of the concept of airline lounges or as a way to reconvert
abandoned or underused areas of terminal buildings.)

19 security procedures (*… new security procedures that have had
an impact on the dwell time of passengers.*)

20 final destination (*At this stage of facilities provision, the airport
also has the possibility of taking on the role of the final destination
rather than merely a facilitator of access.*)

21 airlines (*When an airport location can be promoted as a business
venue, this may increase the overall appeal of the airport and
help it become more competitive in both attracting and retaining
airlines and their passengers.*)

22 competitive advantage (*… but clearly this will be dependent
on the competitive advantage that the airport is able to achieve in
comparison with other venues.*)

23 economic downturn/climate (*These are fairly high proportions
considering the recent economic climate. Also: Moreover, the global
economic downturn has caused a reduction in passenger numbers
while those that are travelling generally have less money to spend.*)

24 five years (*In addition, 28% of respondents that did not have
meeting facilities stated that they were likely to invest in them
during the next five years.*)

25 local (people) (*Their findings show that meeting facilities
provided by the majority of respondents tend to serve local versus
non-local or foreign needs. 63% of respondents estimated that over
60% of users are from the local area.*)

26 flights (*16% of respondents estimated that none of the users of
their meeting facilities use flights …*)

Reading Passage 3

27 C (*Is Photography Art? This may seem a pointless question today
… But in the decades following the discovery of photography, this
question reflected the search for ways to fit the mechanical medium
into the traditional schemes of artistic expression.*)

28 D (*In both countries, public interest in this topic was a reflection of
the belief that national stature and achievement in the arts were
related.*)

29 D (*Many portrait painters … who realized that photography
represented the 'handwriting on the wall' became involved with
daguerreotyping or paper photography in an effort to save their
careers*) (The phrase 'writing on the wall' or 'handwriting
on the wall' means that there are clear signs that
something will fail or no longer exist.)

30 A (*These writers reflected the opposition of a section of the cultural
elite in England and France to the 'cheapening of art' which the
growing acceptance and purchase of camera pictures by the middle
class represented … This appeal to the middle class convinced the
elite that photographs would foster a desire for realism instead of
idealism …*)

31 E (*From the maze of conflicting statements and heated articles on
the subject …*)

32 G (*The simplest, entertained by many painters and a section of
the public, was that photographs should not be considered 'art'
because they were made with a mechanical device and by physical
and chemical phenomena instead of by human hand and spirit; to
some, camera images seemed to have more in common with fabric
produced by machinery in a mill than with handmade creations
fired by inspiration.*)

33 A (*The second widely held view, … was that photographs would
be useful to art but should not be considered equal in creativeness
to drawing and painting.*)

34 C (*Lastly, … a fair number of individuals realized that camera
images were or could be as significant as handmade works of art
and that they might have a positive influence on the arts and on
culture in general.*)

35 B (*… Lacan and Francis Wey. The latter, … suggested that they
would lead to greater naturalness in the graphic depiction of
anatomy, clothing, likeness, expression, and landscape.*)

36 E (*… a more stringent viewpoint led critic Philip Gilbert
Hamerton to dismiss camera images as 'narrow in range,
emphatic in assertion, telling one truth for ten falsehoods'.*)

37 A (*Still other painters, the most prominent among them the French
painter, Jean-Auguste-Dominique Ingres, began almost immediately
to use photography to make a record of their own output …*)

38 D (*Delacroix's enthusiasm for the medium can be sensed in a journal
entry noting that if photographs were used as they should be, an
artist might 'raise himself to heights that we do not yet know'.*)

39 A (*… Jean-Auguste-Dominique Ingres, began almost immediately
to use photography to … provide … source material for poses and
backgrounds …*)

40 C (*Baudelaire regarded photography as 'a very humble servant of
art and science'; a medium largely unable to transcend 'external
reality'. For this critic, photography was linked with 'the great
industrial madness' of the time …*)

Writing Task 1

Sample answer

The chart examines the levels of donation among people of
different ages in Britain.

Overall, a greater percentage of British people gave money to
charity in 1990 than in 2010. However, across the two years, the
pattern differs before and after the age of 50.

In 1990, 42% of the 36–50 age-group made charitable
donations, and this figure is the highest on the chart. The
18–25s contributed the least at only 17%. By 2010, these
figures had fallen significantly to 35% and 7% respectively.
The level of donations from the 26–35 age-group also
experienced a decrease in 2010 from 31% to 24%.

While donations up to the age of 50 declined across the two
years, they rose among the 51–65 age-group from 35% to
nearly 40%, which was the highest percentage for 2010. The
figure for the over 65s was lower than this, at 35%, but it was
still a little higher than the 1990 figure of 32%.

(157 words)

Writing Task 2

Sample answer

For most people, when they get their first job they have little
idea whether or not they will remain in the same organisation
throughout their working life. If they decide to change, they
need to consider how this will impact on their career overall.

People who stay with the same organisation have the
advantage of thoroughly understanding how it works and