or a drama and will reach a different listener in each. The talk is one format. It is a single voice addressing the listener directly on one subject for a short fixed duration, scripted to be spoken, with no interviews and little or no sound apart from the speaker. It is the simplest and cheapest format, it suits a subject that requires continuous exposition by somebody with authority, and it depends entirely on the writing and on the speaker's voice, which is why it fails at once if either is dull. The radio feature is a second. It is a longer composed programme on one subject, built from several kinds of material, that is the narrator's script, interviews and the voices of ordinary people, actuality sound recorded on location, archive recordings and sometimes music, assembled in a planned sequence so that the subject is explored rather than merely described. It is the characteristic use of the medium, since it lets the listener hear the place and the people, and it is correspondingly expensive in time and skill. Other formats worth crediting are the interview, the discussion and the panel; the magazine programme, which carries several short items of different kinds within a settled framework; the phone-in; the news bulletin and the news reel; radio drama; the documentary; the running commentary; the jingle and the spot announcement; and the disc jockey programme.

Radio format defined as the established pattern a programme takes, understood in advance by producer and listener 1. The first format described with what it suits 1. The second format described with what it suits 1.

- (b) Television's first advantage is that it shows. It carries moving pictures, so an event, a place, a face or a process can be seen rather than described, and the viewer is given the evidence of his own eyes, which carries a conviction and an immediacy that no description achieves. This makes it incomparable for an event whose force is visual, for teaching anything that has to be watched and for advertising a product whose appearance matters. Its second advantage is the combination of channels: it carries picture, speech, sound, music and written text together, so a point may be made in several ways at once, a figure shown as a graphic while it is spoken, and a name captioned while the person talks. This both aids understanding and holds the attention, since the viewer is given more to attend to. Its third advantage is impact and prestige, which follow from the first two: a television appearance makes a person or an organisation known in a way nothing else does, the medium commands the household's attention for a settled part of the evening, and its advertising rates and its political importance follow from that. A fourth, worth crediting, is that it demands and gets the viewer's full attention rather than being heard in the background. Radio's advantage over television is that it asks almost nothing of the listener and very little of the producer. It can be listened to while the listener is doing something else, driving, cooking, working in a field or at a machine, so it reaches him in hours when he cannot watch anything; a set is cheap, portable and runs on batteries where there is no power; it needs no

literacy and no screen; it is far cheaper and quicker to produce from, so a reporter with a telephone can broadcast from where no camera crew can be sent, and a station can serve a small community in its own dialect at a cost television cannot approach. Its further and particular advantage is that it engages the listener's imagination, since the listener builds the scene himself from the voice and the sound, which is why radio drama can do what television cannot.

First advantage of television, the moving picture and the evidence of the viewer's own eyes 1. Second and third advantages, the combination of picture, sound and text, and the impact, prestige and attention it commands 1. One advantage of radio, developed, such as its portability and compatibility with other activity, its cheapness and reach, or its engagement of the imagination 1.

- (c) Advertising is any paid, identified and non personal communication about a product, a service, an organisation or an idea, placed in a medium by a known advertiser in order to inform an audience about it and to persuade that audience to act. The three elements of the definition are important: it is paid for, which distinguishes it from publicity; it names its sponsor, which distinguishes it from propaganda; and it is non personal, which distinguishes it from salesmanship. Its main objectives are to inform, that is to tell the market that a product exists, what it does and where it may be had, which is the task at the launch of anything new; to persuade, that is to build a preference for this brand over its competitors and to move the buyer towards a purchase, which is the task in a competitive market; to remind, that is to keep an established brand in the buyer's mind so that it is the one thought of, which is the task of most advertising for a mature product; and to build and maintain the image of the brand and of the company over the long term. To these are added the support of the dealer and the salesman, the correction of a mistaken impression, and in social advertising the changing of a behaviour. The parts of a print advertisement are the headline, which carries the main promise and must stop the reader; the subheadline or overline, which qualifies or extends it; the illustration or photograph, which carries the greater part of the attention value and should show the product or the benefit; the body copy, which develops the argument, gives the evidence and answers the objection; the slogan or strap line, which is the phrase carried across the whole campaign; the logotype and the brand name; the baseline carrying the address, the website and the particulars; the mandatory lines such as statutory warnings and the terms; and the white space and layout that hold them together. A campaign is tested before it is released for the plain reason that a release is irreversible and expensive. The media money is many times the cost of making the material, so a campaign that does not work wastes the larger sum, and a campaign cannot be withdrawn from the public mind once it has run. Testing establishes whether the audience notices the advertisement at all, whether it understands the claim as it was intended, which is the point at which campaigns most often fail, whether it remembers the brand rather than merely the advertisement, and whether it is moved any nearer to buying. It also catches the serious error in time, that is the word, image, gesture or association that is unintentionally offensive, legally indefensible in one of the markets, or ridiculous in a language the agency does not work in, and it settles an internal argument about alternatives with evidence rather than by seniority. Testing is done by a copy test or a concept test on a small sample before production, by qualitative discussion with groups of the intended buyers, and after the campaign by tracking studies of recall, awareness and attitude, so that the next one is better informed.

Advertising defined as paid, identified, non personal communication intended to inform and persuade 1. The objectives named, to inform, persuade, remind and build the brand 1. The parts of a print advertisement named 1. Why a campaign is tested, the irreversibility and cost of a release, and the catching of misunderstanding or serious error before it runs 1.

Question 8 [10]

- (a) Public relations is the deliberate, planned and sustained effort by which an organisation establishes and maintains mutual understanding and goodwill between itself and the publics on which it depends, that is its customers, employees, shareholders, dealers, neighbours, the government and the press. It works in both directions, since it involves advising the organisation on how its conduct and policy are seen as much as it involves telling the public about them, and its tools are the press release and the press conference, the organisation's own publications and website, events, exhibitions, sponsorship, community work, the handling of complaints and the management of a crisis. It differs from advertising in that advertising is space bought in a medium, so the advertiser controls the message but the audience knows it is paid for and discounts it; public

relations seeks coverage in the editorial space, which it cannot control and may not obtain, but which carries the credibility of the medium's own judgement. Advertising is also aimed chiefly at selling to a market, while public relations addresses many publics about the organisation as a whole, including publics that buy nothing from it. It differs from propaganda in its purpose and its honesty. Propaganda seeks to win adherence to a cause or a doctrine, it serves the interest of its sponsor alone, it commonly conceals that sponsor, and it is free to select, distort and suppress in order to produce the belief it wants. Public relations identifies its sponsor, is obliged to be truthful because it is addressed to publics who can check it and whose continuing trust is the whole of its value, and claims to seek an adjustment on both sides, the organisation altering its conduct and not merely its message. The distinction is of course one that public relations practice does not always honour, and the criticism most often made of the trade is that its product is propaganda with a better name.

Public relations defined as the planned effort to establish mutual understanding between an organisation and its publics, with its two way character 1. Distinguished from advertising, by paid and controlled space against unpaid editorial coverage 1. Distinguished from propaganda, by the identification of the sponsor and the obligation of truthfulness 1.

- (b) Crisis communication is the communication an organisation conducts during an event that threatens serious harm to the people it deals with, to its operations or to its reputation, and that has brought it under public and press scrutiny before it has the facts. It is a distinct discipline because the ordinary machinery is too slow for it: the information is incomplete, the demand for a statement is immediate, every statement is permanent, and the organisation's handling of the crisis usually does more damage or more good to it than the crisis itself. Three principles are these. First, speak early, speak first and speak with one voice. The organisation should make a statement as soon as it can, before the narrative is settled by others, and should say what it knows, say plainly what it does not yet know, and say when it will say more, which is far better received than silence or a flat denial. All communication should pass through one briefed spokesman, so that the organisation does not contradict itself, and the internal publics, that is the employees and the dealers, must be told at the same time as the press, since they will otherwise learn it from the news and become an uncontrolled source. Second, put people before the organisation, and be truthful. Where anybody has been hurt or put at risk, the first words must concern them and the first actions must be the ones that protect them, before any question of liability or of the organisation's position; the organisation should express genuine regret, should say what it is doing, and should not minimise, speculate, blame others or conceal, because a fact suppressed in a crisis is invariably discovered and the concealment becomes the second and larger story. Third, act as well as speak, and keep communicating. Words unsupported by action are worse than silence, so the recall, the withdrawal, the compensation, the inquiry and the correction of the cause must be real and must be seen; the organisation should maintain a steady flow of verified information until the matter is closed, should monitor what is being said about it and correct what is false, and should afterwards report publicly on what the inquiry found and what has been changed. A fourth principle worth crediting is to prepare in advance, with a crisis plan, a nominated and trained spokesman, drafted holding statements and a tested chain of authorisation, since a plan cannot be made during the event.

Crisis communication defined, with the reason it needs separate treatment, incomplete facts and immediate demand for a statement 1. First principle, speaking early with one voice, saying what is not known, and informing employees as well as the press 1. Second principle, putting people and truthfulness first and not minimising or concealing 1.

- (c) The right to information is the right of a citizen to obtain information held by a public authority, which in India is given by statute and allows any citizen to apply to a designated officer for records, documents and particulars, with a duty on the authority to reply within a fixed period and an appeal where it does not. Its justification is that information held by the state is held on behalf of the public, and that without access to it the citizen cannot judge how power has been exercised, so the right is treated as a part of the freedom of speech, which is empty if the citizen has nothing to speak from. For journalism it has become one of the chief instruments of investigation. The privilege of a journalist to protect his source is the claim that a journalist who has obtained information on an undertaking of confidence may not be compelled to disclose the identity of the person who gave it. Its justification is not the journalist's convenience but the public's interest in being informed: much of what the public most needs to know about the conduct of government and of powerful institutions comes from people inside them who would lose their employment or their safety if they were identified, so if the

undertaking can be broken by a court the flow of such information stops, and the loss falls on the public. The two come into conflict with other interests for the same reason that they exist. The right to information meets the claims of national security and of the conduct of foreign relations, of the privacy of third parties whose personal particulars are in the file, of commercial confidence and intellectual property, of the deliberative process within government, which is said to require that advice be candid and therefore unpublished, and of the investigation of crime, and the statutes therefore carry a list of exemptions. The journalist's privilege meets the claim of a court to all the evidence relevant to a case before it, the needs of the investigation of a serious crime, the interest of a person defamed in identifying who defamed him, and the claim of national security, and in most jurisdictions the privilege is qualified rather than absolute, so that it may be overridden. The general approach a court takes is to balance the two interests on the particular facts rather than to apply a rule either way. It asks whether the interest asserted against disclosure is genuinely engaged on these facts and not merely invoked by label; whether the information sought is necessary to the proceeding and material to it, and not merely useful; whether it can be obtained from any other source, and will usually refuse disclosure where it can, since the privilege and the exemption are treated as a last resort and not a first; and whether the harm that disclosure would cause is proportionate to the benefit of ordering it. In the information statutes this appears as the public interest override, by which even exempt information must be disclosed where the public interest in disclosure outweighs the harm, and as the severing of the exempt part of a document so that the rest is released. In the source cases it appears as the rule that the privilege yields only where there is an overriding necessity and no alternative. In both the burden of justifying the restriction rests on the party asserting it, because the presumption is in favour of openness.

The right to information explained, with its statutory basis and its justification that information held by the state is held for the public 1. The journalist's privilege to protect a source explained, with the justification resting on the public's interest in the flow of information 1. The interests each may conflict with, security, privacy, commercial confidence and the investigation of crime, and the court's claim to relevant evidence 1. The court's approach of balancing on the particular facts, with necessity, the absence of an alternative source, proportionality and the burden resting on the party seeking to restrict 1.

Question 9 [10]

- (a) The commercial is aimed at the parent of a child about to leave school, in a household of modest means where higher education would be a first rather than a continuation, and secondarily at the young person who has the admission letter and no means of taking it up. The buyer of an education loan is in practice the parent, who signs and guarantees it, and the film is built to be watched by him. Two features identify the audience. First, the detail of the setting and the casting: a narrow staircase in a small flat, a single bulb, a man in a vest at a sewing machine working late and a cloth bag rather than a satchel all place the family precisely in income and occupation, and the on screen line the first in her family states the proposition in words. The father, not the daughter, is given the longest single shot in the film, which identifies whose story it is. Second, the placing of the commercial: it was bought in the interval of a cricket match and in the evening news break, which are the slots that deliver the adult family audience watching together, and not the slots for a young audience. A third feature worth crediting is the closing line, somebody believed in her before the results came, which speaks to the anxiety of a parent who cannot pay now and cannot promise an outcome, and a fourth is that the daughter is a girl, which engages a particular and widely felt argument about whether a family's limited money should be spent on a daughter's education.

The audience identified as the parent of a school leaver in a household of modest means, with the young person secondarily 1. The point that the parent is the buyer and guarantor of such a loan 1. First identifying feature, the detail of the setting, the casting and the on screen line 1. Second identifying feature, the placing of the commercial in the match interval and the news break, or the closing line 1.

- (b) The film tells its story by withholding. It is built in four blocks, and in three of them nothing is explained. The opening gives the viewer a letter, a reaction that is not a reaction and a question from behind a door that is not answered, so the viewer has to supply what the letter says and why the news is not good news, and he supplies the only explanation that fits the flat and the staircase, which is that she has been admitted and the family cannot pay. This is a more effective piece of communication than a statement of the problem would be, because the viewer has constructed it himself and therefore believes it. The second block states the stake in

six words of white text while showing the girl from behind, alone, walking into a building full of groups, and the loneliness in the shot carries the whole of what the line means. The third block is the father, and the film gives it nine seconds with no words at all, which in a forty second commercial is an extravagance and tells the viewer where the film thinks its audience is sitting. The use of silence is the technique the whole film turns on. There is no voice until the last eight seconds, and the absence of a voice over does two things: it keeps the film from sounding like an advertisement, so the viewer watches it as a piece of film rather than defending himself against a pitch, and it creates a space that the viewer fills with his own household. The ordinary street sound and the single bulb work the same way, as marks of the unstaged. The casting and the costume are doing deliberate work: a girl rather than a boy, a father at a sewing machine rather than at a desk, a vest rather than a shirt, a cloth bag rather than a satchel, and a photograph propped against a wall, each chosen as a recognisable sign of a particular class and a particular kind of ambition, and each capable of being read as authentic observation or as a well judged borrowing of other people's hardship, depending on how generous the viewer feels. The single smile in the film is placed in the laboratory, which locates the reward at the end of the education and not at the moment the loan is sanctioned. The closing line is where the advertisement is both at its best and at its most questionable. Somebody believed in her before the results came is a well made sentence: it does not mention money, interest, security or repayment, it casts the bank as the one who believed, and belief is a human and unconditional thing, whereas what the bank in fact did was to make a secured commercial advance at interest after assessing the risk. The word somebody is doing a great deal, since it conceals the institution behind a person, and before the results came converts an ordinary commercial judgement into an act of faith. The questions this raises about advertising a financial product are several. First, the film sells a feeling and says nothing whatever about the product. The viewer is given no interest rate, no term, no indication of what security or guarantor is required, no sense of the sum involved and no statement of what repayment would mean for a household of that kind, and the only words about terms are a line in small letters stating that approval and conditions apply, which is in a television commercial a formality rather than a disclosure. Second, a loan is not a gift and an advertisement that frames it as belief obscures the one thing the buyer most needs to understand, which is that the daughter or the father will owe the money whatever the results turn out to be. The film's own structure quietly admits this, since it ends with the one outcome in which the loan was a good decision and shows none of the others. Third, the commercial works on an anxiety that is close to coercion in the household it depicts: the parent watching it is being shown his own fear of denying his child an education, and that is a powerful lever to use in selling a debt. Fourth, there is the question of authenticity, since the film takes the imagery of a poor household and uses it to sell to that household, which some would call recognition and others would call the use of a family's hardship as a property of the brand. None of this makes the commercial dishonest; it makes it a good example of a kind of advertising in which everything said is true, nothing material is said at all, and the regulation that requires terms to be disclosed is satisfied by a line nobody can read.

The narrative analysed, with the technique of withholding and the viewer supplying the explanation himself 1. The use of silence and of the nine second shot of the father, with the effect of not sounding like an advertisement 1. The casting, costume and setting as deliberate class signs, with the placing of the single smile 1. The closing line analysed, with the bank cast as belief rather than as a secured commercial advance, and the work done by somebody and by before the results came 1. The first question raised, that the film conveys no information about the product and the terms appear only as an unreadable formality 1. A further question and a judgement, such as the framing of a debt as a gift, the working on parental anxiety, or the use of a poor household's imagery 1.

Question 10 [10]

- (a) The television channel was principally trying to give its audience presence, that is the sense of being at the scene while it was still happening, and to hold that audience against the competing channels for as long as the event lasted. Its product was not a report but a continuous transmission. Two features identify this. First, it was on air within eleven minutes and then held a live picture from a camera opposite for forty minutes with a reporter at the edge of the crowd, which is a decision to broadcast the scene before there was anything to say about it, and the running band of text exists to keep something on the screen at every moment. Second, the pressure to fill is visible in the content itself: the reporter had to say three times that the casualty figure was unknown, the presenter put the same question about the bridge having been declared unsafe twice to a

reporter who had already said he could not confirm it, and when the engineer declined to answer the question about corruption it was asked again in different words. These are not the choices of an organisation trying to establish facts; they are the choices of one trying to sustain a live broadcast. The newspaper was principally trying to give its readers an account that could be relied upon, and to answer the question that mattered after the event, which is how it was allowed to happen. Two features identify this. First, it carried nothing at all that evening, which is to say it declined the audience available at the moment of the event in order to publish something checked, and then gave the story nine hundred words, two photographs and a map. Second, every substantial statement in the report is sourced: the number injured to the hospital, the age and last inspection of the bridge to a document the paper says it saw, the railway's position to its statement, the earlier complaint to a named resident with the date of the complaint, and the denial of responsibility to the municipal body. A third feature worth crediting is the paper's willingness to publish what it had failed to establish, namely which of the two authorities was responsible and that neither had answered its written question, which is an account of its own inquiry and of its limits rather than a performance of knowledge.

The channel identified as giving its audience presence at the scene and holding it against competitors, with one supporting feature 1. A second supporting feature of the channel's treatment, such as the repetition and the question put twice to fill air time 1. The newspaper identified as giving a reliable and checked account, with one supporting feature 1. A second supporting feature of the newspaper's treatment, the attribution of every statement or the publication of what it could not establish 1.

- (b) The sharpest difference between the two is in the handling of information that had not been verified. The channel broadcast such information twice, and in both cases the manner of broadcasting it mattered more than the words. The claim that the bridge had been declared unsafe earlier was put to the reporter who said plainly that he had no confirmation and that it was residents who were saying so, and twenty two minutes later it appeared in the band at the foot of the screen in capitals. The attribution say residents was retained, which is a defence of a kind, but the band of text is read by a viewer who has not heard the exchange, it carries the authority of the channel's own caption rather than of a person speaking, and a claim in capitals at the foot of the screen for the rest of the evening becomes, for most viewers, the channel's finding. The casualty figure is worse, because it appeared attributed to nobody at all, which is to say the channel put a number on the screen while being unable to say where it came from. The newspaper's practice is the opposite at every point: its casualty figure is attributed to the hospital, its documentary claims to a document it says it saw, and its most interesting assertion, that responsibility could not be established, is published as a statement of the paper's own inquiry rather than as a fact about the bridge. The use of the expert follows the same pattern. The channel brought in a former municipal engineer and asked him a question he was not in a position to answer, namely whether the collapse was the result of corruption; he gave the correct answer, which was that he could not say without seeing the inspection records; and the presenter asked again in different words. The purpose of the expert in that exchange was not to inform the audience but to have the word corruption said on air by somebody with a title, and the repetition of the question shows that the answer was not what was wanted. The newspaper used no expert at all. It used a document, a date and a named complainant, which are less dramatic and more probative, and it allowed the two authorities to be heard and recorded that one of them had not replied. A good deal of this difference is the medium rather than the people. Live television has to transmit continuously once it has committed itself, so it must fill time with whatever is to hand, and what is to hand at the scene of an accident in the first hour is rumour, since the hospital has not counted, the authorities have not spoken and the only people available are bystanders. It cannot pause to check without losing the audience to a channel that does not pause, its visual material is of the scene rather than of the cause, and a caption once written tends to stay up. Print has the advantage of a deadline hours away, which is time enough to telephone the hospital, obtain a document, put a written question to two authorities and wait for an answer, and it can state an uncertainty in a subordinate clause, which a band of capitals cannot. The newspaper's advantage, in other words, is bought with the thing it gave up, which is immediacy, and its own weakness is on the other side of the same transaction: anybody who needed to know that evening whether to go to the station was served by the channel and not by the paper. What the comparison suggests about the reporting of a breaking event is that the two functions are different and ought not to be judged by one standard. The first function is to tell people quickly that something has happened, where it is and what they should do, and television does this as nothing else can. The second is to establish what happened and why, and that requires time, documents and

the willingness to publish nothing until there is something to publish. The failures in the channel's handling are not failures of speed but failures that speed does not require: a figure can be withheld until it is attributable, a residents' claim can stay in the reporter's mouth instead of being promoted to a caption, a caption can be removed when it is not confirmed, and an expert who says he cannot answer can be asked something he can. Equally, the paper's practice of stating its sources and admitting what it could not establish is not a function of print; it is a choice, and a channel could make it. The practical conclusion is the one the two reports together point to: that a breaking event is covered honestly only if the organisation is willing to say on air and in print what it does not know, and to distinguish visibly between what it has verified, what somebody has told it and what it is inferring, which is a discipline of attribution rather than of pace.

The handling of unverified information compared, with the promotion of the residents' claim into a caption and the unattributed casualty figure 1. The newspaper's practice of attribution contrasted, including the publication of what it could not establish 1. The use of the expert analysed, with the question put twice to obtain a word rather than an answer 1. The effect of the medium, continuous transmission that must fill time against a deadline hours away, with the trade of immediacy for verification 1. What the comparison suggests, that the two functions differ and should be judged by different standards 1. The further judgement that the channel's failures were not required by speed, with the discipline of attribution available to either medium 1.