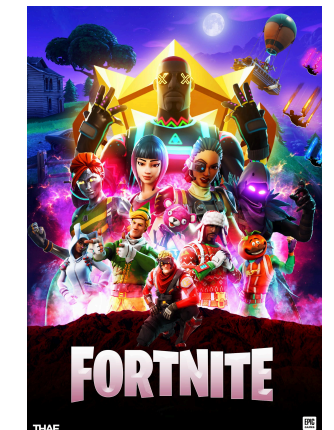
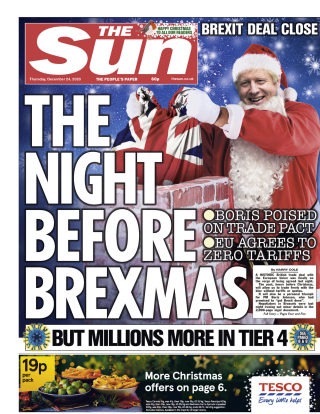
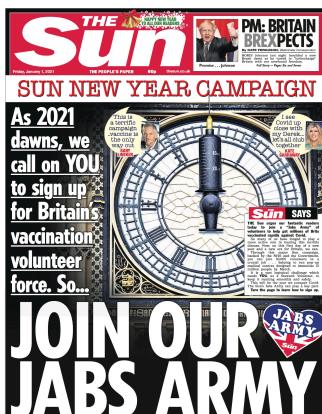




The Complete Guide to Media 2025



Every single thing that you need to know for Media exam success

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The Media Studies Specification Checklist

Component 1: Exploring the Media (40% 80 marks)

Section A: Exploring Media Language and Representation (Print products)			
Media Language	Visual and technical codes (semiotic analysis), genre and narrative		
Representation	Representations of gender, age, ethnicity, issues and events		
Context	How the time and events around a product affect Media Language and Representation		
Set Products			
Advertising	Marketing	Magazines	Newspapers
Quality Street (1956) <i>Print Advert</i>	The Man with the Golden Gun (1974) <i>Poster</i>	Vogue (July 2021) <i>Lifestyle Magazine cover</i>	The Guardian (18 Jan 2022) <i>Newspaper front</i>
This Girl Can (2015) <i>Print Advert</i>	No Time to Die (2021) <i>Film Poster</i>	GQ (August, 2019) <i>Lifestyle Magazine cover</i>	The Sun (01 January 2021) <i>Newspaper front</i>

Section B: Exploring Media Industries and Audiences			
Industry	Production process, ownership, technology and regulation		
Audience	Categorisation, target audience and responses		
Context	How the time and events have an impact on the set product		
Set Products			
Film (Industry Only)	Newspapers	Radio	Video Games
No Time to Die (2021) <i>Website and extracts</i>	The Sun <i>Website and 1 newspaper</i>	The Archers <i>Website and 1 complete episode</i>	Fortnite (2017) <i>Website and extracts</i>

Component 2: Understanding Media Forms and Products (30% 60 marks)

Section A: Television		
Media Language	Visual and technical codes (semiotic analysis), genre and narrative	
Genre	Genre codes and conventions, the importance of the genre to the media industry, online broadcasting	
Representation	Representations of gender, age, ethnicity, issues and events in the genre	
Audience	The popularity of the genre with audiences and the appeal of the products. How audiences consume and respond to products	
Context	How the time and events around a product affect Media Language and Representation and themes over time for crime dramas	
Set Products		
Crime Drama		
Luther, Series 1, Episode 1 (2010) whole episode		The Sweeney, Series 1, Episode 1, (1975) 10mins
Section B: Music Video and Online Media		
Industry	Connections between online media and videos. The importance of convergence. How music is marketed through different platforms (websites, social and participatory media)	
Media Language	Visual and technical codes (semiotic analysis), genre and narrative	
Representation	How music videos and websites re-present the world and convey messages and viewpoints	
Audience	The appeal of music products. Audience interaction and participation	
Context	How the time and events around a product affect Media Language and Representation over time for music videos	
Set Products		
Contemporary Music Video	Music Video from the 1990s	Online, social and participatory media
Taylor Swift 'Bad Blood' (2014) Mark Ronson and Bruno Mars 'Uptown Funk' (2014)	TLC 'Waterfalls' (1995)	taylorswift.com brunomars.com

Component 3: Creating Media Products (30% 60 marks)

Film marketing or Magazine production work including Statement of Aims

Component Overview

Component 1 Exploring the Media						
Theoretical Framework	Newspapers (in-depth study)	Film	Video games	Radio	Magazines	Advertising and marketing
Media Language	Section A				Section A	Section A
Representation	Section A				Section A	Section A
Media Industries	Section B	Section B	Section B	Section B		
Audiences	Section B		Section B	Section B		

Component 2 Understanding Media Forms and Products		
Theoretical Framework	Television (in-depth study)	Music including music video, online, social and participatory media (in-depth study)
Media Language	Section A	Section B
Representation	Section A	Section B
Media Industries	Section A	Section B
Audiences	Section A	Section B

Component 1

Media Forms	Areas to be studied and examined	Products
Newspapers (sections A and B)	In-depth study covering all areas of the theoretical framework: Media language (section A) Representation (section A) Media contexts (section A) Media industries (section B) Audiences (section B)	The Guardian (12 th January 2022) Section A The Sun (1st January 2021) Section A www.thesun.co.uk Section B The Sun Newspaper (Including 1 copy) Section B
Advertising and Marketing (section A)	Media language Representation Media contexts	Quality Street (1956) Section A This Girl Can (2015) Section A The Man with the Golden Gun Film Poster (1974) Section A No Time to Die Film Poster (2021) Section A
Magazines (section A)	Media language Representation Media contexts	Pride (Nov 2015) Section A GQ (August 2019) Section A
Radio (section B)	Media industries Audiences Media contexts	<i>The Archers</i> http://www.bbc.co.uk/programmes/b006qpgr Section B
Video games (section B)	Media industries Audiences	<i>Fortnite</i> (2017) https://www.epicgames.com/fortnite/en-US/home
Film Industry (section B)	Media industries	<i>No Time to Die</i> , 12/12A (2021) http://www.007.com Section B

Component 2

Media Forms	Areas to be studied and examined	Products
Television Crime Drama (Section A)	In-depth study covering all areas of the theoretical framework: Media language	Luther, Series 1, Episode 1 (2010) The Sweeney, Series 1, Episode 1, (1975) 10min extract
Music Video (Section B)	Representation Audiences	Taylor Swift 'Bad Blood' (2014) Mark Ronson and Bruno Mars 'Uptown Funk' (2014)
Online Media (Section B)	Media Industries Media contexts	taylorswift.com brunomars.com
1980s/1990s Music Video (Section B)	Media language Representation, Media contexts	TLC 'Waterfalls' (1995)

Essential Media Terminology

Essential Media Terminology	
Semiotics	Analysing denotation (literal meaning) and connotations (deeper or associated meanings). Media denotes and connotes meanings
Products	Media texts
Forms	Types of media texts (e.g. television programmes)
Genre	A way of categorising and grouping similar media products (e.g. horror)
Codes	How Media communicates with audiences through Media Language (Mise-en-scène (images), cinematography (camera shots), editing, sound, narrative, genre conventions)
Conventions	The elements that audiences would expect to be included in products, forms and genres
Sign	An element of a media product that has communicates meaning
Encode	How media producers include messages in products through language, technical and visual codes
Decode	How audiences interpret and respond to encoded messages and meanings (this might not be how producers intended)
Technical codes	How messages are encoded through camera shots, lighting, layout and design, editing and sound, digital manipulation etc
Visual codes	How messages are encoded through images using semiotics of signs to communicate meanings
Language codes	How messages are encoded through words and spoken language
Target	Aiming media products at certain groups as a target audience
Respond	How audiences received and relate to products
Social groups	Ways of categorising/grouping different people/audiences e.g. gender
Platform	Ways products are made available to audiences using technology
mise en scène	How visual elements are placed within a frame or on a product e.g. costume (dress codes), background, stance and gesture codes etc
Intertextuality	The relationship between texts. When one media product makes reference to another media product
Dress codes	How clothing, hair and make-up convey signs (messages)
Iconography	Visual codes associated with a genre, franchise, country etc.
Narrative	The story in a media text and how it is constructed. Fiction & non-fiction
Characters	Genres and media texts and expected typical character types e.g. hero or a troubled detective
Construct	Combining media elements to create media products and meanings
Purpose	The aim or intention of a media product e.g. persuade, entertain, inform, advertise
Stereotypes	A simplified image or representation of a type of person or social group

General Media Terminology	
House Style	Consistent use of colour, design, typeface and language
Brand	The image of a particular product or company and the values associated with it
Star Persona	The image and identity of a star
Point of view	The attitude, ideas and perspective of a media product
Selection	Choosing what elements to include and how to combine them to create and communicate particular meanings
Audience position	Using media elements to put the audience in a certain position. This might make the audience feel involved or more likely to agree, approve or disagree
Layout	How visual elements are arranged
Typography	Style and size of lettering
Images	Photographs, graphics, graphs, illustrations, Logos, Insignias
Copy	Written text in a printed publication
Foreground and Background	The part of the image closest to the audience is the foreground and is normally more important than what is in the background
Mode of Address	How the product communicates with the audience
Anchorage	The way meaning is secured in a media text. For example a caption on a photograph
Convergent media	Convergence - The merging of different media forms due to digitization (<i>e.g. websites with video and podcasts but also social networking</i>)
Stereotype	A simplified image of a particular type of person or group (Can be subverted)
Intertextuality	The relationship between texts. When one media product makes reference to another media product
Polysemic	Communicating different meanings (denotations and connotations) through signs that can be interpreted in different ways
Enigma Codes	Giving hints or clues through media elements to create questions for the audience and keep them guessing. Described by theorist Roland Barthes
Montage	Different images edited together. Meaning is communicated by individual images and the overall effect
On demand	Media texts available through the internet.
Podcast	Audio content that can be accessed 'on demand' and downloaded to a device
Watercooler	'Watercooler topic' is a media term for people discussing trending media
User generated content	Media content created by 'active' audiences instead of media organisations.

Audiences	
Mainstream	Products that have mass media appeal for a wide audience
Appeal	The element or elements of products that attract an audience
Engage	Having attracted an audience producers then want to engage them to keep them interested and earn their loyalty to the brand/product
Interact	How audiences engage with media products – especially digital products through convergence
gratification	Satisfaction for achieving a desire or goal. The pleasure and audience gain from consuming media texts
Convergent media	Convergence - The merging of different media forms due to digitization (<i>e.g. websites with video and podcasts but also social networking</i>)
Mode of address	How the product ‘speaks’ and communicates with the audience and the way in which it positions in the audience through language and other codes
Passive audiences	Audiences that accept the messages encoded in media.
Active audiences	Audiences who choose how to interpret media and have different reasons for choosing the media that they experience. Especially now audiences can interact through convergence
Specialised or niche audience	Products targeted at a smaller specific group (niche) – E.g. A magazine about model kits
Mainstream	Products aimed at a wide target audience
Flagship	Important, popular media texts associated with media companies
Event Television	A programme attracting a large audience. May be a shared family experience. Will generate a lot of discussion in the media and on social media.
Binge watching	Watching multiple episodes in a row (Instant gratification)
Instant gratification	Getting pleasure from getting everything at once and not having to wait
Second screen	Audience watches a television programme at the same time as using a tablet or phone to discuss the programme on social media
Primary and secondary audience	The main target audience is the primary audience but many products have a secondary audience. E.g. Women’s magazine has secondary audience of men who read them to find out about women and their interests
Demographics	Ways to categorise audiences – age, gender, socio-economic, ethnicity, psychographics
Socio-economic	<p>Audience categorised by occupation and income: e.g. ‘ABC1 demographic’</p> <ul style="list-style-type: none"> • A (senior managers/professionals such as doctors) • B (Middle managers and professionals such as teachers) • C1 (Junior managers and clerical workers) • C2 (Skilled labourers such as plumbers and mechanics) • D (semi-skilled or unskilled workers such as retail or labourers) • E (Casual workers and those on benefits)
Psychographics	Audiences categorised by interest and lifestyle or as a generation e.g. ‘millennials’, ‘Baby Boomer’
Effects debate	Suggests that media products have a negative influence on audience behaviour
Crisis of masculinity	Issues with male identity and success linked to women having more power and status in society
Baby Boomer	Born shortly after ww2. In 60s/70s. Seen as having high levels of disposable income (Grey pound)
Generation X	People born in the 1970s and 1980s. Millennials describe those born after
New Man	A man who does not conform to masculine stereotypes (raising children, cooking)
Hypermasculine	An exaggerated ‘macho’ representation of men (aggressive, sporty, strong)
Metrosexual man	A heterosexual urban man who enjoys shopping, fashion, and interests stereotypical associated with women or homosexual men (e.g. moisturiser)

Media Language Terminology

Language Codes (written or spoken)	
Formal and Informal language	Formal language is normally indirect and more complex than informal language. Informal language will use direct address and possibly more colloquial and slang terms
Specialist Lexis	Language to a specific topic or subject – assumes ‘insider/fan’ knowledge
Alliteration	Words beginning with same letter or sound (for emphasis)
Personification	Giving objects or ideas human qualities
Metaphor	Describing something as being something else to create comparison between two unrelated objects for effect.
Emotive Language	Descriptive language used to create an emotional response
Rhetoric (persuasive)	Persuasive language. Rhetorical questions have implied answers to persuade audiences to agree
Imperatives	Command words such as ‘read this’ and ‘you must’ used a rhetorical (persuasive) technique
Buzz words	Words that attract and appeal to the target audience or shock. Normally exclamatives that ‘shout out’ with an exclamation mark
Direct and indirect (mode of) address	Direct address is when the product seems to speak to the audience directly (‘we’/‘you’)
Hyperbole	Exaggerated language (for emphasis)
Wordplay (puns)	Using words with more than one meaning or using them for effect (humour)

Technical Codes	
Close Up	Subject takes up most of frame. A face would show feelings and create empathy
Mid shot	A person from roughly chest upwards. Common as replicates ‘real life’
Long Shot	A person, group, object etc in full. Establishes, used for action etc
Wide Shot/Extreme Long Shot	Shows a large scene or location (establishing) or distance
Low-angle and High-angle	Low = makes subject large and dominant. High = small, innocent etc
High Key Lighting	Creates bright lighting with few shadows. Highlights
Low Key Lighting	Creates shadows and contrast between light and dark
Dolly	Moving the camera using a ‘dolly’ platform on a track for smooth movement. Handheld camera gives a more realistic, 1 st person feel.

Editing	
Pace	The speed of editing. Fast paced has lots of cuts between short shots. Slow paced has fewer cuts and the camera shots last longer.
Montage	Different images edited together. Meaning is communicated by individual images and the overall effect
Continuity editing	Editing so that cuts between shots seem natural and in a logical ‘typical’ order
Shot reverse shot	One point of view then cut to a second point of view and back. Conversations
Eye line match	A character looks off screen and we cut to what they are looking at
Match on action	The edit is at the same time as an action. E.g. opening a door
Cross cut	We cut between two different scenes and back. Suggests they are linked or gives different viewpoints/contrast, could create tension

Sound	
Semiotics	Analysing denotation (literal meaning) and connotations (deeper or associated meanings). Media denotes and connotes meanings
Dialogue	Words spoken by characters
Diegetic sound	Sound that is part of the narrative that can be heard by characters
Non-diegetic sound	Sounds and music added for atmosphere and tension for the audience. Cannot be heard by characters
Sound bridge	Sound of one scene continues into the next. Editing technique to link scenes/ideas
dialect	Language specific to a particular part of the country. Accent is the different way people pronounce words.
Specialist Lexis	Language to a specific topic or subject – assumes ‘insider/fan’ knowledge

MISE-EN-SCÈNE

Location

Place or places in which the sequence is set.

Colour

Predominant colour palette and tone used within a sequence.

Props

Objects placed within a film sequence.

Hair & make up

Hair and make-up design of the actors on screen.

Costumes

Costume design of the actors on screen.

Performance

Manner in which the actor portrays the on-screen character.

- Where is the action within the scene taking place and why has this location been selected?
- What is the tone of the footage? What atmosphere does this generate?
- Has the director used one or more predominant colours for props, costumes or setting? If so, what mood and atmosphere has been created?
- How do the costumes, hair, make-up and props contribute to our knowledge of the character or characters?
- What do the props contribute to the mood or atmosphere of the scene? Is there a particular connotation (suggested idea or feeling) attached to any prop?
- Does any of the action take place off screen? Do the characters know more than the audience or vice versa?
- How have the characters been positioned within the scene? How does this portray the mood or relationship between the actors?
- What does each character's stance and expression tell us about that character?
- Pick a character. What does the style of performance tell you about that character?
- Are any elements of the mise-en-scène used to symbolise or signify an additional or deeper meaning?

INTO FILM

Into Film Literacy
Film language prompt cards

Context	
Context	The background of the product and how this influenced how it was made and how we interpret the text
Historical Context	The time period in which a media text made and the events and trends of the time
Social Context	What society was like at the time when the text was made.
Cultural Context	The styles and trends at the time when the text was made.
Political Context	The politics and attitudes at the time when the text was made.

Genre	
Codes and conventions	The elements that audiences would expect to be included in products, forms and genres
Conventions	Elements that we would expect to see in a particular genre
Unexpected elements	Elements that 'play with' or 'challenge conventions' that we would not expect to feature in a particular genre
Subgenre	A genre that falls within a broader genre e.g. Spy films are a subgenre of Action
Hybrid	Texts have hybridity when they combine features and elements of different genres

Industry	
Production	The time period in which a media text is created
Distribution	How products are delivered to audiences. E.g. Cinemas, digital platforms
Consumption	How audiences choose to experience media products. E.g. Live TV vs streaming
Production Values	The quality of the technical elements (camera/lighting etc)
Convergent media	Convergence - The merging of different media forms due to digitization (<i>e.g. websites with video and podcasts but also social networking</i>)
Public Funding	Money to support media from government funding and the television licence fee. (e.g. BBC, news broadcasts, Sport England)
Public service broadcaster	A media producer serving the public instead of making a profit. E.g. The BBC which is funded by the licence fee, must be impartial and must show the different areas and cultural diversity of the UK
Sponsorship	Paying to be associated with a media text perhaps through 'product placement' (having a product featured in a text such as a film)
Regulation	Organisations that monitor and advise media companies. E.g. BBFC classifies films and Ofcom regulates Television and other broadcasting
Self-regulated	An industry that is controlled and monitored by itself and not by government
Charter	A grant of power to an organization or to an institution, defining the function, rights, obligations or privileges.
Marketing	Promotion and advertising of a film (trailers, posters, online etc)
Promotion	Other activities that market the film (interviews, premiers etc)
Flagship	Important, popular media texts associated with media companies
On demand	Media texts available through the internet
Conglomerate	An institution that owns other companies (E.g. Disney)
Diversification	Investing in different businesses and products so that a company does not rely on the same things to do well at any one time
Vertically integrated	When a media company owns different stages of media production (production, distribution and exhibition)
Horizontally integrated	Large media organisations that own companies producing the same type of product but for different audiences/genres. E.g. Record labels
Syndication	Selling the rights to show a film in places other than cinemas (e.g. TV)
Brand	The image of a particular product or company and the values associated with it
Turnover	The money a company makes from sales of products
Media franchise	A group of linked media products using the same characters/universe

Institutions	
The BBC	British Broadcasting Corporation. Public Service broadcaster serving the public instead of making a profit. Funded by the licence fee. Charter 2016 says it must be impartial and must show the different areas and cultural diversity of the UK
BBC One	Primary channel of BBC. Provides information and entertainment to wide mainstream audience. Mostly original programmes. Must show diversity of UK
BBC Radio 4	Spoken word radio station (rather than music). News, current affairs, non-fiction, drama and comedy. 'intelligent programmes...which inform, educate and entertain' (typical BBC). Target audience = 35 to 54 year olds/ABC1 demographic
Ofcom	Regulator for TV and broadcasting
BBFC	British Board of Film Classification (classifies and advises on films in Britain)
PEGI	Pan European Game Information – provides classification and advice on suitability of content in video games
IPSO	The Independent Press Standards Organisation – regulates newspapers
Condé Nast	Mass media producer including magazine publishing (GQ, Vogue, Glamour)
Pride Media	Publisher of Pride Magazine - the most successful magazine targeting black British, mixed race, African and African-Caribbean women in the UK
Epic Games	Epic Games, Inc. is an American video game and software developer and publisher that owns and produces the Fortnite video game using the Unreal graphics engine that they developed
Eon Productions	Eon Productions is a British film production company that produces the James Bond film series. A subsidiary of ' Danjaq ' the company that owns the rights to James Bond owned by the Broccoli family.
MGM	Metro-Goldwyn-Mayer Studios Inc. is an American media company that produces and distributes feature films and television programs. Ownership shared by other companies following financial issues. Still the distributor for James Bond films in collaboration with other institutions.
Sony Corporation	Conglomerate: Produces films, technology (consoles, phones etc). Vertically and horizontally intergrated. E.g. Sony Music but also Columbia, Epic and RCA. Sony Pictures co-produced 'Spectre' with MGM and Eon Productions
Vivendi	Conglomerate: Owns Universal Music Group, Activision, Studio Canal etc. Vertically and horizontally intergrated. E.g. Universal Music but also Capitol, EMI and Island records
Access Industries	Conglomerate: Vertically and horizontally intergrated. E.g. Warner Music but also Atlantic, Asylum and Parlophone
Sport England	Government initiative to build the number of people doing sport; sustain participation levels; and help more talented people from all backgrounds excel
Mackintosh	Original manufacturer of 'Quality Street'. Part of Nestle since 1988
AT&T Warner Bros	AT&T now own Warner Bros, Turner and HBO (and various horizontally integrated companies owned by these subsidiaries)
Walt Disney Company	An 'American diversified multinational mass media and entertainment conglomerate' – many subsidiaries including Pixar, Marvel, ABC television
News Corp	Mass media producer owned by media mogul Rupert Murdoch. Many subsidiaries including New UK which publishes The Sun and The Times
Guardian Media Group	Publishes The Guardian newspaper. Owned by Scott Trust

Narrative	
Tzvetan Todorov	(Narrative Structure) Equilibrium, Disruption, New Equilibrium
Vladimir Propp (Characters and action)	Character Types and actions
Claude Levi-Strauss (Binary Opposition)	Conflict and Opposition – Binary oppositions (light vs dark, good vs evil). Resolution of conflict
Narrative	The story in a media text and how it is constructed. Fiction & non-fiction
Characters	Genres and media texts and expected typical character types e.g. hero or a troubled detective
Protagonist & Antagonist	The protagonist is the main character in the narrative. Often a 'hero' (Propp). Opposed by/in conflict with an antagonist (often a villain).
Subplot	Another narrative structure running alongside the main narrative.
Macguffin	In fiction, a MacGuffin (sometimes McGuffin) is a plot device in the form of some goal, desired object, or another motivator that the protagonist pursues, often with little or no narrative explanation.
Equilibrium	A 'normal' situation in a narrative – 'balance' normally without conflict. Beginning and end of a narrative
Disruption	An event or action that ends the equilibrium (balance) and begins the chain of events of a narrative. Sometimes caused by a trigger
Conflict	A clash between two characters or groups. Sometimes the disruption to the narrative that is resolved following the climax.
Resolution	Problems, disruptions and conflicts settled. Normally a new better equilibrium is established
Message	Often the moral message being 'taught' by a media text. E.g. That evil/murder/crime are wrong and will be punished
Climax	The moment when conflict is resolved. E.g. good defeats evil. Hero kills the dragon.
Linear narrative	Events happen in logical order
Non-linear narratibe	Events do not happen in a logical order
Open and Closed Narrative	Does the narrative reach a resolution following the climax? Many films have closed narratives. Episodes of TV shows such as a soap opera often have open narratives.
Multi-strand narrative	Lots of narrative structures happening alongside each other. Possibly due to no main protagonist
Transformation	A major change for a character. Maybe the disruption, at the climax or to create the resolution
Red herring	A misleading piece of information that fools the audience
Cliffhanger	Pausing a narrative and leaving it open at a tense or exciting moment.
Active subject	A key character who helps drive the narrative (hero, villain etc)
Passive object	A character without an active role – events happen around them. Not a key character
Final Girl	A typical character in a horror film. Normally 'good' (responsible and innocent). Normally survives the (main) narrative

Representation	
Stereotypes	A simplified image or representation of a type of person or social group
Role model	An aspirational ' elite person ' providing an example to others
Male Gaze (Laura Mulvey)	Feminist theory,: when texts show women and the world from a masculine, heterosexual perspective, presenting and representing women as sexualised
Bechdel Test (Alison Bechdel)	Feminist theory: A way of measuring the representation of women in a media text (2 women talk to each other but not about a man)
Reception theory (Stuart Hall)	Preferred, negotiated and oppositional readings. Also looked at how representations often focus on ' otherness ' and emphasise differences
Representation of Masculinity & femininity	Attributes associated with men and women. Often stereotypical. Used by the media to construct representations of men and women and to target audiences.
Patriarchal	A situation, society (or media text) that is dominated by men. Matriarchal if women.
Feminism	The feminist movement is a way of describing the move towards equal rights for women (equality)
Equality	Equal rights for men and women. From a media point of view this means less clear boundaries between masculinity and femininity and how they are represented.
Representation of Age	How different age groups are represented. E.g. younger and older people are normally represented as less powerful than working adults. Teenagers represented as antisocial
Baby Boomer	Born shortly after ww2. In 60s/70s. Seen as having high levels of disposable income (Grey pound)
Generation X	People born in the 1970s and 1980s. Millennials describe those born after
New Man	A man who does not conform to masculine stereotypes (raising children, cooking)
Hypermasculine	An exaggerated 'macho' representation of men (aggressive, sporty, strong)
Metrosexual man	A heterosexual urban man who enjoys shopping, fashion, and interests stereotypical associated with women or homosexual men (e.g. moisturiser)
Crisis of masculinity	Issues with male identity and success linked to women having more power and status in society
Socio-economic	<p>Audience categorised by occupation and income: e.g. 'ABC1 demographic'</p> <ul style="list-style-type: none"> • A (senior managers/professionals such as doctors) • B (Middle managers and professionals such as teachers) • C1 (Junior managers and clerical workers) • C2 (Skilled labourers such as plumbers and mechanics) • D (semi-skilled or unskilled workers such as retail or labourers) • E (Casual workers and those on benefits)
Psychographics	Audiences categorised by interest and lifestyle or as a generation e.g. 'millennials', 'Baby Boomer'
Representation of Ethnicity	How national, cultural and religious identity are represented. People and places.
Minority ethnic group	People from a different ethnic group to the majority of the population of a place
Discrimination	Offensive content in media product e.g. against gender or race

Analysing Media Language

Analysing Sound

DIALOGUE, SOUND EFFECTS AND MUSIC

Sound, voice and music are integral to most films and/or media viewing experiences. Sound can be used to enhance the imaginary world, create mood and atmosphere, establish character and environment, introduce a new scene or cue the viewer to important information.

SOUND SOURCE TERMINOLOGY

Diegetic vs. Non-Diegetic Sound

Diegetic sound forms part of the narrative of what is on screen. It is any sound that the character or characters on screen can hear in the 'world' of the narrative. So for example the sound of one character talking to another would be diegetic.

Non-diegetic sound is any sound that the audience can hear but the characters on screen cannot. Any appearance of background music is a prime example of non-diegetic sound. It is sound to add extra meaning to the audience.

Nonsimultaneous Sound

Nonsimultaneous sound is sound that takes place earlier in the story than the current images being seen. This type of sound can give us information about the story without us actually seeing these events taking place. For example a voice over of a recorded message or voice mail being heard over a montage or a recording of someone who has died talking in a speech they gave last year over images of their life.

Direct Sound

Direct sound is all of the sound that is recorded at the time of filming. This called 'Actuality' (ACT) for TV News.

Synchronous Sound

Synchronous sound is sound that is matched with the action and movements being viewed. For example if we see a montage of a character playing the piano, practising the piano and performing on a piano and the viewer hears the sounds of the piano at the same time.

Postsynchronization Dubbing

Postsynchronization dubbing describes the process of adding sound to a scene after it is filmed. For example, space battle scenes contain laser and explosion sounds that are artificial and added to the scene after it was filmed. These sounds increase the intensity and authenticity of the scene. This includes dubbing character's voices and adding nondiegetic, postsynchronous music to create mood and atmosphere.

Offscreen Sound

Offscreen sound describes sound assumed to be in the space of a scene (diegetic) but is offscreen while the action takes place simultaneously. E.g. Voice overs to suggest a character's thoughts even when we cannot see the character.

Sound Perspective

Sound perspective refers to how changes in volume, quality etc of a sound suggests how far away it is or where it is coming from in the scene.

SOUND EDITING TERMINOLOGY

Sound Bridge

A **sound bridge** is a type of sound editing that occurs when sound carries over a visual transition in a film. This creates 'continuity editing' because of the way in which it connects the mood between scenes – for example by using the same song or piece of music throughout multiple scenes. For example, music might continue through a scene change or throughout a montage sequence to tie the scenes together in a creative and thematic way. Another form of a sound bridge can help lead in or out of a scene, such as when dialogue or music occurs before or after the speaking character is seen by the audience.

Voice Over

A **voice over** is when you can hear a character and/or narrator speaking but the character in question is not speaking those words on screen. This is often used to reveal the thoughts of a character through first person narration. Third person narration is also a common use of voice over used to provide background of characters/events or to enhance the development of the plot.

Sonic Flashback

A **sonic flashback** describes the technique of using sound from earlier in the media during a later scene. One character may be present on the screen, but they are hearing a voice, music or action from a previous time in their head. The sonic flashback usually contributes to the character's thought process, including emotional or psychological.

Analysing Editing & Transitions

Cut

The most basic and common type of transition is the cut. A cut happens when one shot instantly replaces the other. Cuts are so widely used that feature movies normally count thousands of them. Cuts are essential for the effects of juxtaposition.

Although most cuts exist simply for a technical need, the abrupt replacement of one shot by the other often demands a certain interpretation from the viewer.

Consider the following example from the very beginning of *Three Days of Condor* (1975). Note that this early in the movie the main character, Joseph Turner (Robert Redford), has not been introduced yet.



In this shot, Dr. Lappe informs his secretary that Turner is late again.



The second shot cuts to the exterior of a busy street, showing a man driving a motorcycle. The obvious understanding is that the man on the bike is Turner (mentioned on the first shot), and that he's riding to work. Though the audience's assumption may not be a correct one, the editor must be aware of the implications inherent to the way he cuts a scene. The other types of transition are more distracting. Cuts allow for a better flow of the movie.

Fade in/out

Fade ins and fade outs are the second most common type of transition. Fade outs happen when the picture is gradually replaced by black screen or any other solid color. Traditionally, fade outs have been used to conclude movies. Fade ins are the opposite: a solid color gradually gives way to picture, commonly used in the beginning of movies.

Despite being the second most used transition, fades are seldom adopted by editors. An average feature film will have only a couple of fades, if that. Fades are used sparingly because they imply the end of a major story segment. Fades are also utilized when allowing the audience time to catch their breath after an intense sequence. In Quentin Tarantino's *Pulp Fiction* (1994), one fade out takes place right after Butch (Bruce Willis) rams his car into Marsellus Wallace (Ving Rhames), an unexpected accident that drastically alters the lives of those two characters.

Dissolve

Also known as overlapping, dissolves happen when one shot gradually replaces by the next. One disappears as the following appears. For a few seconds, they overlap, and both are visible. Commonly used to signify the passage of time or a dream/imaginary sequence.

Wipe



Wipes are dynamic. They happen when one shot pushes the other off frame. George Lucas deliberately used them throughout the *Star Wars* series.

Analysing mise-en-scène

MISE-EN-SCÈNE

Location

Place or places in which the sequence is set.

Colour

Predominant colour palette and tone used within a sequence.

Props

Objects placed within a film sequence.

Hair & make up

Hair and make-up design of the actors on screen.

Costumes

Costume design of the actors on screen.

Performance

Manner in which the actor portrays the on-screen character.

- Where is the action within the scene taking place and why has this location been selected?
- What is the tone of the footage? What atmosphere does this generate?
- Has the director used one or more predominant colours for props, costumes or setting? If so, what mood and atmosphere has been created?
- How do the costumes, hair, make-up and props contribute to our knowledge of the character or characters?
- What do the props contribute to the mood or atmosphere of the scene? Is there a particular connotation (suggested idea or feeling) attached to any prop?
- Does any of the action take place off screen? Do the characters know more than the audience or vice versa?
- How have the characters been positioned within the scene? How does this portray the mood or relationship between the actors?
- What does each character's stance and expression tell us about that character?
- Pick a character. What does the style of performance tell you about that character?
- Are any elements of the mise-en-scène used to symbolise or signify an additional or deeper meaning?

**INTO
FILM**

Into Film Literacy
Film language prompt cards

Audiences

Passive vs Active

Passive Audiences

People used to think audiences were **passive** who watched what was advertised, at the time it was transmitted and accepted the messages encoded in the product.



The Effects Debate

Theories developed that this made people even copy what they saw in the media (some think that violent video games and films make people more violent) - this is called the **effects debate**.



Active Audience

More modern theories believe audiences are **active**. Audiences choose what to watch, when to watch, what to feel and what to believe. Active audiences are made up of lots of different kinds of people and cannot be described in one way. Modern audiences are even more active because they **interact** with products.

Types of audience

Mainstream audience

Products that have mass media appeal that engage a wide audience are described as '**mainstream**'. They will appeal to a wide target audience and be of interest to the majority of people that would make use of that form of media.



Target Audience

Media products will have a main target audience. You can normally spot this from the style, content, characters and representation in the product that may be designed to **engage** and **appeal** to this audience. The way in which a text communicates with an audience is called the **mode of address** (how it uses **media language** and other **codes** to communicate meaning to audiences)



Primary and Secondary Audience

The **primary audience** is the main **target audience** for a product. A product might also have **secondary audiences** who are interested in and use the product for different reasons.



Specialised Audience

A **specialised audience** is a smaller audience with a specific interest (e.g. a magazine aimed at drummers or people who like Horses)

How the Media Categorises Audiences

Media Producers **categorise** audiences (into **categories**) to help establish **target audiences** and other possible audiences. These can be grouped as **demographics** and **psychographics**.



Demographics

Here are the most obvious/main demographics for categorising audiences:

- **Socio-economic Group**

This groups audiences based on occupation and level of income

- A Senior managers/professionals such as doctors
- B Middle managers and professionals such as teachers
- C1 Junior managers and clerical workers
- C2 Skilled labourers such as plumbers and mechanics
- D Semi-skilled or unskilled workers such as retail or labourers
- E Casual workers and those on benefits

For example: A product might try to target an audience of ABC1 or A-E

- **Age and Gender**

Can be wide groups such as men, women, children, teenagers, adults, older adults or a smaller age range (e.g. 18-30)

- **Psychographics**

Grouping audiences by what they are interested in, lifestyle, values and beliefs. Can be mainstream or more specialised.

- **Generation Psychographics**

This is when audiences are grouped into generations (that might have similar interests, income, experience and viewpoints). Examples include: Baby boomers (born after 2nd World War - lots of success 'grey pound' money to spend) and Millennials (born in late 80s/90s becoming adults in 2000s - always had access to technology and internet). People becoming young adults now are being described as the generation z or the 'Woke Generation'

Media Theories

Media Theories	
Tzvetan Todorov	(Narrative Structure) Equilibrium, Disruption, New Equilibrium
Vladimir Propp	Character Types and actions
Claude Levi-Strauss	Conflict and Opposition – Binary oppositions (light vs dark, good vs evil). Resolution of conflict
' UGT ' Uses and gratifications theory Blumler and Katz	Uses and gratification theory (UGT) explores 'what do people do with media and why?' (instead of what does media do to people?)
Reception theory (Stuart Hall)	Preferred, negotiated and oppositional readings. Also looked at how representations often focus on ' otherness ' and emphasise differences
Male Gaze (Laura Mulvey)	Feminist theory,: when texts show women and the world from a masculine, heterosexual perspective, presenting and representing women as sexualised
Bechdel Test (Alison Bechdel)	Feminist theory: A way of measuring the representation of women in a media text (2 women talk to each other but not about a man)
Enigma Codes (Roland Barthes)	Giving hints or clues through media elements to create questions for the audience and keep them guessing. Described by theorist Roland Barthes

Blumler and Katz – Uses and gratifications theory	
'UGT'	Uses and gratification theory (UGT) explores 'what do people do with media and why?' (instead of what does media do to people?)
Media consumption	The information, education and entertainment taken in by a person or group. An active consumer questions and interprets the media they consume.
gratification	Satisfaction for achieving a desire or goal. The pleasure and audience gain from consuming media texts

UGT summary

1	The audience is active
2	Audiences choose how to link gratification to media choices and different audiences will receive different gratification from the same text
3	The media institutions compete to provide gratification

The audience wants to:

1	be informed or educated
2	identify with characters or the situation in the media environment
3	Be entertained
4	enhance social interaction
5	escape from the stresses of daily life (escapism)

Reception theory (Stuart Hall)	
Preferred reading	The audience 'reads'/interprets the text in the way the producer intends. They accept the messages encoded in the text. Likely to be target audience.
Negotiated reading	The audience accepts some of the messages but disagrees with others
Oppositional reading	The audience rejects the intended meaning of the text. Audience may be from different social background gender etc. Possibly not the target audience.

Narrative & Character Theories

VLADIMIR PROPP

Propp studied Folk Stories to establish typical **character types** and **narrative structure**.



A) PROPP'S NARRATIVE FUNCTIONS (NARRATIVE STRUCTURE)

Propp decided that folk stories (tales of 'wonder') had 31 events (he called these **functions**) that happened in order. Modern media and stories are still compared to these **functions**. Think of functions as being the building blocks of a story.

For example:

11. **DEPARTURE:** The hero leaves the home environment starting the adventure.

12. **FIRST FUNCTION OF THE DONOR:** The hero encounters a magical agent or helper (the donor) who will help the hero (probably after they pass a test)

We could link these functions to many modern narratives. E.g. Harry Potter goes to Hogwarts after he meets Hagrid who tells him that he is a wizard.

30. **PUNISHMENT:** The villain suffers the consequences of their actions.

31. **WEDDING:** The hero marries and is rewarded or promoted to a better life

Not all heroes get married nowadays but they do tend to defeat the villain and 'win' achieving a 'happy ending' (or at least a better, happier life than they had at the beginning of the narrative).

You can easily link Propp's Functions to Todorov's Narrative Structure

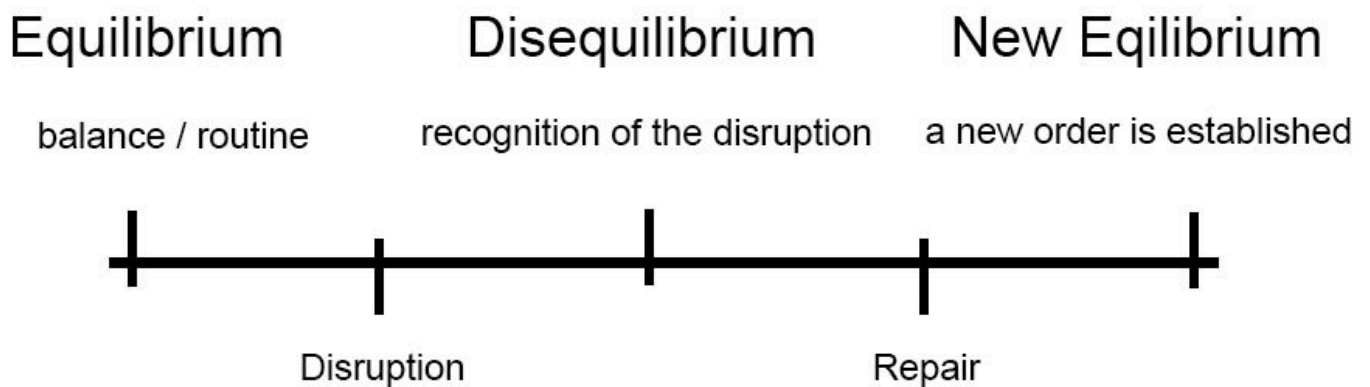
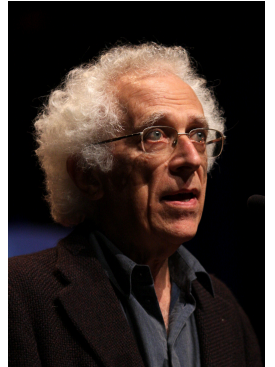
B) PROPP'S CHARACTER TYPES

Propp suggested these character types are sometimes combined. We can still compare these fairytale characters to modern narratives and stories.

The Hero	The main character with whom the audience will associate most strongly. Often the protagonist
The Helper	Can be a mentor character but normally supports the hero in the narrative and to help show off the hero's character traits (so Dr Watson helps Sherlock Holmes look clever). Sometimes used for 'comic relief' or to fight for the hero.
The Villain	Often the antagonist who contrasts with the hero and is normally a barrier preventing the hero from reaching his goal (or wants the same goal). Sometimes completely opposite to the hero or very similar to them but morally bad. Sometimes acts as a 'tempter' to try and make the hero become bad.
The False Hero	A type of villain who seems heroic and is sometimes mistaken for the hero. Might try to take credit for the hero's success or to marry the princess/claim the prize instead.
The Donor	A character that gives the hero something important or special (magic weapon, map, knowledge). Sometimes a god or wise person. Sometimes just a 'gatekeeper' who gives access to knowledge/a place. Sometimes a mentor and 'the helper', 'dispatcher' or other Propp character type.
The Dispatcher	The character who sends the hero on the mission. Can be combined with another Propp character type ('Princess' Father', 'False Hero', 'Villain', 'Helper' etc)
The Princess	Normally 'the prize' for the hero. Sometimes needs to be rescued/saved or is the actual reward for completing a different mission (sometimes a marriage). Sometimes an important character in the narrative. Sometimes wanted by 'The False Hero' or 'Villain'
The Princess' Father	Sometimes acts as 'The Dispatcher' to send characters to rescue 'The Princess'. Sometimes holds 'The Princess' as a prize for characters. Sometimes jealous of 'The Hero' and fooled by 'The False Hero'

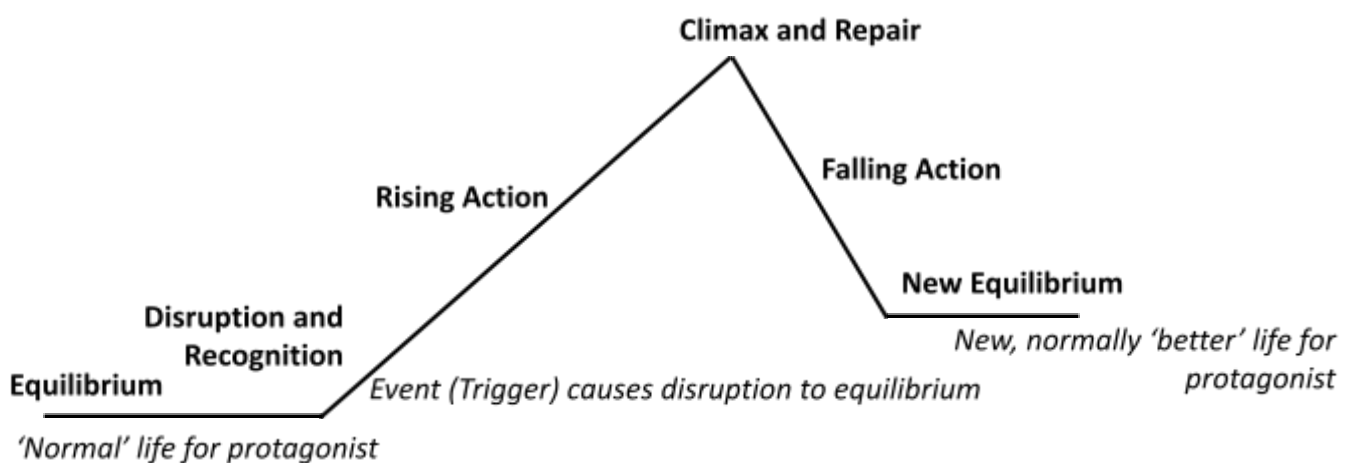
TZVETAN TODOROV - NARRATIVE THEORY

Todorov had lots of theories about Media but the important one for us is narrative theory that broke a narrative storyline into 5 main events.



Classic Hollywood Narrative Structure

Todorov style Single strand narrative (closed)



OTHER NARRATIVE THEORIES

A. CLAUDE LÉVI-STRAUSS - BINARY OPPOSITION

Lévi-Strauss had many media theories about how narratives linked to how people think and that ideas about relationships between people drove narrative structure. One of his most famous theories is called **binary opposition** that suggests that narratives explore the conflict between two ideas/forces/characters. E.g. good vs evil, natural vs supernatural.

This can lead to a use of (sometimes negative stereotypes) e.g. in a narrative about men vs women or good vs evil. Modern narratives will probably explore lots of binary oppositions.

B. ROLAND BARTHES - SIGNS & CODES

Barthes explored how media texts communicate with us through semiotics - communication through signs and codes. Here are two useful examples at GCSE level:

ENIGMA CODES

Producers of media texts will deliberately create a plot point or include something that raises questions and teases the audience so that they want to solve the mystery or find out more. **Crime dramas** are obvious narratives that rely heavily on enigma codes because we are positioned alongside the detective like Luther while they try to solve the crime and reveal “whodunit”. Other modern examples of enigma codes would include ‘clickbait’ and sensationalised headlines in a newspaper or news websites that try to shock the reader into buying the publication or clicking through to another page.

ACTION CODES

Action codes are significant plot points that drive the narrative forward. Rather than a sense of mystery, action codes help create suspense because we want to see the outcome and consequences of the scene.

Any boss fight in any videogame would serve as an example of an action code. Or the hero of a quest narrative confronts the evil villain and the audience are excited to find out who wins the battle at the climax of the narrative. Action codes do not need to be this climatic. A simple knock on the door can create tension and transform a story. **You can link Barthes’ action codes to Propp and Todorov Narrative**

C. ALISON BECHDEL - THE BECHDEL TEST

The Bechdel test is named after Alison Bechdel, an American cartoonist. The Bechdel test is a measure of the misrepresentation of women in media (focused on films). The test asks whether a film features at least two women talking to each other about something other than a man. The measure sometimes is enhanced by adding that the two female characters be named in the film

Passing or failing the test does now show how well women are represented in the film. Rather, the test is used as an indicator for the active presence of women in the entire field of film and other fiction, and to call attention to gender inequality in fiction. Media industry studies indicate that films that pass the test perform better financially than those that do not.



[The Bechdel test](#) looks at whether a work of fiction features at least two women who talk to each other about something other than a man. The requirement that the two women must be named is sometimes added.

[About half of all films meet these requirements](#), according to user-edited databases and the media industry press. The test is used as an indicator for the active presence of women in films and other fiction, and to call attention to gender inequality in fiction.

NARRATIVE THEORY TERMINOLOGY

Subplot	Another narrative structure running alongside the main narrative.
Open and Closed Narrative	Does the narrative reach a resolution following the climax? Many films have closed narratives. Episodes of TV shows such as a soap opera often have open narratives.
Multi-strand narrative	Lots of narrative structures happening alongside each other. Possibly due to no main protagonist or important
Macguffin	In fiction, a MacGuffin (sometimes McGuffin) is a plot device in the form of some goal, desired object, or another motivator that the protagonist pursues, often with little or no narrative explanation.

Audience Theories

USES AND GRATIFICATIONS THEORY (BLUMLER AND KATZ)

'UGT'	Uses and gratification theory (UGT) explores 'what do people do with media and why?' (instead of what does media do to people?)
Media consumption	The information, education and entertainment taken in by a person or group. An active consumer questions and interprets the media they consume.
gratification	Satisfaction for achieving a desire or goal
Convergent media	Convergence - The merging of different media forms due to digitization (<i>e.g. websites with video and podcasts but also social networking</i>)

UGT assumes that audience members are **not passive consumers** of media. The theory suggests that audiences have an **active role** in interpreting and integrating media into their lives and has power over their **media consumption**. An active audience is free thinking and questions texts to interpret and enjoy them how they like. Audiences choose media to meet their desires and achieve **gratification** and media institutions have to compete against other providers.

UGT summary

1	The audience is active
2	Audiences choose how to link gratification to media choices and different audiences will receive different gratification from the same text
3	The media institutions compete to provide gratification

The audience wants to:

1	be informed or educated
2	identify with characters of the situation in the media environment
3	simple entertainment
4	enhance social interaction
5	escape from the stresses of daily life (escapism)

And the success of the experience relies on

Gratifications sought (GS) vs. gratifications obtained (GO)

"what you were seeking from experience" versus "what you actually got from the experience - whether it was a satisfying experience or not."

Can be applied to all forms of media (*magazines, advertising, TV, film et cetera*) and very interesting to apply to more modern media forms and platforms with interactivity/convergence (*mobile phone use, internet, social media, social media, online gaming et cetera*)

See also:

RECEPTION THEORY (STUART HALL)

Preferred reading	The audience 'reads'/interprets the text in the way the producer intends. They accept the messages encoded in the text. Likely to be target audience.
Negotiated reading	The audience accepts some of the messages but disagrees with others
Oppositional reading	The audience rejects the intended meaning of the text. Audience may be from different social background gender etc. Possibly not the target audience.

MALE GAZE THEORY - LAURA MULVEY

Laura Mulvey, wrote about how mainstream films appealed to a “male-gaze” because the industry was dominated by men who then tended to construct representations of women from a masculine point of view.



‘Male Gaze’ theory is useful for answering questions about **Representation**.

What is the male Gaze?


The male gaze refers to the way women are objectified by the camera lens in Hollywood movies because men are in control of the production process and make decisions that appeal to their own values and interests. The audience is then positioned to accept this narrow representation.

Men decide how women are encoded in the text at each stage of production.


- Most scriptwriters are men who write narratives that usually follow a male protagonist - female characters are often secondary, a love interest or Propp’s ‘Princess’
- The studio executives, who are also men, approve the projects and hire male producers to deliver the films which continues this male bias.
- A lot of directors and cinematographers are men - they decide how to stage each scene and where to point the camera focusing on what men want to see. Even in post-production, the editors and foley artists are probably men.

SELECTION	CONSTRUCTION	MEDIATION
The idea that producers and audiences are active and selective in what they choose.	Media is not a window on the world but is a product made by producers in organisations - we see what they want us to see.	Editing decisions of how to present the text and where anchorage is provided. Anchorage = Fixing the meaning



Classification and Regulation - BBFC and PEGI



What parents need to know about AGE RATINGS



If you have children, it is understandable to have concerns about the films and TV shows they watch, as well as the games they play. In this guide, we take a look at the two official ways you can assess if a particular title is suitable for your child. Both the BBFC and PEGI have search facilities on their websites that can be used to look up individual titles so you can check their ratings.

RATINGS FOR FILMS, TV & MUSIC VIDEOS

Since 1912, the BBFC (British Board of Film Classification) has informed UK residents of the age suitability of films, TV and music videos - providing parents with the information needed to assess whether or not it is appropriate for their child's age. This applies to cinema releases, DVDs and streaming video services such as Netflix.

WHAT ARE THE BBFC RATINGS?

BBFC ratings are broken down into seven age categories:

 Universal, suitable for all ages	 Parental Guidance required	 Suitable for people aged 12 and over	 Suitable for people aged 12 and over; anyone younger must be accompanied by an adult
 Suitable for people aged 15 and over	 Suitable for people aged 18 and over	 Adult content only available in specially licenced cinemas and specialist retailers	

WHAT ELSE CAN BBFC REVEAL?

Accompanied with the age suitability rating, BBFC also provide an additional warning regarding the content and what to expect, such as swearing, sexual content, violence and anything you may consider to be inappropriate for your child. In addition to this, the content is also rated in three levels: frequent, mild or strong.

LIMITATIONS OF BBFC RATINGS

It's important to note that there is no obligation on streaming video services to use or display BBFC ratings. Due to this, we advise that you check the rating online before your child streams the content. It may also be a good idea to watch the content first yourself or discuss it with other parents to help you decide whether or not it is suitable for your child.

Source: www.bbfc.co.uk

RATINGS FOR GAMES

PEGI (Pan European Game Information) is a content rating system that ensures all video games are labelled with a minimum age recommendation. These age recommendations are based on the types of content featured within a game. With each game, PEGI also provide a content descriptor that indicates the potential issues and concerns, including sex, violence, bad language and drugs.









WHAT ARE THE PEGI RATINGS?

PEGI ratings are split into age restriction and content descriptors. Additional 'content descriptors' help parents and children to understand the type of content featured within a particular game, including sex, fear, bad language, discrimination, gambling, drugs, violence, and in-game purchases. In combination, the two different ratings can provide a good level of information to help make informed decisions regarding the suitability for your child.

PEGI age ratings are broken down into five categories:

 www.pegi.info	 www.pegi.info	 www.pegi.info	 www.pegi.info	 www.pegi.info
---	--	---	---	---

PEGI content descriptors are broken down into eight categories:

							
FEAR	DRUGS	IN-GAME PURCHASES	VIOLENCE	BAD LANGUAGE	DISCRIMINATION	GAMBLING	SEX

LIMITATIONS OF PEGI RATINGS

It's possible for young people to buy games online without a required proof of age, opening them up to age-inappropriate content without you knowing. We advise that you regularly monitor your child's gaming activities and maintain a honest and healthy dialogue with them about the online world.

PARENTAL CONTROLS

It is a good idea to put in place parental controls for all online accounts which your child may use to purchase or download online games e.g. The App Store, Google Play Store, PlayStation Store and Microsoft Xbox Store etc.

Source: www.pegi.info



**National
Online
Safety**

A whole school community approach to online safety
www.nationalonlinesafety.com

Email us at hello@nationalonlinesafety.com or call us on 0800 368 8061



Component 1: Set Texts

Advertisements

Advertising	
Brand	The image of a particular product or company and the values associated with it
Commercial advertising	Promoting goods, services and products. Normally for profit. Often aspirational and focused on establishing brand
Non-commercial	Adverts for charity, health, public information etc (This Girl Can)
Consumerist	Promoting consumerism (buying products etc to achieve a better lifestyle)
Campaign	A strategy to advertise using different media and approaches based around the same idea
Shock Tactics	Using elements of media to shock the audience on purpose
Logo and insignia	A simple design that makes a brand recognisable (Logo has lettering)
Slogan	The tagline/strapline for adverts – a phrase that communicates the ideas/message/USP of a product or brand
Unique Selling Point (USP)	What makes a product different to similar products
Elite person	A celebrity or person with high status to appeal to the target audience
Turn over	Profit from products
Grey Pound	The disposable income of older/retired people

This Girl Can



This Girl Can (Advert, 2016) Component 1 Section A Set Text

[This Girl Can Advert \(Youtube\)](#)

[This Girl Can Website](#)

This Girl Can_(advert, 2016)

COMPONENT/PAPER 1 - STUDY AREAS & QUESTIONS			
Section A: Exploring Media Language and Representation (Print products)			?
Question 1	Media Language	Visual and technical codes (semiotic analysis), genre and narrative	✓
Question 2 (a)	Context	How the time and events around a product affect the product's Media Language & Representation	✓
Question 2 (b)	Representation	Representations of gender, age, ethnicity, issues and events	✓

BACKGROUND CONTEXT

- This Girl Can is a national campaign developed by Sport England and in conjunction with a wide range of partnership organisations.
- The purpose of the campaign is to break down the primary barrier holding women back from participating in sport – the fear of judgement. The campaign seeks to target and celebrate 'active women who are doing their thing, whatever that may be, no matter how well they do it, no matter how they look or even how red their face gets'.
- The campaign is currently funded by the National Lottery and backed by a government body, Sport England; there is no commercial aspect to it at all.

This Girl Can - Media language

Social and Cultural Contexts:

- Sport England carried out a lot of research to figure out why there was such a big gender gap in sports participation. They discovered that two million fewer 14-40 year old women than men partake in sport regularly and they wanted to understand why.

They discovered that:

- 13 million women said they would like to participate more in sport and physical activity.
- Just over 6 million of these are not currently active at all.
- Fear of being judged was the number one barrier for most women who felt they were unable to participate in physical activity.
- As a result of the campaign, 1.6m women have started exercising and the number of women playing sport and being active is increasing faster than the number of men.

Soon after the launch of the “This Girl Can” campaign, Nike released a more motivational campaign called “Better for it” which also portrayed a more ‘real’ side to fitness.



Consider the codes and conventions of media language and how media language influences meaning:

A central, striking, image that encourages the reader to become intrigued to find out more about the advert:

- A mid-shot of a woman in her thirties, exercising. Unlike many advertising campaigns, this female is not a celebrity. By purposefully avoiding using a sporting legend or an athletic goddess, the campaign is able to target ordinary women of all ages, encouraging them to take part in sport and showing them that they can achieve.
- The lack of celebrity means that the woman in the advert feels familiar. The female in the image has her hair scraped up into a ponytail, she is sweating a lot and her clothes are not what society would consider fashionable. For all these reasons, there is a sense that you know someone like her or, in fact, you are her.
- The dominance of this image suggests she is the protagonist of this narrative, the 'hero' according to Vladimir Propp's character theory. She is heroic because she is embracing sport; she doesn't appear to care what anyone thinks and has shed any inhibitions. She is an inspiration to other women as it is obvious from her facial expression that she is really enjoying herself and is completely lost in the moment.
- Across the image is what the campaign itself calls a mantra, "Sweating like a pig, feeling like a fox." The campaign has taken a derogatory comment, "sweating like a pig" and turned it into something more positive.
- Historically it was considered un-ladylike to break into a sweat and, for many women, it is still the case. They don't want to be seen sweating as it makes them red in the face, ruins their make-up and makes them feel unattractive. However, this mantra turns this on its head and perhaps suggests that by working out, you are becoming healthier and therefore will become more attractive, "like a fox" - a fox being a young, beautiful lady.
- Towards the bottom but still central is the name of the campaign, or brand logo, "This Girl Can". This is a very positive statement with connotations of determination. It is used to reinforce the idea that all women should exercise and also to convince them that if they try they can succeed in sport.
- If you were unaware of this campaign, the limited text and unusual image would act like an enigma code (Roland Barthes) for the audience, as we want to find out who this character is and what the advert means by, "This Girl Can".
- In the top left hand corner of the advert, there is the hashtag "#thisgirlcan" connecting readers to the campaign's social media pages, should they wish to follow it or find out more, and there are logos for the producers of the campaign – Sport England and the Lottery. These are much smaller and tucked away so as not to detract from the visuals. Use of the hashtag will hopefully connect women with like-minded others and bring a sense of social cohesion. It also allows the print campaign to take readers to the complete YouTube advert, allowing them to understand the campaign and see more positive representations of women enjoying sport.

This Girl Can - Representation

Consider the social and cultural significance of representations of femininity:

- The campaign's agenda is to encourage women to participate in physical activities by challenging the dominant ideology. In order to do this, the campaign portrays women extremely positively.
- Stereotypically, women have often been thought of as the weaker sex and often less successful, particularly where sport is concerned. However, this advertising campaign is seeking to challenge these stereotypes and convince women of their potential. The female in this image is portrayed from a positive viewpoint: she is represented as independent, confident and happy. There is a clear focus on her face, showing an expression of enjoyment and fun. By selecting such an image, the producers are seeking to challenge the sexism and male dominance in sport.
- The processes of selection and production have been carefully managed. This advert, like the others in this campaign, has a certain 'rawness' to it, focusing on 'real' women. There is no glossy finish and it doesn't resemble any of the high-end adverts produced by commercial sporting brands.
- The females are supposed to be seen as heroic - aspirational role models for the readers. Audience members should see something of themselves in these women, bringing their own fear of judgement to the forefront and considering whether it is actually an appropriate fear to have when they see the amount of fun and enjoyment these women seem to be experiencing.
- In addition, the brand name, "This Girl Can" uses the noun "girl" as an all-encompassing term. It is used to represent (and target) the whole of the female population and make them feel included, a force to be reckoned with, a team, a united front.
- When used in the context of sport, "girl" can be thought of as having some negative connotations – "throw like a girl" is a common simile used to mock someone who cannot throw. It plays on the stereotype that girls can't do sport. Perhaps then this statement is in response to that idea, "This Girl Can". • Interestingly though, considering that the campaign is targeting females of all ages, the word "girl" has been used rather than "woman". "Girl" is usually associated with younger females and there is an argument to say that women over a certain age may feel disconnected from this campaign.

Quality Street



**CHOCOLATE
STRAWBERRY CUP**
*Strawberry jam and cream
encased in milk chocolate.*

HARROGATE TOFFEE
*The delicious, smooth toffee
with a most distinctive flavour.*

CHOCOLATE TOFFEE FINGER
*Delicious toffee covered
with plain chocolate.*

What a delicious dilemma!

18 delightfully different
toffees and chocolates in

Mackintosh's
'Quality Street'
REGD

JOHN MACKINTOSH & SONS LTD., HALIFAX

Quality Street Print Advert (1956)
Component 1 Section A Set Text

Quality Street print advert (1956)

COMPONENT/PAPER 1 - STUDY AREAS & QUESTIONS			
Section A: Exploring Media Language and Representation (Print products)			?
Question 1	Media Language	Visual and technical codes (semiotic analysis), genre and narrative	✓
Question 2 (a)	Context	How the time and events around a product affect the product's Media Language & Representation	✓
Question 2 (b)	Representation	Representations of gender, age, ethnicity, issues and events	✓

PRODUCT CONTEXT

- Quality Street sweet tin made by Mackintosh.
- Originally created in 1936, inspired by the name of a play by J.M Barrie.
- In the 1930s, only the wealthy could afford chocolate boxes but the creator Harold Mackintosh aimed to sell them at a more reasonable cost to appeal to working families. By the 1950s, when this campaign started, society was in a post-rationing period where luxuries were once again becoming an acceptable part of grocery shopping.

Quality Street - Media language

Historical context

The icons of the Quality Street brand were two characters from the Regency era of British history. In the Regency era, Britain went through a period of elegance with regard to Fine Art and Architecture. The Regency era could also be compared to the 1950s for its significant social and cultural development. Between 1811 and 1837 the country was under the rule of Prince Regent and developments in technology (e.g. the steam-powered printing press), fashion and architecture were mirrored by a population boom. These similarities can be compared to England in the 1950s.

Social and cultural context

The 1950s saw a change in "high culture", a time where fine art, decadence and theatre that had previously only been accessed by the upper classes and those with money were now going to be made more affordable to the mass audience. The Conservative Party's 1951 election campaign was spearheaded by the slogan "Set the People Free", and this supported drastic change as entertainment and arts became more accessible and affordable.

Consider how media language creates and communicates meaning

Structure and design of the advert:

- anchorage of the gold frame – connotations of a halo effect around the man and the product
- typical triangular geometric composition of the poster to help secondary anchorage of the product
- product takes central framing.
- Typography is strong, forming the bottom third of the poster, and the strong purple colour stands out to draw the consumers' eyes to the name.
- Hand-drawn, artistic nature of the design, with a rich colour palette of primary and secondary colours, links to the post-war consumerist culture.
- Persuasive language techniques such as alliteration, emotive language and superlatives are all indicative of a well-read educated audience; further enhanced by the bold, serif font styles connoting richness.

Consider how media language creates narratives:

Connotations of the female characters being dressed similarly to the sweets that are shown close-up on the bottom third of the poster.

Inference of a dilemma can be investigated at two levels:

- male 'hero' choosing between two 'damsels in distress' (Propp's theory)
- females choosing the chocolate (see Representation section for discussion on female stereotyping).

Costume and dress of male character indicating the formal nature of his dilemma; connotations of a higher class and richer society.

Patriarchal narrative, which is part of a range of similar adverts of this time.

Consider intertextuality:

The characters in the gold frame, Miss Sweetly and Major Quality, are part of the brand Identity of the product since 1936.

The characters are symbolic of the Regency era of British history referenced by the dress codes of the characters in the gold-framed picture at the back of the advert.

Possible areas for further investigation:

The advert is part of a campaign from this time that uses a similar design. The brand identity of Major Quality and Miss Sweetly goes back to the origin of the product in the 1930s, so it is interesting to look at how their advertising has developed with these characters:

Quality Street - Representation

Social and cultural context

Gender roles in the 1950s were remarkably different to the present day and it is important to consider the advertisement in this context.

The product itself was designed and planned for working families and the imagery is very aspirational of a higher class which links to the post-war era in Britain. Much of the branding indicates that the product was symbolic of elegance and aspiration. The two female characters appear to be of a lower class than the man in the suit, and the man in the suit is of a lower class than the two characters in the gold frame. The item that brings all these classes together is the product in the centre of the image.

Consider the representation of gender:

The image suggests a male dominated society with regards to 'choice' – he is in control of the product and is centrally framed. This links to Mulvey's male gaze in relation to the framing (feminist theoretical perspective). The male character anchors the audience's eyes to the product which has significant phallic symbolism.

- The dress code relates to the modern working businessman who may be the 'provider' of the brand.
- The women have two stereotypes being relied upon in the advert: firstly, that of their need for chocolate, a common and very traditional stereotype that still exists today, and secondly their subservient body language to the dominant man. The implication is that to be successful you will need to be romantically led by a man.
- There is also a secondary and deeper analysis here – a sense of manipulation with the women distracting the man through romance to access the 'prize' that is the product in the gentleman's lap. This advert could be seen to be representative of the way in which society was moving at this time.
- The historical representations of the Regency characters show typical strong feminine colours, and the showing of flesh for Miss Sweetly, and the formal uniform dress of Major Quality signify importance and power in their own relationship.

Consider the representation of age:

To discuss the representation of age, it would be important to make a comparison to a similar advert in this campaign with a much older couple in two chairs.



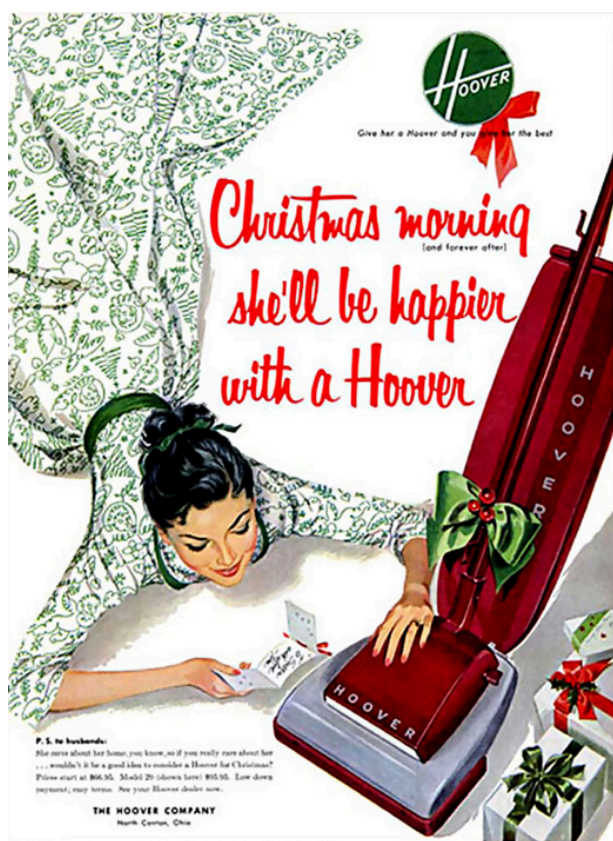
Unlike this version, our advert is purposely for the young to middle aged adults (25–40), and the target audience could see themselves in the characters in the main section of the advert.



Possible areas for further investigation:

Consider the role of women in advertising which is key to this discussion.

Examples of advertising from the early 1950s to help understand the role of the housewife and how they would provide for the man of the house. The images below show subservient women with their eyes not providing an address to the audience.



Give her a Hoover and you'll get the best

Christmas morning
(and forever after)
she'll be happier
with a Hoover

P. S. to husbands:
Not sure about her future, you know, as if you really care about her... wouldn't it be a good idea to consider a Hoover for Christmas? Prices start at \$66.95. Model 29 (downs lane) \$85.95. Low down payment, easy terms. See your Hoover dealer now.

THE HOOVER COMPANY
North Canton, Ohio



"Anyway, you didn't burn the Schlitz!"

There's hope for any young bride who knows her man well enough to serve him Schlitz Beer. For what man (or woman) can resist the taste of Schlitz Beer... a man millions prefer to the taste of any other beer. No, we're not just saying that. Here's the simple proof:

Schlitz tastes so good to so many people, it's first in sales in the U.S.A.

RADIO HEADLINE: "The Rule of 10", with the Rensselaer, Watkinson, N.C. TELEVISION HIT: "Schlitz Playhouse of Stars", Friday, CBS-TV.



© 1952, 1953, SCHLITZ BREWING CO., MILWAUKEE, WIS.

The Beer that made Milwaukee Famous




SO THE HARDER A WIFE WORKS, THE CUTER SHE LOOKS!

1. GOSH, HONEY, YOU SEEM TO THRIVE ON COOKING, CLEANING AND DUSTING—AND I'M ALL TUCKERED OUT BY CLOSING TIME. WHAT'S THE ANSWER?

VITAMINS, DARLING! I ALWAYS GET MY VITAMINS

2. REMEMBER WHAT THE DOCTOR TOLD YOU—YOU CAN'T HAVE PEP WITHOUT VITAMINS? WELL, I'VE DISCOVERED SOMETHING—A PERFECTLY DELICIOUS BREAKFAST CEREAL CALLED KELLOGG'S PEP, THAT'S RICH IN VITAMINS B AND D. AND I'VE ALREADY LAID IN A SUPPLY FOR OUR BREAKFASTS



3. HONEY, IF VITAMINS CAN GIVE ME EVEN A LITTLE OF YOUR ZIP AND SPARKLE, YOU'VE MADE THE DISCOVERY OF THE AGE!



IF YOU, TOO, HAVE LACKED VITAMINS, DISCOVER THE GRAND THINGS THEY CAN DO FOR YOU. AND TO HELP GET YOUR VITAMINS, EAT KELLOGG'S PEP FOR BREAKFAST. IT'S A SUPREMELY DELICIOUS CEREAL—CRUNCHY GOLDEN FLAKES OF BRAN AND OTHER PARTS OF WHEAT, ENRICHED WITH VITAMINS B AND D. EAT IT EVERY DAY, AND SEE IF YOU DON'T HAVE MORE ZIP AND ZEST!



Vitamins for pep! PEP for vitamins!*

*Pep contains vitamins B and D. Each ounce contains 1/5 of an adult's and 4/5 of a child's daily requirement of B, and about 1/2 the daily requirement of D.

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Component 1 Exploring the Media						
Theoretical Framework	Newspapers (in-depth study)	Film	Video games	Radio	Magazines	Advertising and marketing
Media Language	Section A				Section A	Section A
Representation	Section A				Section A	Section A
Media Industries	Section B	Section B	Section B	Section B		
Audiences	Section B		Section B	Section B		

Magazines

Magazines	
Cover Lines	The 'headlines' on a magazine cover that suggest the content of articles The more important cover lines are larger and positioned to the left
Main Image and Minor images	The largest image is the main image. Normally relates to the lead article and features an elite person
Elite person	A celebrity or person with high status to appeal to the target audience
Masthead	The logo/name of the magazine or newspaper, normally positioned at the top of the cover. Sometimes covered by cover model suggesting confidence in brand and importance of elite person
Strapline	A short phrase near the masthead that is the slogan of the brand
Puff	A graphic that promotes the content to appeal to the audience. Often a 'teaser' banner, circle or made to look like a sticker
Aspirational	Encourages success (financial, social, health etc). Something to look up to.
Lifestyle magazine	Focuses on the reader's life. Often aspirational. Fashion, health, travel etc
Newstand	Where magazines are displayed for sale
Consumerist	Promoting consumerism (buying products etc to achieve a better lifestyle)
Circulation and readership	The number of copies sold. Readership (number of people who read each issue) is normally higher than circulation
Feature articles	Stories that are not necessarily news but of interest to the target audience
Hypermasculine	An exaggerated 'macho' representation of men (aggressive, sporty, strong)
Metrosexual man	A heterosexual urban man who enjoys shopping, fashion, and interests stereotypical associated with women or homosexual men (e.g. moisturiser)
Crisis of masculinity	Issues with male identity and success linked to women having more power and status in society
Condé Nast	Mass media producer including magazine publishing (GQ, Vogue, Glamour)
Pride Media	Publisher of Pride Magazine - the most successful magazine targeting black British, mixed race, African and African-Caribbean women in the UK

GQ Magazine



GQ magazine (August, 2019)
Component 1 Section A Set Text

GCSE Component 1: Exploring the Media

Focus areas:

- Media language
- Representation
- Media contexts

THE PRODUCT

- Launched in 1931, GQ began its life as a quarterly publication called Gentleman's Quarterly, aimed specifically at fashion industry insiders. Its popularity with customers caused its rebranding in 1967 to GQ.
- Produced by Condé Nast, today GQ is a multi platform brand. Each issue is published in print and digitally; it has its own acclaimed website and apps.
- Published monthly, British GQ sells itself as *"The greatest magazine around. The men's magazine with an IQ. Whether it's fashion, sport, health, humour, politics or music, GQ covers it all with intelligence and imagination."*
- GQ is aimed at ABC1 men aged between 20 and 44, has a 212,000 monthly print readership, with online boasting over 2 million monthly unique users, and more than 2 million social media followers.
- Funded by magazine sales and advertising, GQ says that 88% of its audience have bought or plan to buy products they've seen in GQ and 93% of GQ's audience own designer fashion.

Media language

How media language creates and communicates meaning

The typical codes and conventions of print magazines are used here to construct the GQ front cover:

- The branded masthead is conventionally placed in the top left-hand corner (Z-rule) and stands out with the choice of gold font, connoting luxury and exclusivity – traits that the brand associates with.
- The limited colour palette of black, white, gold and orange create a sense of cohesion to the design, whilst also reinforcing the magazine's messages of luxury, sophistication and masculinity.
- There is a long shot of footballer and celebrity Raheem Sterling, ensuring the magazine has star appeal for the audience.
- The cover price further reinforces this is a print magazine aimed at an ABC1 audience with disposable income.
- Consider the selection process that took place when creating this magazine cover – there was clearly a conscious decision to aim it at men who are interested in fashion, celebrity, politics, music and sport.
- Sterling is looking directly at the audience, seemingly making eye contact. This is a common convention of magazines and helps to add to the more personal approach of this format. His cool, relaxed gaze and slight smile looks down at the reader, suggesting he should be admired, looked up to.
- Sterling's leather combat trousers and boots are more high fashion than practical and connote luxury and masculinity, whilst also indicating to readers that GQ is a lifestyle magazine.
- Sterling's professional role as a footballer is anchored in the main cover line "Guardian Angel. How Raheem Sterling saved football from itself". GQ calls Sterling a "Guardian Angel", which has multiple connotations, including a sense of guidance and protection, suggesting he is looking after players and the values of the game by rooting out racism. The idea that he is doing morally good work is reinforced through his black angel wings and cross tattoo. This also frames him as a Proppian Hero, which is conventional for magazine cover stars.
- The top cover lines "How to wear a broken suit" and "Why it's finally OK to own a belt bag" should be considered when thinking about the magazine's target audience. In today's competitive society, which focuses heavily on aesthetics and where having the 'right' look is apparently very important, the reader begins to think of this magazine as a casual 'how to' guide when it comes to being a fashionable man.

- At the top right of the page, there is another cover line advertising a picture special from 'GQ Heroes'. "All the sizzle" implies gossip and celebrity intrigue, while the term "exclusive" suggests the reader won't be able to find it anywhere else and they need to purchase the magazine to be in on the secrets.
- On the right-hand side of the page the reader is offered some politics, "Westminster has become a living nightmare. Andy Burnham's Manchester masterplan." This hyperbolic language is a reference to the elected Mayor of Manchester, Andy Burnham, who is calling for more devolved power to be given to cities rather than held by the government in London. By including some serious journalism, as well as entertainment and fashion advice, the magazine is broadening its offering for its audience members.

Genre	Codes and conventions of magazine covers – layout, house style, by-lines. Genre conventions of magazines, their ever-changing nature and hybridity.
Narrative	Cover lines on the front cover tease people to want to read certain stories within the magazine (could be linked to Roland Barthes' enigma codes), for example "Speak no evil. Inside the most brutal dictatorship you've never heard of."

Representation and contexts

Social, cultural and historical contexts:

Diversity

Historically, British black men have been underrepresented on magazine front covers due to systemic racism within the industry. In a 2018 study, completed by The Guardian, into glossy magazines, it was revealed that of 214 covers published by the 19 bestselling glossies in 2017, only 20 featured a person of colour. That's 9.3%, whereas 13.7% of the UK are BAME. Of all the mainstream media outlets there has arguably been the smallest shift in magazine front covers representing a diverse range of people. However, sister magazine at Conde Nast, Vogue appointed editor Edward Enninful in 2017. He has turned one of the nation's most respected fashion magazines into a celebration of all beauty – not excluding blackness but championing it. This, alongside the 2020 global anti-racism protests, has meant that recently there has been a wider range of ethnicities and races on the front of British GQ.

Metrosexuality

In 1994, Mark Simpson – an author and journalist – coined the word 'Metrosexual'. He is famously quoted as saying "I had seen the future of masculinity and it was moisturised." In the early 2000s it became more socially acceptable for men to openly care about their looks, clothing and skincare regime. Men's magazines embraced this through their content and advertising and according to the magazine, 80% of its readers buy at least one male grooming product per month. In 2014, Simpson then introduced the term 'spornosexuals', men who are extremely body focused. The selection of the GQ cover shot, with Sterling's six-pack and muscles on show, even though he is a footballer, supports this concept.

Raheem Sterling

In December 2018, Raheem Sterling took to social media to highlight racism in the British press. Sterling screen-grabbed two MailOnline articles, which juxtaposed how his Manchester City teammates (Phil Foden and Tosin Adarabioyo) had been treated for buying their mums a house. Sterling used his platform to highlight this racial inequality in response to personally receiving racist abuse on the pitch from fans. That same week in 2018 saw a Tottenham Hotspur supporter arrested for throwing a banana skin at Pierre-Emerick Aubameyang and Motherwell's Christian Mbulu received racial abuse. Since the social media post, Sterling has become a sought after spokesperson for charities, activists and other social causes. Gary Lineker has called him "perhaps the most influential player in the game" off-field. The full GQ article by Alistair Campbell can be read on GQ.co.uk for free.

GQ Heroes/Celebrities/Stars

GQ Heroes is an event aimed at "luxury, business and creative minds". Held annually in Oxfordshire, it has a programme of speakers "who are shaping society and culture around us".

Representations of ethnicity and gender:

- Using a hugely successful black cover star (Raheem Sterling is British Jamaican) as their dominant image, GQ is presenting a role model for its readers, someone to aspire to be like. Although Sterling's sporting success might be outside of most reader's possibilities, his work ethic, principles and desire to want to better himself is not.
- The choice to represent Sterling topless with his tattoos on show reinforces the stereotype of men as having to be hyper masculine, strong and muscular. The tattoos themselves represent different aspects of his identity – the cross on his chest illustrates his Christian faith, while the baby on his arm represents him as a father. The black wings represent him as a supernatural figure suggesting his extraordinary skills on the pitch. The wings, combined with the main cover line "Guardian Angel" and the low angle shot construct him as a protective figure, fighting for justice. His wide stance and the choice of costume represent him as a dominant, confident figure. Meanwhile the thick silver jewellery and watch represent his wealth and modern masculinity.
- The main cover line reads, "How Raheem Sterling saved football from itself". The reader understands this to mean that he is a success on a much grander scale than just the pitch; he is an influencer. His thick silver jewellery reinforces the capitalist ideology that for a man to be thought of as successful you must be wealthy and make a lot of money.
- All the men named on the cover are represented as successful in their own field, which conforms to the genre conventions of glossy magazines. Andy Burnham (white British) is framed as having a "masterplan" for Manchester representing men as clever, powerful and forward-thinking. This is juxtaposed with the representation of Machine Gun Kelly (white American), whose life is described as "insane, wild and totally nuts", however this extreme lifestyle is more what the reader would expect from a rapper than a politician, so the cover lines serve to reinforce our preconceived ideas of these roles. The Machine Gun Kelly cover line is not judgemental, but celebratory, inviting readers in to see what his apparently crazy life is like.
- For modern men, there is a societal expectation that they must 'have it all' – health, wealth and strength – and the image of Sterling supports this as he epitomizes all three. Also, just like their female counterparts, the very essence of men's lifestyle magazines is consumerism and so the images and cover lines will always seek to support this, informing men of what they supposedly need, "How to wear a broken suit" and also showing them what to covet, "Why it's finally ok to wear a belt bag". This is like the female lifestyle magazines that tell their readers how to be beautiful, get fit and dress well. The importance of body image and consumerism doesn't change just because of gender.

VOGUE

JULY
2021

LOVE AFTER
LOCKDOWN

*The return
of dating*

FIGHTING TALK

*Jourdan Dunn
meets
Anthony Joshua*

THE SHAPE
OF NOW

*Pleated skirts,
puff sleeves,
perfectly cut
trousers*

VOGUE'S
GUIDE TO
SUMMER
BEAUTY

The extraordinary life of
Malala
Survivor, activist, legend

Vogue

(July 2021) Malala Yousafzai Front Cover

GCSE Component 1: Exploring the Media

Image by Nick Knight/Vogue.co.uk / Fair U

Focus areas:

- Media language
- Representation
- Media contexts

Product context

- Vogue was first issued in New York in 1892 as a high society diary before it was bought by American publisher Conde Nast in 1905. Conde Nast made it into a women's fashion magazine, though still aimed at the upper classes. They also created different overseas versions: British Vogue was launched in 1916.
- Vogue is still produced by Conde Nast and continues to be successful in the UK, despite dwindling print sales in the magazine marketplace. Edward Enninful was appointed editor in December 2017. A former model, he brought with him a strong social media following. He has made some important changes to the content and representations featured in the magazine, which have not only increased digital subscriptions and stabilised print sales of the magazine but have also influenced significant changes in the wider magazine marketplace. In 2021, British Vogue had an average circulation figure of 191,000 issues of the print magazine each month. Vogue claims to have 5.3 million digital subscriptions and a social media following of 14.3 million.
- Vogue is classed as a glossy, monthly, women's lifestyle consumer magazine. "British Vogue is the authority on fashion, beauty and lifestyle, and is a destination for women to learn, be challenged, inspired and empowered. Under Edward Enninful's unmatched global editorial status, British Vogue has become the undisputed Fashion Bible in the United Kingdom and is leading the cultural zeitgeist worldwide, powered by purpose."
- Vogue is aimed at ABC1 fashion and style conscious women who are educated, sophisticated and wealthy. Whilst it traditionally targeted an older female audience of 30–45-year olds, you could say that this audience has now broadened to appeal to, inspire and empower younger readers too, as well as a much more culturally diverse audience, under the influence of the new editor.
- Vogue is still hugely dependent on advertising revenue. Most of its pages are adverts for high-end consumer brands. To appeal to advertisers, Vogue emphasises the wealth and status of its ABC1 readership who spend an average of £8k a year on fashion and over a thousand pounds a year on cosmetics.

Media language

How media language creates and communicates meaning:

Vogue is a mainstream magazine, so it uses the typical codes and conventions of print to construct the front cover. Over a long period of time, Vogue has also acquired its own unique house style so that its brand identity is instantly recognisable.

- The same classic Didot font has been used for the VOGUE masthead since the 1950s; perhaps it is now better known as the Vogue font. The all-uppercase serif font gives it a classic, architectural look, an aesthetic that commands respect. Tall, slim and sculpted, the letters proclaim their own statuesque style. The word *vogue* means something that is trendy or popular.
- The VOGUE masthead is always capitalised and centrally placed, like a banner across the top of the magazine. In this edition, the masthead is laid over the forehead of the cover model, Malala Yousafzai. Perhaps she is an unlikely cover model for a fashion magazine, but this effect immediately anchors her as a Vogue star, in combination with her caption: 'Survivor, Activist, Legend'. The use of the same silver grey colour for this caption and the Vogue masthead links and reinforces that message: Malala is a Vogue role model.
- On the cover you can see the limited colour palette of red, silver-grey, black and white, which suggests the confidence of a sophisticated design that is associated with a high-end magazine. The use of the dominant colour red in this context suggests celebration, joy, luxury, power and strength, a call to action to identify with Malala, the survivor/activist/legend. The understated silver-grey and gentle glint of gold from her jewellery give a sense of elegance and glamour.
- The main coverline, the caption of Malala's own name, is the brightest text on the page. The white clearly contrasts with the red background celebrating her name and her status. Malala's name and her importance is highlighted and framed by the italicised text: "The extraordinary life of" in white and "Survivor, activist, legend" in silver. This offers a measured sense of symmetry with the masthead at the top.
- The composition of the front cover follows the principles of traditional design. Applying the rule of thirds, the masthead at the top and the centred Malala captions at the bottom frame the main image of Malala symmetrically, enhancing her status. While the focus on the eyes seems slightly high for the rule of thirds, the graceful hand gesture leads the viewer back to look Malala in the eye, making her centre of attention. This format, together with the flow of text at the top and bottom, follows the traditional Z-rule.
- Malala is shown in a medium close-up shot that draws attention to both her facial expression as well as her body language and attire. The headscarf she wears indicates her culture and her religion and is an essential part of her identity: Malala is a survivor because she was shot in the face by the Taliban for being a 15-year-old Muslim girl who was seeking an education. (She has since graduated from Oxford.) She engages the reader with direct eye contact and a slight smile – a mode of address that is personal and welcoming but confident and self-assured. She is at a level angle with us: we are invited to get closer to her, to identify with her, but also admire her and look up to her as a role model, a legend even.
- On the cover, you can see how the captions used to anchor the cover model elevate her status and importance. "Survivor" suggests she has overcome being a victim and is now a powerful "activist", taking a political stance to drive her own "extraordinary" narrative forwards. At the age of just 23, she has achieved the accolade of a "legend" in less than 10 years.
- The coverlines on the left-hand side all follow the same chic minimalist design, a black uppercase headline with an italicised subheading in white to draw the reader into what is more familiar territory for women's lifestyle magazines: fashion, romance, celebrities.

- Vogue asserts its authority here to show you how to get back into the dating game, with 'LOVE AFTER LOCKDOWN', and to tell you what is in fashion in 'THE SHAPE OF NOW: how to keep up, what to do and what to buy'. The use of alliterative language (with Ls) is a rhetorical device that tells us that Vogue is an authority on the subject.
- The important coverline on the right-hand side, 'Vogue's Guide to Summer Beauty', affirms Vogue's authority as the fashion bible. Sitting on a red background, just above Malala's shoulder, it doesn't need to say any more. It balances the layout with the design of the left-hand side coverlines.
- The coverline 'FIGHTING TALK' broadens the reader's appeal from fashion fans of the model Jourdan Dunn to sporting fans of the champion boxer Anthony Joshua. This is another unlikely feature for the magazine but shows how Vogue is widening the scope of its more traditional readers, whilst possibly appealing to new readers who wouldn't expect a heavyweight boxing champion in the pages of Vogue. It demonstrates how Enninfu is taking his readers by surprise and leading the way.

Possible areas for further investigation:

- High production values are part of Vogue's branding, and using Nick Knight as star photographer emphasises this. You could research his other work as a photographer and the recognition and accolades he has achieved.
- Explore the selection of Jourdan Dunn and Anthony Joshua. What do they represent? Why have they been paired together in an interview? Who do you think this article would appeal to?

Representation and contexts

Social, cultural and historical contexts:

- To show a Muslim woman wearing a headscarf on the cover is highly unusual, even today. Historically, the editors of mainstream women's magazines claimed that featuring models of colour on their front covers badly affected sales of the magazine. Black and Asian models were underrepresented to such an extent that there was little evidence to support their claim: it was simply accepted as fact. Naomi Campbell has famously challenged the industry for this systemic racism throughout her career, advocating wider diversity for all, from the 1990s through to the 21st century. She was the first Black cover model on Vogue in many of its international editions, and she first featured on the cover of British Vogue in December 1987. Black models on the covers of Vogue UK were few and far between. According to The Guardian newspaper, between the August 2002 edition of British Vogue (with Naomi Campbell as the cover star) and 2014, a period of 12 years, "146 covers have been shot, edited and distributed to newsstands and not one has featured an individual black model." <https://www.theguardian.com/sustainable-business/black-model-british-vogue-naomi-campbell-racism>. Conde Nast would have deliberately addressed this when they appointed Edward Enninful as editor in 2017, not only the first man to edit the magazine but also the first Black person. Since then, Vogue covers have celebrated diversity not just through race and ethnicity but also age, gender and size. Naomi Campbell has joined Ed Enninful's board of directors at Vogue.
- In April 2018, British Vogue's cover featured a group of models of all colours, ages and sizes, and included the first model to wear a hijab as a symbol of her religion. It got everyone talking about it, prompting wider cultural awareness of issues of representation. "You might not care about fashion but having women of colour represented on the UK cover of the fashion bible is a big deal. This is how true diversity happens" wrote Chitra Ramaswamy. <https://www.theguardian.com/lifeandstyle/2018/apr/03/halima-aden-why-a-model-wearing-a-hijab-on-the-cover-of-vogue-matters>
- In terms of its political historical context, this issue was published at a time when British and American troops were preparing to leave Afghanistan for good, in August 2021, after a twenty-year battle to combat al-Qaeda and extremist terrorist following the attacks of 11 September 2001. The Taliban were taking control of the country and there were concerns for the safety of people left behind. Malala was making her voice heard on an international stage, calling for world leaders to protect humanitarian rights and work for peace and democracy in Afghanistan and its neighbouring countries. In a Newsnight interview (August 2021), she expressed her concerns for the physical safety of women and girls in Afghanistan, their access to education and their freedom to work. Although there is no direct reference to this on the cover, Malala is recognised as an education activist opposed to the Taliban, and the news media were full of stories discussing concerns about the plight of ordinary Afghan people following the evacuation at this time. The activist caption on the cover anchors this. Listen to this interview with Malala on her fears for the rights of Afghan women and girls: <https://www.bbc.co.uk/sounds/play/p09sfp7d>.

Representations of ethnicity and gender:

- As a female education activist of Pakistani origin, Malala seems like an unlikely cover model for the fashion bible. The editor explains their choice: she is an inspirational figure who has achieved so much, against all odds, at such a young age. In the introduction to the issue, Enniful writes “When it comes to people I admire, Malala Yousafzai is right at the top. At 23, the world’s most famous university graduate has already lived so many lives. Activist, author, tireless campaigner for girls’ education, daughter, sister, student and survivor. It’s hard to believe it was only a decade ago that she was a young teenager with a passion for learning, living in Pakistan’s Taliban-controlled Swat Valley, blogging about her experience for the BBC and giving a voice to girls denied the right to learn. A near-fatal attempt on her life in 2012 – or what she calls “the incident” – brought her to Britain for specialist surgery. But she didn’t stop there.” (SOURCE: Editor’s letter, Vogue issue July 2021 <https://www.vogue.co.uk/news/article/malala-vogue-cover>)
- The construction of Malala’s representation includes the choice of the colour red for her outfit, headscarf and lipstick all merging with the warm red background. You could explore various cultural codes for what the colour red symbolises. In this context, the red is joyous, strong and powerful. One important connotation for Malala’s religion and culture is that red is a colour of celebration, often the colour used for marriage.
- The headscarf Malala wears, a dupatta rather than a hijab, is an important part of her cultural identity. In the interview inside the magazine, she explains that the headscarf is a “cultural symbol for us Pashtuns” and represents her roots as a Sunni Muslim of Pashtun ethnicity. She continues, “And Muslim girls or Pashtun girls or Pakistani girls, when we follow our traditional dress, we’re considered to be oppressed, or voiceless, or living under patriarchy. I want to tell everyone that you can have your voice within your culture, and you can have equality in your culture.” The way the soft fabric is gently folded over her neck and shoulders creates a classic elegant look that is iconic and even gives it a mythic status, which links with the caption “legend”. In contrast, her lipstick, nail polish and gold jewellery suggest that she is also at home in her new culture, living as a confident young woman in Britain today. (SOURCE <https://www.vogue.co.uk/news/article/malala-vogue-interview>)
- The graceful positioning of her hands, following the flow of the fabric of the scarf, could be seen as an expression of femininity and as a gesture of both thoughtfulness and modesty. It could also suggest the importance of hand gestures in traditional Indian dance.
- The light catching her eyes as she looks out towards the reader to meet our gaze suggests a personal, direct and honest connection: that she is a figure to be trusted. This encourages us to aspire to be like her, an extraordinary and iconic young woman.

Areas for further investigation:

- Look at the awards Edward Enniful has received since becoming a trailblazing editor at Vogue.
- Compare how British magazine covers have celebrated cultural diversity on their covers in response to Ed Enniful’s lead.
- Research Malala’s achievements since “the incident”.
- You could research how different audiences responded to this Malala Vogue cover. Once again, Ed Enniful got everyone talking about it, but not everyone liked it

Newspapers

Newspapers	
IPSO	The Independent Press Standards Organisation – regulates newspapers
Broadsheet (size)	A large format, formal newspaper traditionally used by the ‘quality press’ e.g. The Times
Tabloid (size)	Use a format half the size of broadsheet. Always used by the ‘popular press’/red tops and the mid-market papers e.g. The Sun, The Daily Mail and now used by ‘quality press’ as easier to read.
Tabloid papers	‘Popular press’/‘Red tops’ appealing to mainstream/working class (Sun/Mirror)
Mid-market	Tabloid papers aimed at middle-class. (Daily Mail/Daily Express)
Broadsheet	‘Quality’ newspapers. Intellectual, business, educated, finance. (Times/Guardian)
Online	Newspaper available online sometimes by paying a subscription or a paywall restricts access to some content. Online only = No printed edition (The Independent)
Editorial Process	Articles are checked and edited during this process
Bias	Supporting or being clearly against something (ideas, people, countries etc)
Political leaning	Products (especially newspapers) that support a particular political party or idea
Right-wing	E.g. Conservative Party/Democratic Party
Left-wing	E.g. Labour Party/Republican Party
Gatekeepers	People who decide what news to include by deciding the news value of a story
Hard News	Serious news stories of national/international importance. Politics/economy
Soft News	Human interest/celebrity stories.’ Infotainment ’
News value	A set of factors that decide whether an event is ‘ newsworthy ’ Threshold (size), Meaningfulness (relevance to audience), unambiguity (simple or complicated?), unexpectedness (shock/surprise or predictable), continuity (update on a current/past story), elite person/nations (how famous), personalisation (human interest), negativity (bad news)
Editorials	Articles giving a writer’s opinion
Column	A regular short article or page where a writer (e.g. a celebrity) gives opinions
Feature articles	Stories that are not necessarily news but of interest to the target audience
Satire	Criticising people or events using humour
Image to text ratio	The amount of space given to images compared to text
Masthead	The logo/name of the magazine or newspaper, normally positioned at the top of the cover.
Headline	A sentence that captures the main points/ideas of a story. Often uses puns, exclamatives, imperatives, intertextuality, hyperbole and direct address
Caption	A sentence under an image to give anchorage about the purpose of the image
Standfirst	A short paragraph or section of an article introducing key information
Lead paragraph	The first paragraph of an article. Will normally explain who, what, where, when.
Trail	Starting a story or article on the front page but continuing inside the paper
Splash	The main ‘ lead ’ story on a front page. Normally hard news and often the same story on different newspapers
Secondary story	Less important than the lead/splash but still on the front page
By line	The name of the journalist who wrote the article or story

Plug	An advert on the cover for other items in the newspaper. Can be a 'teaser bar' or ' Puff '. Might advertise a promotion/competition
Puff	A graphic that promotes the content to appeal to the audience. Often a 'teaser' banner, circle or made to look like a sticker
Phone-hacking scandal	A scandal where some newspapers were found to have 'hacked' people's phones. Led to a new self-regulator being established (The Independent Press Standards Organisation – IPSO) following the 2011 Leveson Inquiry

Politics	
Bias	Supporting or being clearly against something (ideas, people, countries etc)
Political leaning	Products (especially newspapers) that support a particular political party or idea
Political spectrum	Left-wing beliefs are liberal in that they believe society is best served with an expanded role for the government. People on the right believe that the best outcome for society is achieved when individual rights and civil freedom are prioritised. Left wing is generally more forward thinking and about change whereas right wing is more conservative and generally traditional.
Right-wing	E.g. Conservative Party/Democratic Party
Left-wing	E.g. Labour Party/Republican Party

The Guardian

What we miss about working in the office

A bottle of Warhol 75 please
When art and wine collide

Tuesday
18 January 2022
£1.50 (€2.50)
From £1.55 for colour eReaders

The Guardian For 200 years
News provider of the year

Cummings accuses PM of lying over No 10 party

Rebecca Huxton
Heather Stewart

Dominic Cummings has accused Boris Johnson of lying after No 10 denied the prime minister was warned against allowing a “bring your own booze” party during the first lockdown.

Johnson admitted to parliament last week that he attended drinks in the Downing Street parlour May 10, 2020, but claimed he had not realised it was a social gathering.

The event was organised by Johnson’s principal private secretary (PPS), Martin Reynolds, who told people to “bring your own booze” – but No 10 denies that the prime minister saw the emailed invitation to about 200 staff. It has also denied allegations that two senior staffers warned Johnson not to go ahead with the event, saying this was “not true”.

But Cummings, a former senior aide to the prime minister, wrote a new blog post yesterday challenging that account. He said he personally told Reynolds that the invitation broke the rules and claimed Reynolds replied: “So long as it’s socially distanced I think it’s OK, I’ll check with the PM if he’s happy for us to go ahead.”

Cummings then said that during a discussion over the future of the cabinet secretary and Reynolds, he had said to the prime minister something like: “Martin’s invited the building to a drinks party, this is what I’m talking about, you’ve got to grip this as it comes.”

Cummings added: “The PM waved it aside. I had told him, essentially the PPS should be replaced, so had other competent officials who knew the whole structure needed a huge upgrade in personnel and management. It’s all gas, I don’t want you replacing him with YOUR person? (Yes, this was a bit, it went better to bed at 10.15, still very ill Post-Covid)”

He claims Reynolds had checked with Johnson whether the party should go ahead, the prime minister agreed it should and they both went to the party.

Another former Downing Street staffer told the Guardian: “It’s inconceivable. There is no way Martin would go ahead without checking with Boris. There is no way any PPS would. It was

▲ The prime minister, Boris Johnson, jogs with his dog, Edie, through St James’s Park near Downing Street yesterday

UK sending anti-tank weapons to Ukraine

Ben Lobb
Defence and security editor

Britain has begun supplying Ukraine with anti-tank weapons in response to “the increasingly clear and growing threat to its security”, it was announced yesterday.

The supplying of military support comes as the Kremlin continues to step up troop deployments by moving forces into Belarus, which neighbours Ukraine to the north, and is considered the most likely route for any invasion.

“This is vital to the UK’s security and supply Ukraine with

Inquiry launched into Mone over ‘VIP lane’ deal

David Conn

The House of Lords commission for standards has launched an investigation into the Conservative peer Michelle Mone, relating to the PFI company awarded status in government contracts via the “VIP lane” after she referred into the Cabinet Office in May 2016.

The investigation follows a complaint by the Labour peer George Foulkes on 4 January, after the Guardian reported that Mone had appeared to suggest Lady Mone and her husband, the late Sir David Mone, had secured the deal.

It will exclude the commission to investigate whether Mone may have breached the Lords code of conduct by failing to declare an interest in the company, and by lobbying for it to be awarded government contracts.

The commission confirmed the investigation would be for “alleged involvement in procuring contracts for PFI Monegas, leading to potential breaches” of three provisions of the Lords Code, which covers the requirements

GCSE Component 1: Exploring the Media

Focus areas:

Media language

Representation

Media contexts

THE PRODUCT

<p>The Guardian is a British national daily newspaper with an average daily print circulation of approximately 105,000 in the UK, comprising 53,902 newsstand sales and 51,232 subscriptions (July 2021). Since August 2021, circulation numbers are no longer publicly available.</p>	<p>The Guardian newspaper targets a well educated, affluent, digitally-savvy, liberal audience. The demographic is 86% ABC1. 54% of The Guardian readers are male, and the average age of the print reader is 54.</p>	<p>Originally, The Guardian's format was broadsheet, but for cost reasons and changing consumer needs it is now printed in tabloid format.</p>
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Media language

Consider how choice of elements of media language portrays aspects of reality and conveys messages and values:

- The dominant image is a long shot of Boris Johnson jogging with his dog. Dressed in a beanie hat, woollen jumper, shorts, and trainers – it is not a statesmanlike image of the Prime Minister.
- The photograph is anchored with the caption explaining what the prime minister is doing, the name of his dog “Dilyn”, and where he was in the photograph, “St James’s Park”.
- The fact that he looks so unsportsmanlike implies Johnson’s ineptitude. The fish shorts and the black leather effect trainers are not what we would expect to see a jogger wearing, let alone the Prime Minister, and the whole effect is quite clownish. This would align with the left-wing, anti-Johnson beliefs of The Guardian’s target audience.
- The main headline “Cummins accuses PM of lying over No. 10 Party”, is short, sharp and to the point. The drama of the terms “accuses” and “lying” points to a political spat between Johnson and his former employee Cummings. The fact that it is the Prime Minister who is the subject of this accusation is significant, as they are meant to uphold the highest values in our society, follow the ministerial code, and crucially abide by the rules they pass in parliament.
- The word “party” serves to reinforce Johnson’s clownlike appearance in the image and thematically ties in with the skyline feature about the majority of the readers “miss[ing]” parties, implying the public have been following the rules.
- The theme of Conservative dishonesty continues in the headline “Inquiry launched into Mone over ‘VIP Lane’ deal”, which highlights an investigation into a Conservative peer, who may not have been following The House of Lord’s code of conduct. Overall, this constructs a reality of the Conservatives as dishonourable, in-line with the left-wing values of the paper.
- The coverline – “What we miss about working in the office” – refers to the work from home culture that has emerged since the start of the pandemic. The paper creates a collective identity for the audience with the pronoun “we” and suggests that The Guardian sees the majority of their readership as office workers.

Codes and conventions of media language:

<p>The headlines across the front page are focused, factual, and unemotional, which is what we would expect from a broadsheet newspaper.</p>	<p>The skyline is given over to the G2 supplement, a regular segment in the paper, which when displayed on newsstands may well be the section people see first. This supplement offers a lighter alternative to the hard-hitting news stories of the rest of the newspaper. Investigating the intertextuality of the office pictures and choice of artist for the wine feature reveals more useful insights on the target audience and how The Guardian appeals to their interests and lifestyle.</p>
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Code and conventions of newspapers

<p>price, layout, use of cover photographs/ images, house style, bylines.</p>	<p>Narrative – headlines used to tease people to want to read certain stories (could be linked to Roland Barthes' enigma codes).</p>
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Contexts and representations

Social & Political contexts:

- From 2019-2020, Dominic Cummings served as Prime Minister Boris Johnson's Chief Political Advisor. Forced out of Downing Street at the end of 2020 after an internal power struggle, Cummings publishes a blog, in which he reveals events and activities that took place during his time at No.10 Downing Street.
- The COVID-19 pandemic is a global pandemic. The disease was first identified in December 2019, before the pandemic was declared in March 2020. As of April 2022, it has caused approx. 6 million deaths globally.
- To help prevent the spread of the disease, the UK went into 'lockdown', where legal measures were put into place to prevent social mixing. At the time of the "bring your own booze" party, this included the banning of indoor gatherings of more than two people from different households, and those found breaking this law could be fined.
- At the start of lockdown, many offices and institutions closed and workers were advised to work from home. In January 2022, although some had returned to offices and workplaces, this was often with reduced numbers and working from home continued for many. Preventative measures in hospitals and healthcare settings include the use of PPE – Personal Protective Equipment – such as masks, visors, gloves, and gowns.
- Ukraine borders Russia and is a post-Soviet democratic republic. The 2019 presidential elections saw the pro-western leader Volodymyr Zelensky come to power; historically, Ukrainian leaders had been pro-Russia. Tensions had long existed in the region, but in December 2021, Russia increased its troop numbers at the Ukrainian Russian border. This

move by Russia's President, Vladimir Putin, generated fears of an invasion and Ukraine requested international support.

- The Guardian is described as having mainstream left political values. It does not have an affiliation with any political party but does lean towards the left and has a very liberal tradition. It is therefore not surprising that the main photo is unflattering of the right-wing prime minister.
- The Guardian is not owned by a group of shareholders like most other newspapers, for whom making a profit is imperative. Therefore, they believe that they can hold true to their core journalistic principles.

Representation of politicians:

- The front cover is carefully constructed to grab the attention of a typical Guardian readership. The political stories have been chosen and laid out in such a way as to appeal to the typical readership.
- Though it doesn't explicitly state an opinion in the style of tabloids (e.g. 'The Sun Says...'), the choice of these main cover stories portrays the Conservatives as amoral and untrustworthy.
- In both the main photograph and two articles, the Conservatives in question (Johnson and Mone) are portrayed as dishonest.
- The main image in particular shows a politician with none of the typical trappings of a prime minister (formal clothing, statesmanlike environment, composure, and confidence) and as a result, it speaks to a lack of authority and questionable capabilities to hold the office of prime minister.
- The decision to use more inclusive language in the Ukraine story, for example "UK", is suggestive of an article and an issue that the editorial team at The Guardian supports and expects its readers to support. Omitting any mention of the Conservative government or defence secretary, who will have had to make that decision, is indicative of the newspaper's political leanings.

Consider the functions and uses of stereotypes:

In order to communicate the feature quickly, the images of office workers in the skyline display a range of workplace stereotypes for both individuals and events, e.g. the office romance, the geek, the joker. Whilst tabloids use stereotypes frequently in their lead stories, broadsheets tend to reserve their use for entertainment features.

The Sun

THE Sun
Friday, January 1, 2021 THE PEOPLE'S PAPER 60p thesun.co.uk

HAPPY NEW YEAR TO ALL OUR READERS

PM: BRITAIN BREXPECTS
By KATE FERGUSON, Westminster Correspondent
BORIS Johnson last night heralded a new Brexit dawn as he vowed to "turbocharge" Britain with our newfound freedom.
Full Story — Pages Six and Seven

SUN NEW YEAR CAMPAIGN

As 2021 dawns, we call on YOU to sign up for Britain's vaccination volunteer force. So...

JOIN OUR JABS ARMY

JABS ARMY
Sun

THE Sun SAYS
THE Sun urges our fantastic readers today to join a "Jabs Army" of volunteers to help get millions of Brits vaccinated rapidly against Covid.
So many of us have longed to play a more active role in beating this terrible disease. Now, on this first day of a new year and a new era for Britain, we can. Through this major Sun campaign, backed by the NHS and the Government, you can join 50,000 volunteers in a crucial job . . . helping to run pop-up medical centres designed to immunise 15 million people by March.
It is a vast logistical challenge which needs YOU, as a Steward Volunteer, to keep it running smoothly and safely.
This will be the year we conquer Covid. The Sun's Jabs Army can play a key part.
Turn the page to learn how to sign up.

THE Sun
This is a terrific campaign...vaccine is the only way out
GARY LINEKER

THE Sun
I see Covid up close with my Derek... let's all club together
KATE GARRAWAY

The Sun cover (01 January 2021)
Component 1 Section A Set Text

The Sun Website (<https://www.thesun.co.uk/>)
Component 1 Section B Set Text

Component 1: Exploring the Media

Focus areas:

Media language

Representation

Media industries

Audiences

Media contexts

THE PRODUCT

<p>The Sun is a British tabloid daily newspaper owned by News UK, a subsidiary of right-wing, Australian-born American media baron Rupert Murdoch's News Corp.</p>	<p>It was originally published six days a week until News Corp also started producing The Sun on Sunday in 2012.</p>	<p>The Sun has an average daily print circulation of roughly 1.3 million copies in the UK and a daily readership of around 2.3 million (https://www.hurstmediacompany.co.uk/the-sun-profile/). The Sun stopped releasing its circulation figures in 2020.</p>
<p>News Corp describe The Sun as, "an instigator, an entertainer, a cultural reference point, a finger on the pulse, a daily relationship." The format of the print paper is tabloid, and it is colloquially known as a 'red top'.</p>	<p>The majority of its print audience is male, C2DE and aged between 35–64 years old.</p>	<p>In a recent YouGov survey (https://yougov.co.uk/topics/media/explore/newspaper/The_Sun), 97% of people surveyed had heard of The Sun, but only 29% liked it.</p>

Media language

Consider codes and conventions and how media language communicates meanings:

Red top Tabloids

The masthead is in block text and uses the colours red and white. Other newspapers in the UK, such as The Mirror, The Sunday People and The Daily Star, all use this design. These are termed 'red tops' as they specialise in tabloid journalism – journalism that often relies on sensationalism, celebrities, and gossip. Tabloids are also renowned for simplifying complex political issues.

- The headline “Join our jabs army” uses an imperative to call readers to action, asking them to volunteer as a steward at the vaccination centres. The choice of the term “army” for the campaign frames Covid as a common, tangible enemy that the readers can help defeat. The use of military language for a medical story is typical of tabloids, who often use it in sports stories too. The use of the inclusive pronoun “our” connotes that The Sun is a proactive, dynamic paper that is helping the country.
- The puff “Jabs army” is in the shape of a heart, with a Union Flag image, making it appear like a badge the volunteers might receive or a logo they might wear to connect them to the scheme. The heart juxtaposes the term army, but it connotes that the group’s actions will be caring and generous. The flag also implies that helping to ‘fight’ covid is a matter of national pride and patriotism.
- The main image is a photoshopped picture of the clock face on the Elizabeth Tower (also known as Big Ben). This is an iconic symbol of British culture and would be recognised by most of the audience, especially on 1st January when many people would have heard Big Ben tolling at midnight to bring in the new year. The designer has replaced the clock hand with a syringe, which highlights that this story is about vaccinations. The needle pointing to 12 is an indication of the new year arriving, whilst also suggesting to the audience that time is of the greatest importance when it comes to distributing the vaccination. This sense of urgency is reinforced in the body copy of the article, “help get millions vaccinated rapidly”
- The pull quotes have been carefully chosen to appeal to The Sun’s mainstream audience. Gary Lineker and Kate Garraway are trusted celebrities with personal experiences of Covid-19 within their families, which have been widely reported in the press. Each quote serves a different purpose for the paper. Lineker is praising the campaign itself, therefore giving it his endorsement. Meanwhile Garraway’s is more emotive and personal, “I see Covid up close with my Derek”, using collective pronouns to create a sense of positivity and relatability, “let’s all club together”.
- The opening to the article is on the right third of the cover, and it begins with “The Sun says...”, suggesting the newspaper has real influence and reinforces their strength of opinion on this matter. The standfirst uses flattery, “our fantastic readers”, to encourage the audience to get involved in the campaign. Later in the article, they build a sense of community with the use of collective pronouns, “us” and “we”, whilst the continued use of direct address “YOU” reinforces the jingoistic tone of the headline.

- The off-lead story positioned in the masthead pictures the Prime Minister, Boris Johnson, with his thumbs up. This image connotes positivity and optimism. The byline indicates that this is a political story and will involve the government. This is supported by the headline “PM: Britain Brexpects”, which is an intertextual link to two historical British leaders, Churchill and Nelson. By aligning Johnson with these two people, it is clear The Sun’s ideology in this article is pro Johnson and pro-Brexit.

Codes and conventions of newspaper covers

layout, use of cover photographs/images, house style, mastheads. Emotive vs. formal language to engage different audience responses.	Roland Barthes enigma codes – headlines used to tease people to want to read certain stories.
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Contexts and representations

Social, historical and political contexts:

- COVID-19 is a global pandemic. The disease was first identified in December 2019, before the pandemic was declared in March 2020.
- It was clear that a mass immunisation programme was essential to help prevent the spread of the disease. At the start of 2020, the world saw unprecedented levels of funding for vaccine research and development (R&D). By December 2020, the UK became the first western country to license a vaccine against Covid, which is astonishingly fast given that, on average, a vaccine usually takes 10–15 years to accomplish. By January 2021, the NHS had delivered more than 1 million vaccinations, colloquially known as jabs.
- On 23 June 2016, citizens of the UK voted to leave the European Union. This was nicknamed 'Brexit'. The vote was very close with 51.9% voting leave and 48.1% voting remain. Boris Johnson was a figurehead of the Leave campaign, which The Sun newspaper supported.
- During World War Two, Winston Churchill gave a rallying speech in which he quoted Horatio Nelson, "England expects that every man will do his duty". This was slightly altered to "Britain expects that you too, this day will do your duty" on a World War Two poster and has now become a much-quoted phrase in the tabloid press.
- Kate Garraway is a popular TV broadcaster in the UK, having co-hosted Good Morning Britain since 2014, and appearing on numerous shows from Strictly Come Dancing to I'm A Celebrity, Get Me Out of Here. Her husband, Derek Draper, was left seriously ill after contracting Covid-19.
- Gary Lineker is a former England footballer and now a popular sports presenter on BBC's Match of the Day. He has 8.5 million followers on Twitter. In April 2020, he donated £140,000 to the British Red Cross emergency response to the Coronavirus crisis in the UK.
- In its early years, The Sun supported the Labour party but has moved back and forth between Labour and the Conservatives, depending on party leadership. Today, The Sun is described as having political allegiance to the Conservative party and does not support the EU. The paper has always been very vocal in telling its readers how they should act, whether voting, during lockdown or getting vaccinated. For example, "Boris ticks all the boxes" in 2019, "Stay home" in 2020 and "As 1.5M miss vax... don't blow it Britain!" in 2021.
- During the pandemic, news media played a crucial role in communicating public health and policy information. Traditional newspaper coverage and representations of issues were important amidst increasing disinformation and conspiracy theories spread online.
- Militaristic language is so embedded in the government and media's representation of the medical world that this has come to be normalised by audiences. Hospitals are the 'frontline', healthcare workers are 'heroes' and we 'fight' and 'battle' disease.
- The vaccine rollout began in December 2020 and worked in phases, prioritising the population according to vulnerability and age. The UK's rollout was among the fastest in the world.

Consider the representation of events and issues:

- Covid-19 is represented as an enemy on this front cover with media language framing the pandemic as a war. In line with their previous representations of the pandemic, Covid is a disease to "conquer". Such language is used in this context to motivate and inspire action in

the audience, encouraging them to join the “Jabs army”. The idea that Covid is an invader is reinforced with The Sun’s use of nationalistic imagery, including the Union Flag and Big Ben.

- Getting vaccinated is represented as a positive action by The Sun. This is clear in their repeated call for readers to support the roll out of vaccinations, “Join our jabs army”. By encouraging the public to join their campaign they are supporting the vaccination programme, making it clear that when the reader’s age group is allowed to get vaccinated, they should. The use of endorsements, along with ‘The Sun says...’ implies the reader should trust its viewpoint. Getting vaccinated is represented as a matter of urgency with the combined use of the clock face, imperative verbs, and terms such as “rapidly”.
- Brexit is represented positively in the off lead. The Sun suggests this political decision has brought “newfound freedom” to the UK, while terms such as “heralded” and “dawn” imply Britain has a great future away from the EU. This is in line with The Sun’s pro-leave, isolationist ideology.

Media industries

Industry context:

Newspapers used to be hugely profitable, but the industry was not prepared for the arrival of the internet in the 1990s. Premium news was given away for free, and publishers didn’t take control of advertising, opening up a gap for Google and Facebook to fill. As a result, the modern business of news is in relentless decline. The bulk of advertising income is now hoovered up by Google and Facebook and newspapers have had to make significant cuts to their costs, including staff. Over the past decade, media groups have tried various strategies to boost their revenues, from subscription (e.g. The Times) and membership (e.g. The Guardian) models, to relying solely on advertising and diversification (e.g. The Sun).

Regulation

- Newspapers are self-regulated, with editors expected to follow the Editors’ Code of Practice. If readers find any content in breach of this code, they may complain to the Independent Press Standards Organisation (IPSO).

Consider the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups:

Newspaper production consists of a series of stages, each overseen by the newspaper's editor.

'Pre-press' includes:

Newsgathering	The editor sets the agenda for the paper, ideas are generated by journalists, stories are written, photographs are taken, and the editor signs off on stories.
Advertising	The sales team sells space in the newspaper and on the website to brands looking to promote themselves.
Design	The newspaper is laid out by a page designer, arranging stories and advertising according to guidelines set by the editor and advertising teams.

'Press' Includes:

Publishing	After editorial sign-off, the paper is published on paper or online
Distribution	The finished print paper is sent to newsagents and supermarkets. The digital paper is distributed on The Sun app, meanwhile digital stories are pushed-out to Apple News and social media platforms.

Also think about:

The newspaper, owner, editor, writers, photographers, designers – exploration of these roles, their position and impact in the production process.	Synergy with other brands and promotions in order to fund production and/or market the paper.
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Funding:

Advertising	Diversification
Print newspapers earn revenue from their advertisements and so, in this sense, journalism is being seen more and more as a commodity, whose purpose is both profit and power. £1 in every £7 spent on groceries is spent by a Sun reader , making it a very attractive advertising vehicle. In addition to adverts, which are obvious in their purpose, The Sun also features advertorials – content written by journalists, which although looking like editorial copy is actually an advert that has been paid for by the brand. An advertorial carries more weight with an audience as it seemingly has the validation of the publication and journalist.	As circulation figures of print news continue to drop and advertisers are choosing to leave if figures drop too low, newspapers are under increasing pressure to capture audiences. Therefore, online advertising revenues for The Sun, as well as diversifying into different areas (e.g. Sun Vegas, Sun Bets, etc.), are essential.

The impact of technologies, and convergence:

- Readers can consume all the content from the print newspaper on the website <https://www.thesun.co.uk> for free. Readers can also subscribe to a digital edition of the print newspaper for £4.99 a week. The digital edition of the print newspaper is consumed through The Sun app, which is available on iOS and Android devices.
- Statistics around online reach and readership can be difficult to prove, with many newspapers (including The Mirror and MailOnline) claiming to have the biggest. From a study in 2021 (PAMCo), The Sun online reached 6 million people a day. However, their rivals argue it is not quantity, but quality of engagement that matters, and how long each reader spends on the site is more important. The MailOnline points to having 5.4 billion minutes of engagement by readers per month across print and digital, versus only 3.1 billion minutes for The Sun.
- To boost its engagement beyond its target audience, The Sun supplies free content to Apple News. The click-throughs from the UK's most popular news app supply 23% of The Sun's page views.
- Readers can follow The Sun on social media platforms too – Facebook, Twitter, TikTok, Snapchat and Instagram. Each account offers different content to different audiences.

Audiences

Consider target audiences:

Demographics	Format and reading ages	Promotions
The Sun, both online and in print, targets the lower to middle social classes with its biggest audience share coming from the C2DE demographic . Although it is very close, the majority of print and online readers are male . Most of its print readers are between 45 and 64, whereas as many as 60% of online readers are below the age of 34.	According to ascento.co.uk, the average reading age of the UK population is 9 years old. The Sun has a reading age of 8 years. Using words in bold, lots of visuals and smaller chunks of text means they are purposefully making their product accessible to everyone and especially appealing to members of our society who have weaker literacy skills or just want an easy read. This helps explain why The Sun is "The People's Paper" as stated by its tagline. In addition, this way of formatting makes it easier to read at speed, on the daily commute for example, and to skim and scan to find specific articles that interest you.	Promotions such as Sun Hols, where readers have to collect tokens, appeals to low-income demographics, whilst also building loyalty between the brand and the reader. (Link to Stuart Hall Reception Theory)

Weblinks: [advertising in The Sun](#)

Links on the header of [The Sun Website](#)



Note the order of importance (Football vs News, Football vs Sport)

[\(https://www.thesun.co.uk/\)](https://www.thesun.co.uk/)

<https://www.thesun.co.uk/about-us/>

Cover from Issue of 'The Sun' studied for Paper 1 Section B

THE Sun
Thursday, December 24, 2020 THE PEOPLE'S PAPER 60p thesun.co.uk

HAPPY CHRISTMAS TO ALL OUR READERS

BREXIT DEAL CLOSE

THE NIGHT BEFORE BREXMAS

● BORIS POISED ON TRADE PACT
● EU AGREES TO ZERO TARIFFS

By HARRY COLE
A HISTORIC British trade deal with the European Union was finally on the verge of being agreed last night. The pact, hours before Christmas, will allow us to trade freely with the bloc without tariffs or quotas. It will also be a personal triumph for PM Boris Johnson, who had promised to "get Brexit done". Negotiators in Brussels were last night ironing out minor details in the 2,000-page legal document.
Full Story — Pages Four and Five

BUT MILLIONS MORE IN TIER 4 SEE PAGES 8 & 9

19p per pack

More Christmas offers on page 6.








TESCO
Every little helps

Tesco Carrots 1kg, was 41p, then 29p, now 19p, £1.19/kg. Tesco Parsnips 500g, was 42p, then 29p, now 19p, £1.38/kg and Redmire Farms Sprouts Unpeeled 500g, was 99p, then 29p, now 19p, £0.38/kg, ends 26/12. Serving suggestion. Excludes Express. Available in the majority of larger stores.

The Film Industry - James Bond Films

The Film Industry	
BBFC	British Board of Film Classification – regulates films through classification and censorship e.g, 12A, 12, 15
Theatrical Release	Date a film is released in cinemas
Tentpole	A film or product the helps to financially support a company
Blockbuster	A box office financial success. Usually a high-budget mainstream Hollywood film appealing to wide audience.
High concept	A film with a simple idea where special effects and action might be more important (Cinema of spectacle)
CGI	Computer generated imagery sometimes using performance capture
Sponsorship	Paying to be associated with a media text perhaps through 'product placement' (having a product featured in a text such as a film)
Marketing	Promotion and advertising of a product (trailers, posters, online etc)
Promotion	Other activities that market the product (interviews, premiers etc)
Conglomerate	An institution that owns other companies (E.g. Disney)
Vertically integrated	When a media company owns different stages of media production (production, distribution and exhibition)
Syndication	Selling the rights to show a film in places other than cinemas (e.g. TV)
Brand	The image of a particular product or company and the values associated with it
Media franchise	A group of linked media products using the same characters/universe

BRITISH BOARD OF FILM CLASSIFICATION (BBFC) RATINGS SYSTEM

	Universal. Suitable for everyone, and contains no content unsuitable for children.
	Parental Guidance. Contains content unsuitable for younger children.
	Cinema rating only. Those aged 12 and under should be accompanied by an adult.
	Unsuitable for under-12s. No sales to anyone under the age of 12.
	Unsuitable for under-15s. No sales/entry to anyone under the age of 15.
	Unsuitable for under-18s. No sales/entry to anyone under the age of 18.
	Restricted to licensed sex shops and cinemas only. No sales/entry to under-18s or distant sales via telephone and internet.

No Time to Die (2021)



Image from UKPosters.co.uk

GCSE Component 1: Exploring the media

Focus areas:

- Media language (Section A)
- Representation (Section A)
- Media industries (Section B)
- Media contexts (Section A & B)

THE PRODUCT (No Time to Die Film and Film Poster)

<ul style="list-style-type: none"> • <i>No Time to Die</i> is a James Bond film that was released in the UK on 30 September 2021, after a global premiere at the Royal Albert Hall on 28 September 2021. Starring Daniel Craig as 007, this is his fifth and final performance as the fictional MI6 agent. The release was significantly delayed from April 2020, following a change in director and the COVID-19 pandemic. 	<ul style="list-style-type: none"> • The film was produced by the British company EON (Everything or Nothing) Productions and distributed in UK cinemas by Universal Pictures. <i>No Time to Die</i> is available to stream on Amazon Prime. • The film's budget was an estimated \$250-301 million, making it the most expensive Bond film to date. It has grossed over \$774 million worldwide at the box office. 	<ul style="list-style-type: none"> • The poster was designed by Empire Designs, a British film promotion agency. The first teaser poster for the film was released on James Bond Day, 5th October 2019, as part of a global marketing campaign for the film. • The typographical logo of the film title, <i>No Time to Die</i>, is in Futura Black.
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Media Language ('No Time to Die' Film Poster)

Consider the codes and conventions of media language and how elements of media language influence meaning:

- The dominant image is a mid-shot of James Bond, smartly dressed. This suggests that he is the film's protagonist. According to Vladimir Propp's theory, he would be considered the 'hero'.
- This is reinforced by the action shots of him on a bike and in a car, which connote he is on a quest.
- Guns are commonly used as props in the action/ thriller genre therefore audiences can expect violence, action, and danger. Each gun is casually pointed, connoting that the figures are alert and ready for action.
- Nomi is wearing a military costume with an earpiece, which connotes her role as an active agent. Like Bond, as a 00 agent, she is a trained assassin. Her calm and focused facial expression connotes that she is in control. This reflects the shift in the Bond narrative towards more contemporary depictions of women. However, Paloma's (Ana De Armas) costume is a glamorous, revealing, navy-blue evening dress cut to her waist. This type of dress would be historically more typical of how 'Bond Girls' have been depicted by the franchise.
- Safin (Rami Malek), Q (Ben Whishaw) and Swann are looking directly at the audience, seemingly making eye contact. This is a common convention in film posters and helps give a more personal approach to this format.
- A common convention for film posters is to have the names of the actors placed in quite a prominent position as another way to entice the audience, but this poster does not do that. This may be because the producers are confident that the audiences will recognise Daniel Craig and any text may detract from the visuals.
- This poster uses plenty of visual 'star appeal', as Lashana Lynch would also be recognisable to fans of the Marvel Cinematic Universe given her role in Captain Marvel (2019).
- The large iconic 007 logo at the top of the poster is eye-catching and bold. The choice of a worn, aged, blue tone for the typography hints at the content of the film, which shows a more experienced

Intertextuality:

<p>The montage design, where separate images are laid over each other, references previous Bond films, providing a sense of familiarity, nostalgia and pleasure to fans who recognise the link. The 007 gun logo acts as an intertextual link between No Time to Die and previous Bond films. It has become synonymous with Bond.</p>	<p>It is significant that there is no intertextual reference to Ian Fleming (the author of the James Bond books) on this poster – this is a departure from previous Bond films, signifying No Time to Die is not based on one of his original books.</p>
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Narrative:

<p>The exotic locations that we expect for a Hollywood spy thriller and Bond film are shown in the background shots. Italy and Cuba are contrasted by using warm daylight and cold neon lights at night for Bar El Nido. This opposition echoes other oppositions in the poster, making for a more cohesive design.</p>	<p>There is an image of a man wearing a mask and carrying a gun – this character would be Propp's 'villain'. There are connotations of death and danger here. The mask is covering up his identity, suggesting that he wishes to remain hidden. This acts as an enigma code for the audience (Roland Barthes) as we want to find out who this character is and his role in the plot.</p>	<p>The denotation of the motorbike and Aston Martin suggests that there will be action sequences and excitement within the narrative, both of which are conventions of action films.</p>
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Contexts and representations ('No Time to Die' Film Poster)

Social and cultural context:

- James Bond is an action hero who, since the 1960s, has been constructed to embody historical masculine stereotypes such as strength, skill, independence, etc.
- The representation of women in the franchise has also historically been stereotypical: 'Bond Girls', who are the beautiful 'love interest' for Bond, are often insignificant to the narrative and ultimately disposable (Propp's 'princess').
- The representation of gender in the Bond franchise has evolved over time, to an extent, in a bid to reflect the changing social context. It would be useful to consider the poster for *The Man with The Golden Gun* (1974) here.
- Craig's Bond is not as sexist and overtly stereotypical as the earlier incarnations of the character and reflects some contemporary notions of masculinity as his Bond is older, more thoughtful and shows signs of vulnerability. The poster, however, needing to communicate the genre and franchise quickly, only lightly reflects some of these character developments and continues to represent Bond as the familiar action hero.
- Hollywood's representation of race and ethnicity has shifted significantly over the decades. Mainstream audience expectations have changed because of numerous events and individuals. Two of the most significant events to prompt audiences to question what they are seeing in Hollywood was the #OscarsSoWhite campaign in 2016, and the killing of a black, American man, George Floyd, by the police force in 2020. The latter ignited a wave of US and global protests, which challenged long-established symbols of racism (e.g. flags, statues, buildings), calling on corporations and institutions to change.
- Aston Martin has a longstanding brand relationship with the James Bond franchise. In *No Time to Die* several different models appear, but on the poster, Bond can be seen in a DB5. This model was the first ever Aston Martin used in the films, when Sean Connery drove it in *Goldfinger* in 1964.
- Dr Madeleine Swann (Léa Seydoux) is pictured twice on the poster. A French psychiatrist and one of Bond's love interests, she would be recognisable to fans, as she also appeared in *Spectre* (2015).
- James Bond has retired to Jamaica in *No Time to Die*, and his 007 title is reassigned to a new MI6 agent, Nomi (Lashana Lynch). This was widely reported before the launch of the film and the announcement of a black, female 007 led to a minority of racists trolling the actor Lashana Lynch online. On being cast, Lynch stated "We [Black women] know how it feels to be mis and underrepresented and we know how it feels to yearn for someone, anyone in the world to speak our truth for us when we feel like we don't have a voice. And I'm hoping that my career and my choice in roles and me just being me, authentically, is shining a light on our power."
(<https://www.latimes.com/entertainment-arts/movies/story/2021-08-26/no-time-to-die-lashana-lynch>)

- There are three gun props used in the poster. The Advertising Standards Agency (ASA) states that “ads for computer games, films, TV programmes, should ensure that they do not promote violence or anti-social behaviour by depicting weapons in a threatening context or in a manner that could be seen to be glamorising violence”. (<https://bit.ly/3l0Ga7W>). Therefore it is significant that each of these weapons are relatively small or partially seen, and are not actively being used.

Representations of gender

<p>Bond is pictured three times in the poster and in all instances, he provides an image of masculinity that connotes skill, intelligence, and strength. In the larger image, although facing side on, Bond's posture is strong, relaxed, and dominant, acting as a frame for the rest of the characters. His facial expression is thoughtful and care-worn, reflecting more contemporary ideas of masculinity. In the smaller images, he is represented as calm, skilled and determined while driving at speed – all traits that we would expect in a hero and a spy. Interestingly, he is not represented with a weapon, which is unconventional for masculine representations in spy thrillers.</p>	<p>The second most dominant character on the poster is also a male – Rami Malek as Lyutsifer Safin. His size in the poster could reflect the male-dominated nature of the franchise – the main protagonist and antagonist who drive the narrative are both male.</p>	<p>The use of key light and make-up on all three women on the poster represents them as beautiful, which is what we would expect for a Hollywood blockbuster. Two women on the poster are given agency through their use of weapons – the guns suggest danger, but their posture connotes confidence with a relaxed attitude toward such dangers. Arguably, Nomi and Swann are more than the 'Bond Girls' of the past within the film. Nomi's military costume and earpiece suggest her actions are central to the plot, and her presence is not merely for the development of the male characters. Each woman is independent and not shown as a 'damsel in distress' or 'Proppian princess', reflecting the shift in Hollywood to represent women more equally to meet the expectations of a modern mainstream audience.</p>
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Representations of ethnicity and race

<p>The cast is predominantly white, which is typical of both Hollywood movies and the Bond franchise. Lashana Lynch as Nomi is British Jamaican and is represented as skilled and determined by using the military costume, earpiece, and gun. Very few people of colour have been represented on Bond posters in the past and the majority have been cast as villains or 'Bond Girls', therefore a black woman taking on the role of 007 is a significant piece of Hollywood and franchise history. Representations of Grace Jones, Gloria Hendry, Halle Berry and Naomie Harris on previous theatrical release posters could provide some good comparisons.</p>	<p>Safin, the centrally pictured villain, is played by Rami Malek, an American actor of Egyptian heritage. Bond villains typically stand in opposition to Bond, and not just morally, as this often extends to ethnicity too.</p>	<p>There is a villain pictured in a parka jacket wearing a Japanese Noh mask, which are often used for ghostly or demonic characters in Japanese theatre.</p>
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Consider representations of age

The use of light on Bond's main image highlights his older age, constructing a representation of wisdom and experience. Most of the characters are represented as youthful, in contrast to Bond, and as a result less experienced and skilled.

Possible areas for further investigation:

- Ben Whishaw's Q and the representation of stereotypical 'geeks' or LGBTQIA+ characters.
- Safin is represented as having facial scarring with disfigurement makeup conforming to the historical (and widely criticised) Hollywood and Bond stereotype of villains having some form of physical difference.

Media Industry (The James Bond Films and Film Posters)

Historical and cultural context

Hollywood is the oldest film industry in the world, originating in the 1890s. Hollywood is considered the 'film factory' of the world and exports its products to most countries. The first Bond film was released in 1962.

Consider the nature of media production, by large organisations who own the products they produce, and by individuals and groups:

Film production consists of five major stages: development, pre-production, production, post production, and distribution.

Development	This is when the ideas are created, if necessary, the rights are bought, the screenplay is written and financing is sought from producers, partner studios and (for big budget productions) product placement relationships.
Pre-production	During this stage cast and film crew are found, locations are chosen, and sets are built.
Production	This is when the film is shot.
Post-production	This stage is when the film is edited. The crew work on the sound, images, and visual effects.
Distribution	This is when the finished film is distributed. The film is marketed and promoted. Big budget Hollywood films are screened at the cinema and released for home viewing.

Media Industry Issues to consider:

Company names	Universal, United Artists Releasing, MGM, EON can be researched in terms of production and distribution, ownership issues, including conglomerates.
Actors	Exploration of previous roles, 'star' appeal.
Website	Hashtags, role of new technology and social media in marketing film products.
Crew	Director, writers, other crew e.g. DOP, Costume Designer – exploration of these roles and their position in the production process.
Format	Imax, DVD, Blu-ray, the role of technology in the distribution of products - streaming
Soundtrack	Title Song by Billie Eilish on Interscope (owned by Universal) – 'star appeal', synergy and convergence of different platforms to promote the film. Hans Zimmer soundtrack
Brands	Synergy with other brands (e.g. Nokia, Triumph, Land Rover, Omega, Lego) to fund production and/or market the film.

Consider the effect of ownership and the control of media organisations, including conglomerate ownership, diversification, and vertical integration:

Producer	The James Bond series is produced by EON productions, a British film production company based in London.
Distribution	It is the first Bond film to be distributed by Universal Pictures, which acquired the international distribution rights following the expiration of Sony Pictures' contract after the release of Spectre in 2015. Universal also holds the worldwide rights for physical home media (DVD/Blu-Ray). United Artists Releasing (owned by MGM) holds the rights for North America, as well as worldwide digital and television rights. Amazon bought MGM in 2022 and with it the rights to stream the whole James Bond catalogue on Amazon Prime, a video on demand subscription service.
Production Locations	Bond has always been well known for its exotic locations across the globe and No Time to Die was no exception, using locations in Italy, Jamaica, Norway, and the Faroe Islands. Pinewood studios in London was also used for the scene which needed big sets.

Consider the functions and types of regulation of the media:

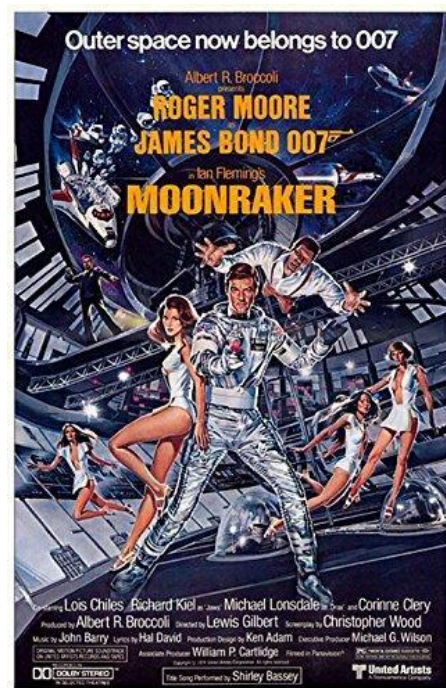
Film and video releases in Britain are amongst the most tightly regulated in the Western world.	British Board of Film Classification Age restrictions are placed on all commercially released films by the BBFC and some are even expected to make cuts or alter the film in some way to conform to the guidelines.	To secure a wide audience, No Time to Die had a 12A UK rating for its cinematic release and 12 for its physical media and VOD/streaming release.
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Consider how the media operate as commercial industries on a global scale and reach both large and specialised audiences:

The long-running Bond franchise has an established fan-base and No Time to Die, a US/UK co-production, received global distribution (theatrically, on DVD/Blu-ray and VOD/streaming) to reach a mass audience.

No Time to Die is clearly intended for mainstream audiences and has great commercial appeal:

Bond as a character is iconic and has universal appeal – he is skilled, charming, good looking and, arguably, in Craig's version of the character he has more depth.	The typical narrative of the films provide familiarity and comfort ('bad guy' does something wrong, 'good guy' catches him and wins the day) which reinforces dominant messages and values about 'good' and 'bad', 'duty' and 'loyalty'.	No Time to Die can be seen as making an active effort to appeal to a contemporary audience that is less likely to tolerate the flimsy gender and racial stereotypes of past Bond films. Producers hired Phoebe Waller-Bridge, only the second ever female scriptwriter to work on a Bond film, to develop the female characters and make their dialogue and characterisation more convincing. However, the specialised audience of core Bond fans are still reached using nostalgia and typical narrative conventions.
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James Bond Themes and Opening Credits

[Opening Credits from Goldfinger \(1964\) - Shirley Bassey](#)

Title Songs

James Bond title songs have been recorded by music stars such as Shirley Bassey & Tom Jones in the 1960s, Paul McCartney (From The Beatles) in the 1970s, Aha and Duran Duran in the 1980s and Sheryl Crow and Madonna in the 1990s/2000s. The Daniel Craig films have featured Chris Cornell (from Soundgarden), Alicia Keyes and Jack White, Adele, Sam Smith and Billie Eilish.

Opening Credits/Title Sequence

Almost all James Bond films have an opening credits scene after the gunbarrel and pre-title sequences. They have a very iconic design making use of action and James Bond iconography and normally include sexualised representations of women. 16 of the first 18 pre-title sequences were directed and produced by designer Maurice Binder. More recent films still make reference to the designs and style that he established.

The Man with the Golden Gun



The Man with The Golden Gun film poster (December 1974)
Component 1 Section A Set Text

The Man with The Golden Gun film poster (December 1974)

COMPONENT/PAPER 1 - STUDY AREAS & QUESTIONS			
Section A: Exploring Media Language and Representation (Print products)			?
Question 1	Media Language	Visual and technical codes (semiotic analysis), genre and narrative	✓
Question 2 (a)	Context	How the time and events around a product affect the product's Media Language & Representation	✓
Question 2 (b)	Representation	Representations of gender, age, ethnicity, issues and events	✓

Media contexts

PRODUCT CONTEXT

The Man with the Golden Gun is a James Bond film released on 19 December 1974, starring Roger Moore as 007. This was only Moore's second appearance as the fictional MI6 agent.

Based on a book of the same name, written by Ian Fleming, the film was produced by the British company Eon (Everything or Nothing) Productions and distributed by United Artists. The film was created with an estimated \$7 million budget and grossed over \$97 million at the world wide box office.

To reflect the popularity of the Martial Arts film genre, with the rise of stars such as Bruce Lee and Jackie Chan, there were several Kung Fu scenes and the film was filmed predominantly in Asia, having being shot in Hong Kong, Thailand and Macau.

The artwork for poster itself was produced by artist and illustrator Robert McGinnis.



TMWTGG - Media language

Historical Context:

Prior to the 1990s, illustrations were much more commonly used on film posters due to the limited technology that was available.

The film was set in the middle of the 1973 energy crisis, when the oil producing Arab nations proclaimed an oil embargo causing an oil crisis which had both short and long-term effects on politics and the economy across the globe. This is hinted at through the poster's iconography of the power plant in the lower left corner and the energy beam directed at Bond.

Consider the codes and conventions of media language and how elements of media language influence meaning:

- Typically, film posters are very visual and rely on images and limited text to promote the film. The images need to give the audience an idea of the film genre and hint at the narrative – here, rather than just one dominant image, there is so much going on that the reader is expected to work through the images to understand the film's plot.
- The central image is a mid-shot of James Bond, smartly dressed holding a gun across his body. The dominance of his image suggests he is the film's protagonist and so probably a 'good guy'. According to Vladimir Propp's theory, he would be considered the 'hero'.
- Bond's attire connotes business and professionalism and the gun, an iconic part of Bond's 'uniform', signifies danger and action.
- Bond is looking directly at the audience, seemingly making eye contact. The intensity of his stare and the lack of a smile could connote how seriously he expects to be taken and that he appears calm despite the chaos surrounding him. This informs the audience of one of his great strengths, his ability to keep his composure in any situation.
- A common convention for film posters is to have the actor's name(s) placed prominently as another way to entice the audience. Roger Moore had become a household name after starring in the well-known TV series *The Saint* and playing Bond in the previous film, *Live and Let Die*, so his name is placed directly above Bond's image to reinforce the link.
- The title of the film appears with the name of the author who wrote the books (on which the films are based) at the bottom of the poster. The credit block, detailing industry information such as other star's names, directors and producers, is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.

Consider narrative:

- At the bottom of the frame, in the foreground, is an extreme close up of a golden gun. It is pointed right at Bond and someone is loading it with a bullet engraved with his name so the reader can interpret this as an attempted assignation on the protagonist.
- The colour of the gun connotes wealth and status and the fact we can only see the hand of the shooter creates intrigue and what Roland Barthes would term an enigma code for the audience, as we want to find out who is trying to kill Bond.
- Also, continuing Propp's character theory, we would consider this person to be the 'villain'.
- Surrounding Bond are even more enemies and people trying to kill him. These images, combined with the images of destruction and explosions, are codes that signify to the audience this is from the action/thriller genre.
- As is typical of Bond films, the protagonist is flanked by females wearing very few clothes: Two of these women are highly sexualised: bikini-clad, slim with perfect hour glass figure and long flowing hair.
- Body language: one appears to be looking at the golden gun assassin whilst pointing at Bond whilst the other seems to be putting her arm out in front of him, seemingly protecting him. Barthes might argue that this is another enigma code, suggesting to the audience that Bond has female allies and enemies, yet all look the same making it hard for him to distinguish between them.

TMWTGG - Representation

Social and Cultural Contexts:

At the start of the 20th century, many film depictions of minority ethnic groups supported the dominant stereotypes of the time: to be pitied, to be laughed at, the exotic and/or dangerous. While society was progressing towards racial equality by the 1970s, some of these stereotypes were still in evidence in mainstream films. In addition, it is interesting to consider this poster in the context of the move towards gender equality and increased women's rights in the 1960s and 70s.

Consider the representation of gender and ethnicity:

At this time, Bond was already iconic. He was the nation's favourite secret agent; charming, suave, good looking and, most importantly, always caught the 'bad guys'. This representation of masculinity told audiences that this was what a man had to be at the time – intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual. Two of the three females on the poster are wearing bikinis which show off their slim bodies. Both are heavily made up and wear earrings and bracelets as accessories to the 'outfit'. The two women also have long flowing hair.

A feminist theoretical perspective would argue that this sexualised representation of women suggests that they are little more than bodies to be looked at (male gaze).

Another female, however, is dressed in a karate uniform and is shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'.

Consider the representation of issues and events:

Interestingly, one of the main themes in this Bond film was an actual world event – the 1937 global energy crisis. With the embargo on oil, countries were considering alternative power sources and this is portrayed through the iconography of the power plant and the related explosions. By including this theme, the producers are encouraging audiences to consider what might happen if oil really did run out and predict what the outcomes would be for society.

Possible areas for further investigation:

- **Consider ideas about encoding and decoding texts (could reference theorists e.g. Stuart Hall).**

The producers have encoded certain ideas into this text but it depends on the viewer's own social and cultural context how this image is decoded: For example, the depiction of a female doing martial arts could be seen to support the idea that she is dangerous and to be feared or could be seen as a progressive way of looking at females, those who are strong, confident and fearless.

- **Feminist theoretical perspectives** - Laura Mulvey (in her 1975 essay 'Visual Pleasure and Narrative Cinema') coined the term the 'male gaze' which discussed how the audience is put into the perspective of a heterosexual man. In this poster, the audience is forced to focus on the curves of the women's bodies, putting them in the eyes of a male.

Mulvey goes on to argue then that this denies the women human identity and relegates them to the status of objects to be admired for physical appearance. This could be further argued as the producer of the artwork was a male, Robert McGinnis.

Video Games

Video Games	
PEGI	Pan European Game Information – Regulator in UK - provides classification and advice on suitability of content in video games
Mobile gaming	Video games played on tablets and smartphones rather than PCs or consoles
In-app purchases	Additional content for games that can be bought within the app
Augmented Reality	Combining pictures of virtual objects with images of the real world
Marketing	Promotion and advertising of a product (trailers, posters, online etc)
Promotion	Other activities that market the product (interviews, premiers etc)
Conglomerate	An institution that owns other companies (E.g. Disney)
Brand	The image of a particular product or company and the values associated with it
Media franchise	A group of linked media products using the same characters/universe
Watercooler	'Watercooler topic' is a media term for people discussing trending media
User generated content	Media content created by 'active' audiences instead of media organisations.



Consider regulation of the media:

Age ratings are systems used to ensure that entertainment content, such as computer games, are clearly labelled by age according to the content they contain. Age ratings provide guidance to consumers (particularly parents) to help them decide whether or not to buy a particular product. The rating on a game confirms that it is suitable for players over a certain age.

In 2012 the PEGI system was incorporated into UK law and The Video Standards Council was appointed as the statutory body responsible for the age rating of video games in the UK using the PEGI system.

Fortnite - Ownership Regulation & Control

Ownership

Fortnite is owned by [Epic Games](#). The paragraph below is the promotional blurb from the company website:

Founded in 1991, Epic Games is an American company founded by CEO Tim Sweeney... Epic is a leading interactive entertainment company and provider of 3D engine technology. Epic operates one of the world's largest games, [Fortnite](#), which is a vibrant ecosystem of social entertainment experiences including first-party games like Fortnite Battle Royale, LEGO® Fortnite, Rocket Racing, and Fortnite Festival, as well as creator-made experiences. Epic has over 800 million accounts and over 6 billion friend connections across Fortnite, Fall Guys, Rocket League, and the Epic Games Store. The company also develops [Unreal Engine](#), which powers many of the world's leading games and is also adopted across industries such as film and television, broadcast and live events, architecture, automotive, and simulation. Through Fortnite, Unreal Engine, [Epic Games Store](#), and [Epic Online Services](#), Epic provides an end-to-end digital ecosystem for developers and creators to build, distribute, and operate games and other content.

Regulation

As a videogame, Fortnite is regulated by PEGI (approved by The Video Games Games Rating Authority which is part of the Video Standards Council).

Each separate game under the Fortnite umbrella has been given its own age rating, and the PEGI rating for Fortnite as a whole is simply 'Parental Guidance' with an exclamation point. This is the explanation from the PEGI website:

"PEGI has decided to change the age rating for Fortnite, since it meets the conditions to be considered as an ecosystem with diverse content rather than an individual game product. "As a result, the PEGI 12 age rating was replaced by the Parental Guidance label (an icon displaying an exclamation mark, always accompanied by the 'parental guidance recommended' text descriptor)."



Parental Guidance

In addition to the numerical PEGI ratings, they also use 'Parental Guidance Recommended' rating for some non-game apps which is now the rating for Fortnite on the Fortnite website.

This serves as a warning that these apps can offer a broad and unpredictable variety of user-generated or curated content. Typically, this warning applies to products such as Facebook, Twitter or YouTube.



PEGI 12

The Fortnite age rating is PEGI 12 for Fortnite Battle Royale, Fortnite Save the World and Fortnite Festival. According to the Fortnite Festival was given this rating because 'it features use of bad language and song lyrics of a sexual nature. Not suitable for persons under 12 years of age'.

Fortnite Battle Royale [has a PEGI rating of 12](#). This is "because it features moderate violence" but "physical reactions are unrealistic as no blood or injuries are depicted".

It also "offers players the opportunity to purchase in-game items, in the form of cosmetics, weapons, skins and in-game currency, which some parents or carers may want to be aware of".

Fortnite Save the World also has a PEGI rating of 12, for similar reasons as Battle Royale, except it adds attacking monsters into the mix for a bit more threat and peril.

Why lots of different age ratings?

PEGI made the change because, towards the end of 2023, Epic Games introduced LEGO Fortnite, Fortnite Festival and Rocket Racing to Fortnite. All of them are separate games within Fortnite – all accessible under one download.

The Parental Guidance icon from PEGI is used to alert "parents that while age-appropriate content may be available, the platform may also offer access to content that is not appropriate for children". In other words, there is too much variety on the website and in the game to give it just one rating. E.g.

The [LEGO Fortnite age rating](#) is PEGI 7 and Fortnite Festival has an age rating of 12 for its "use of bad language and song lyrics of a sexual nature". Rocket Racing, meanwhile, has an [age rating of PEGI 3](#). You can use voice chat and talk to other players while online.

Control - self regulation (Parent Controls)

Parents can set up parental controls in-game and on console/platforms to disable or put limits on purchases and voice chat. Parents can find out about these through the Fortnite Website ([Epic Account Portal](#) and [official Epic Games website](#)).

Fortnite



Fortnite (2017)
Component 1 Section B Set Text

Exploring The Media: Media Industry and Audiences

Fortnite (2017)

COMPONENT/PAPER 1 - STUDY AREAS & QUESTIONS			
Section B: Exploring Media Industries and Audiences			?
Question 3	Industry	Production process, ownership, technology and regulation	✓
Question 4	Audience	Categorisation, target audience and responses	✓
Question 3&4	Context	How the time and events have an impact on the set product	✓

PRODUCT CONTEXT

- Produced by Epic Games, the Fortnite franchise is a series of multiplayer free-to-play battleground games available on a number of platforms and devices. It was launched in July 2017
- The franchise includes Fortnite: Battle Royale, Fortnite: Save The World, and Fortnite: Creative
- Fortnite: Battle Royale is the most successful free-to-play videogame ever, making \$1.2 billion in the first 10 months of release. Initially, players had to buy 'battle passes' to play, but in September 2018 the Battle Royale version was offered for free.
- The Fortnite franchise had revenue of £2.4 billion in 2018.
- The franchise has helped make Epic Games a hugely successful company. In 2012 they were worth \$825 million; in 2018 they were worth \$5.8 billion.
- Fortnite: Battle Royale won 'Best Ongoing Game' in the PC Gamer and IGN awards in 2018.

Gameplay

- Players, in groups of 100, are dropped via a flying bus onto a deserted island that is about to be hit by a natural disaster.
- The aim of the game is to fight to the death, with the last player standing the winner. Players seek out weapons and other materials, but are also able to demolish structures and rebuild them into forts, towers etc.
- As the game continues, the storm starts to encroach, driving the players into smaller and smaller areas and forcing conflict.
- In terms of genre, Fortnite could be considered as fusion of battle games (like Battlegrounds) and construction games (like Minecraft).

Fortnite - Media industries

Social and cultural contexts:

- The global videogame industry has been growing since the early days of Atari home entertainment in the 1980s. In recent years, the diversity of game genres and platforms on which they can be played has meant an explosion in the gaming industry. Based on a 2015 economic forecast videogame sales are expected to reach \$90 billion by 2020. In 2014, it was calculated there were 1.8 billion gamers in the world - 25% of the global population. This challenges the stereotype of gamers as young geeky men. In 2018 in the USA, 28% of gamers were under 18, but 23% were over 50 years old. There was a 66/44% male/female gender split.
- The range of genres - from first-person- shooters to puzzles and learning tools - has varied the demographic for gamers. The variety of platforms - not just home consoles, but on tablets and smartphones - that high quality, complex and engaging games can be accessed has also led to the growth of the industry.
- Gaming has increasingly become a social activity. In 1997 Ultima Online became the first on-line multiplayer game, and since then socialising in the game world has become an everyday activity for millions of people, usually geographically far apart. People develop alliances, friendships and even romantic relationships as their game characters. 'eSports' - live competitive gaming events between celebrity players has also become popular, attracting millions of viewers through sites like Twitch and even packing huge stadiums like traditional sporting events.

Consider the impact of new technology and convergence:

- One of the things that have made Fortnite so popular is the ability to access the game from consoles, PCs, laptops, smartphones or tablets. You can also download it for a range of operating systems. Not only this but you can move, mid-game, between devices without interrupting gameplay. This means it can be played at home, or on the move, on a tiny screen or a video projector. This is a good example of technological convergence.
- Epic Games use an operating system called Unreal Engine to develop Fortnite. They have made this available on their website, and encourage their audience to use it to develop their own games. Unreal Engine has also been used by professional game developers to create titles like Batman: Arkham City and Infinity Blade.
- Fortnite is also a good example of cross-media convergence, where more than one media brand or form joins to promote each other. Fortnite is the most viewed game on YouTube, and has also used streaming platforms like Twitch (owned by Amazon) to broadcast live competitions.
- It has also incorporated other media brands and franchises. In collaboration with Marvel Studios, there was a special Avengers: Infinity War segment and tie-ins with Godzilla, Star Wars, DC etc.
- The format of Fortnite means that any kind of costumes, weapons and games can be introduced to keep the game fresh. Films/TV/ sports can promote their brands to over 20 million of players, whilst famous collaborations keep Fortnite in the news and social media.
- Epic Games has a good relationship with various non-gaming celebrities such as Drake and basketball star Ben Simmons. This helps to promote the game beyond the traditional gaming market.

Consider Epic Games as an institution:

- Epic Games was started by Tim Sweeney in 1991 and was originally run from his parent's house. These humble beginnings may explain Epic's decision to make the Unreal Engine available to amateur games designers.
- In 2014, the Guinness Book Of Records named Unreal Engine as the 'most successful video game engine'
- Epic Games owns video game developer Chair Entertainment and cloud-based software developer Cloudgine, and has sub-studios in the UK, Japan, and Germany.
- Tencent - a Chinese investment company focused on internet and AI development - bought a 42% stake in Epic in 2012.

Consider different funding and profit models:

- Fortnite is an example of the 'Games as a Service' (GaaS) model - where there is a constant revenue stream from 'in- game purchases' after the initial purchase (or providing the game for free)
- Some of these are 'micro transactions' where players pay for weapon, costume and game upgrades rather than 'grinding through' the gameplay to score them. In Fortnite, players use V-bucks to purchase these items, and these can be earned in the game or bought using 'real world' money. Another game that does this is Candy Crush.
- Unusually in Fortnite the upgrades are purely 'cosmetic' i.e. they don't actually affect the gameplay. They often consist of new 'skins' (to alter your character's appearance) and 'emotes' (victory dance moves after a kill). These are only available for a short period of time, increasing their value and encouraging players to pay rather than 'grind' for them.
- Another revenue stream for GaaS titles is to offer 'season passes' - like a subscription that allows you to access new content over the course of a period of gameplay (the 'season') that play-for-free users can't access.
- Fortnite offers players 'battle passes' and then drip-feeds limited edition and exclusive content to these players over the course of the season.

Consider regulation of the media:

- Age ratings are systems used to ensure that entertainment content, such as computer games, are clearly labelled by age according to the content they contain. Age ratings provide guidance to consumers (particularly parents) to help them decide whether or not to buy a particular product. The rating on a game confirms that it is suitable for players over a certain age.
- In 2012 the PEGI system was incorporated into UK law and The Video Standards Council was appointed as the statutory body responsible for the age rating of video games in the UK using the PEGI system.
- Fortnite has the PEGI rating of 12 for "frequent scenes of mild violence". It seems that parents are more concerned with issues surrounding addiction than the levels of violence.

Fortnite - Audience

Historical and Political Contexts

- The relationship between videogames and audiences has been a controversial area, with many moral panics. These ranged from fears that violent games encourage copycat behaviour, to worries about addiction and the amount of 'screen time' that is healthy. Fortnite, when compared to other successful titles like Grand Theft Auto or Call Of Duty, contains very little explicit or realistic violence, and the cartoon-like graphics also make the game suitable for younger players.
- In addition, there seems to be little racism or misogyny expressed by the players compared to other videogames - perhaps because free players are randomly assigned race and gender 'skins' at the start of each round. Critics have also praised the collaborative nature of the gameplay that encourages players to work together and protect each other (until the finale).
- The main concern seems to be about addiction: with reports from teachers and parents that children are distracted from school work due to their engagement. One psychologist even compared it to heroin! There have been reports that Premier League footballers were being treated for addiction, and Prince Harry said the game is 'dangerous'.

Consider the way media industries target audiences:

- Fortnite has used a combination of addictive gameplay, media/technological convergence and marketing to target a diverse and varied audience. 78% are male, 22% are female, 53% are 10-25, and 42% are in full time employment.
- The unrealistic violence and cartoon-style graphics, along with the emphasis on construction as much as killing, make it appealing to a younger audience.
- The rise of 'eSports' stars, mainly consumed via streaming platforms like YouTube and Twitch (where Fortnite is the most watched game) has led to players becoming major celebrities. Ninja, the most famous Fortnite player has over 10 million subscribers and earns over half a million dollars a month. Ninja has ranked highest in the world for social media interactions (i.e. people posting or sharing using their name - no.2 was Cristiano Ronaldo!
- This creates gamer celebrities that have become aspirational role-models for some audiences.
- The use of non-traditional gamer celebrities such as rappers and NBA athletes widens the appeal of the game. The popularity of 'Twitch Girls' (female streamers like KatyPlaysGames) has also appealed to women.
- Fortnite's use of 'seasons' - with rumours and gossip about future seasons - follows the cable TV/ on-line subscription style of long-form TV drama.

Consider active and passive audience responses:

- The basic gameplay of Fortnite: Battle Royale is interactive and collaborative, encouraging players to work together. By being able to deconstruct and rebuild the game environment, players are encouraged to be creative.
- Fortnite: Creative is a different format that allows even more creativity in designing 'skins', 'emotes' and landscapes.
- In addition, Epic Games have made their operating system Unreal Engine available (at a price) to encourage the next generation of games developers.

Consider theoretical perspectives:

- Blumler and Katz's 'Uses and Gratifications' theory considers why people interact with media texts.
- Fortnite - along with many videogames - could relate to the 'escapism' and 'catharsis'.
- However, the collaborative nature of the gameplay could also provide social interaction.
- The use of gamer and non-gamer celebrities could also relate to the search for role-models that contribute to personal identity. This could be linked to Dyer's 'Star Theory'.

Radio Drama

Radio	
Ofcom	The Office of Communications, (Ofcom) is the UK government-approved regulatory and competition authority for the broadcasting, telecommunications and postal industries of the UK. Regulator for TV and Radio
Public Funding	Money to support media from government funding and the television licence fee. (e.g. BBC, news broadcasts, Sport England)
Public service broadcaster	A media producer serving the public instead of making a profit. E.g. The BBC which is funded by the licence fee, must be impartial and must show the different areas and cultural diversity of the UK
Commercial radio	Radio stations funded by advertising
Convergent media	Convergence - The merging of different media forms due to digitization (<i>e.g. websites with video and podcasts but also social networking</i>)
DAB	Digital radio.
BBC Radio 4	Spoken word radio station (rather than music). News, current affairs, non-fiction, drama and comedy. 'intelligent programmes...which inform, educate and entertain' (typical BBC). Target audience = 35 to 54 year olds/ABC1 demographic
RAJAR	Radio joint audience research Ltd. Measures radio audience. In 2017 89% of adults listened to radio every week. On average audiences listened to 21hrs a week
On demand	Media texts available through the internet.
Podcast	Audio content that can be accessed 'on demand' and downloaded to a device
Omnibus	An episode made up of several episodes (normally from one week) allowing audience to 'catch up'

The Archers

COMPONENT/PAPER 1 - STUDY AREAS & QUESTIONS			
Section B: Exploring Media Industries and Audiences			?
Question 3	Industry	Production process, ownership, technology and regulation	✓
Question 4	Audience	Categorisation, target audience and responses	✓
Question 3&4	Context	How the time and events have an impact on the set product	✓

BACKGROUND CONTEXT

The Archers is aired on Radio Four, has over 5 million listeners and is considered a significant part of British popular culture. Running for 65 years, with six episodes a week and an omnibus on a Sunday, it is the world's longest running radio soap opera.

The Archers follows the residents of the fictional farming community of Ambridge, in the fictional county of Dorsetshire, in the English Midlands. Its tagline is, "contemporary drama in a rural setting".

The Archers – Media Industries

Historical Context:

The Archers was originally established in 1951 to **educate** farmers which, it was hoped, would increase food production after the second world war. It was thought that the show could be used as a way for the Ministry of Agriculture to communicate important **information** to farmers.

Social and Cultural Context

Wherever possible, *The Archers* happens in **real time** i.e. it portrays **events** taking place on the date of broadcast, allowing a variety of **topical subjects** to be included. If a real-life event can be predicted, it is often written into the script. Even unforeseen events have been weaved into the script with scenes being re-written and re-recorded at short notice such as the 9/11 attacks, the death of The Queen and the 2001 foot and mouth crisis.

Funding and the production processes:

Like TV, radio broadcasting falls into two categories: public service and commercial broadcasting. Commercial broadcasting is funded by the sale of advertising slots and public service broadcasting is funded by public money either directly from the government or a licence fee. In the UK, BBC radio is funded by a licence fee.

The Archers is aired on Radio Four, the BBC's main spoken-word channel, and so is funded by the licence fee. The BBC has a public service remit (to educate, inform and entertain) and The Archers was originally established to educate farmers. The show soon became a major source of entertainment for people from all walks of life, not just the rural community. However, the show still prides itself on the quality of its research and its ability to portray real rural life.

Producing a radio series like The Archers requires tight schedules and long term planning. The production team meet biannually to plan the following months, and sometimes even years' worth of storylines. Monthly script meetings then take place where four writers have to produce a week's worth of scripts each.

Recording takes place every four weeks and actors only receive their scripts a few days before. Actors are employed for six days in which they record 24 episodes. There is very little room for error as each 13 minute episode is only allocated two hours of studio time. Episodes are then broadcast 3-6 weeks after recording.

Due to these recording schedules, actors are not held on retainers and are not employed full time on a show and often have careers in film, theatre, television and other radio shows.

Regulation of the BBC/The Archers:

Radio broadcasting is regulated by **Ofcom**, the government-approved regulatory authority for broadcasting. Ofcom sets **standards** for programmes and one of its duties is to examine specific **complaints** by listeners about programmes broadcast on channels that it has licenced.

Consider the impact of technologies and convergence:

In order to keep up with the different ways people prefer to **consume** their media, there are a variety of **ways for fans to engage** with the show: Aside from the **regular radio slot**, listeners can catch up with the **omnibus** on a Sunday, hear recent episodes repeated on **BBC Radio Four Extra**, download the **podcast**, or listen 'on demand' through **BBC Sounds**. Alternatively, they can check out *The Archers'* page on the **BBC website**, follow the show on **social media** by following it on **Twitter** or liking their **Facebook** page.

All of these **platforms** are provided to help audiences increase their enjoyment of the show and make it as accessible as possible for them to keep up to date with it.

The Archers - The Brand:

The Archers is big business for the BBC as it's the most listened to BBC programme online. In today's society, **market share and brand identity** are massively important and *The Archers* succeeds on both of these. If the BBC was ever to lose its **licence fee**, there are certain shows that it is guaranteed people would pay to subscribe to – *The Archers* is one of these. Therefore, it's important that the producers keep the show fresh. One way of doing this is by introducing new characters or pushing the boundaries on plotlines.

The Archers – Audiences

Social Context:

Not one to shy away from controversy, the BBC has opened the gates to less talked about topics and issues in recent years. The **domestic/coersive abuse storyline** of Rob and Helen has been building for some time. The **listeners' privileged position** of being able to eavesdrop on characters' private conversation has added a very real touch to the storyline. Audiences have witnessed first-hand Rob's controlling nature, his coercive behaviour and insidious ways (e.g. constantly undermining Helen's looks and clothing), and listened whilst he has progressively isolated her from friends and family. The **realistic portrayal** of this storyline has even prompted audiences to raise over £100,000 in charitable donations, proving the **importance** of such a show – and the strong relationship it has forged with its **audience**.

Consider the ways in which media organisations target audiences:

- Historically, radio soap operas have always focused primarily on women's lives, particularly family relationships, domesticity and marriage. Therefore the target audience was traditionally **females** who looked after the home.
- Listeners from different walks of life could engage with the show in different ways due to its multi-stranded **narratives**. As a listener you might be rooting for one particular character whilst your friend might be interested in another character relationship entirely.
- *The Archers* is perceived as a high quality soap opera and distinguishes itself from TV soaps by providing soap for the educated middle-classes. Radio Four has a **high cultural status** and so the audience for *The Archers* consists mainly of well-educated middle-class professionals, most of whom are middle aged and above, white women.

Consider how audiences may respond to and interpret media products, and the social, cultural and political significance of media products:

For many of these listeners, *The Archers* was a **familiar friend** which provided a comforting background and, until fairly recently, there was an unwritten rule that nothing too terrible would ever happen.

However, in recent years some listeners have complained that *The Archers* is beginning to mimic the excesses of TV soaps such as *EastEnders*. The most notable example of this is the 2016/17 storyline of Rob's abusive relationship with his wife. For some listeners, the show they once considered to be light, mellow drama, has now morphed into actual **melodrama**.

That being said, such a move has attracted **new listeners** which are welcomed by the broadcasters, and there is an argument that such shows should reflect the **society** in which they are aired. This move has also given the BBC the opportunity to open a conversation about **topics** like domestic violence.

Because the BBC can be accessed from around the world, it's important to understand that some of the online audience is **global**, including British people living abroad. Listening to *The Archers* is a crucial way for them to keep in touch with **British life**. In fact, even within the UK, some listeners from urban areas have stated how they like the sense of rural life that is evident in the show. Perhaps, like many, they dream of getting away from the city and moving to the country and *The Archer* helps them imagine this for a short time.

If we consider Blumler and Katz's **Uses and Gratifications theory**, we could argue that audience members listen for all of those given reasons:

- simply for **entertainment** or **escapism/catharsis** from their everyday lives:
- to be **informed or educated** about rural life or topical issues that the storyline may be dealing with
- for **social interaction** to discuss with family/friends or by continuing the conversation on Twitter or Facebook
- for **personal identity**, to compare their life experiences with those of the characters.

The Archers - Rob & Helen Storyline (Context, Audience & Industry)

Background (Narrative)

- Years of coercive control left **Helen Archer** desperate to escape from her abusive husband, Rob. Fearing for her life and the safety of her son Henry and unborn baby, Helen made plans to leave. Rob intercepted her and offered her an ultimatum: the only way he'd ever let her go would be if she killed herself. Rob then threatened Henry, which was the last straw for Helen; she took the knife Rob had placed in her hands and stabbed him. Accused of murder, Helen was ultimately found 'not guilty' and was able to return home with her two boys.

Context

- The storyline had ramifications beyond Ambridge and linked to and started nationwide discussions around domestic abuse and coercive control: **a Twitter campaign was launched to show solidarity with Helen and victims of domestic abuse**; over £150,000 was raised for charity; and Lady Hale, former president of the Supreme Court – the UK's most senior judge – praised The Archers for drawing attention to coercive control.

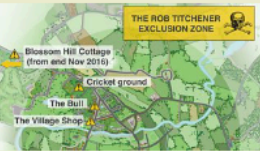







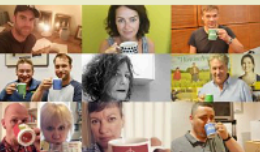


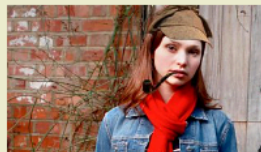
Links

[The Archers - April 2016 Episode \(Helen Stabs Rob\)](#)

[BBC Information Video about 'The Archer's Factor' - The Media and Cultural Reaction to the Helen & Rob Storyline](#)

[The Reaction to the episode on Twitter](#)

[Links on The Archers website \(Features page\) - examples below](#)

 <p>The Rob Titchener Exclusion Zone</p>	 <p>The verdict at last! The nation reacts</p>	 <p>Tuna Bakes Against Titchener!</p>	 <p>Guilty or not guilty? Listeners predict the trial outcome</p>
 <p>The Archers Trial: 'When it mattered most, Helen was the bravest she has ever had to be.'</p>	 <p>The Archers Trial: "Go Kirsty!" The fans react</p>	 <p>The Archers Trial: "And the Oscar goes to.... Rob Titchener!"</p>	 <p>Find out how thousands of people have been supporting Helen and real life victims of abuse</p>
 <p>The Archers cast show solidari-tea for #FreeHelen</p>	 <p>Does Justin have a masterplan to bring down Rob?</p>	 <p>Is Rob Titchener using primetime Radio 4 to advertise his business?</p>	 <p>Undercover Emma: Could it be Rob's undoing if Emma gets too close?</p>

The Archers Links

- [Seven Moments that have changed The Archers forever](#)
- [The Death of Nic Grundy from Sepsis - includes information about Sepsis & link to BBC Actionline](#)
- [Mental Health Storylines link 1 \(Including support for listeners and actionline link\)](#)
- [Mental Health Storylines link 2 \(including support for listeners\)](#)
- [Modern Slavery Storyline \(Topical issue including 'how to help' guide\)](#)
- [Rural and Farming Issues \(Topical farming issues and information\)](#)

Component 2 Texts

Television Crime Drama

Ofcom	The Office of Communications, (Ofcom) is the UK government-approved regulatory and competition authority for the broadcasting, telecommunications and postal industries of the UK. Regulator for TV and Radio
Public Funding	Money to support media from government funding and the television licence fee. (e.g. BBC, news broadcasts, Sport England)
Public service broadcaster	A media producer serving the public instead of making a profit. E.g. The BBC which is funded by the licence fee, must be impartial and must show the different areas and cultural diversity of the UK
Commercial/independent television	Channels funded by advertising
Terrestrial television	Free to view channels in the UK. Sent by transmitter and received by TV aerial
Satellite/cable television	Multiple channels provided by paying a subscription. Advertising.
Online subscription streaming	Internet television providers such as Netflix. Subscription. No advertising
On demand	Media texts available through the internet.
Independent production company	A company that makes media products such as TV programmes for other media companies
Watershed	After 9pm programmes can have adult content. Pre 9pm need to be suitable for all.
Pilot	The first episode of a programme made to test if the show will appeal to audiences
Flagship	Important, popular media texts associated with media companies
Event Television	A programme attracting a large audience. May be a shared family experience. Will generate a lot of discussion in the media and on social media.
Binge watching	Watching multiple episodes in a row (Instant gratification)
Instant gratification	Getting pleasure from getting everything at once and not having to wait
Second screen	Audience watches a television programme at the same time as using a tablet or phone to discuss the programme on social media
Tzvetan Todorov	(Narrative Structure) Equilibrium, Disruption, New Equilibrium
Vladimir Propp	Character Types and Narrative actions
Zoning	Scheduling programmes of a similar genre one after the other on a particular channel to maintain an audience of fans of that genre
Stripping	Scheduling a show in the same time slot every day
Claude Levi-Strauss (Binary Opposition)	Conflict and Opposition – Binary oppositions (light vs dark, good vs evil). Resolution of conflict
'UGT' Uses and gratifications theory Blumler and Katz	Uses and gratification theory (UGT) explores 'what do people do with media and why?' (instead of what does media do to people?)
Reception theory (Stuart Hall)	Preferred, negotiated and oppositional readings. Also looked at how representations often focus on ' otherness ' and emphasise differences
Male Gaze (Laura Mulvey)	Feminist theory: when texts show women and the world from a masculine, heterosexual perspective, presenting and representing women as sexualised
Enigma Codes (Roland Barthes)	Giving hints or clues through media elements to create questions for the audience and keep them guessing. Described by theorist Roland Barthes

Television Crime Genre	
Codes and conventions	The elements that audiences would expect to be included in products, forms and genres
Conventions	Elements that we would expect to see in a particular genre
Unexpected elements	Elements that 'play with' or 'challenge conventions' that we would not expect to feature in a particular genre
Subgenre	A genre that falls within a broader genre e.g. Spy films are a subgenre of Action
Hybrid	Texts have hybridity when they combine features and elements of different genres
Police procedural	Crime drama focused on how the police solve crimes
Restricted narrative	The audience is not shown key events to create mystery (crime drama)
Inverted narrative	In a crime drama, when the audience knows key information from the start and the narrative is focused on how the detective will bring the villain to justice.
Stock characters	Typical, often stereotypical, characters linked to a genre. E.g. The 'maverick' detective, sidekick, the femme fatale
Enigma Codes	Giving hints or clues through media elements to create questions for the audience and keep them guessing. Described by theorist Roland Barthes
Red herring	A misleading piece of information that fools the audience
Message	Often the moral message being 'taught' by a media text. E.g. That evil/murder/crime are wrong and will be punished

Scheduling

Scheduling is vitally important when trying to reach an audience. Broadcasters want to attract as many viewers as they can for the media texts they produce and transmit. For commercial stations this helps attract more advertising revenue which helps fund new content. Scheduling choices are an important factor in securing audiences for content and are based on ratings research and audience demographics.

These techniques include:

Technique	Description
Offensive	Deliberately scheduling a show that differs to another channel's offering in the same slot e.g. airing a cookery show when a rival channel is airing a live sports event. Offensive scheduling is when a channel is confident their programme will gain higher ratings than a programme on a rival channel.
Defensive	Defensive scheduling is when a channel recognises a rival channel's programme will gain higher ratings and schedules a programme of minority appeal instead.
Pre-echo	Putting a new or less popular show on before an already popular show to attempt to gain viewers who have tuned in early.
Inheritance	Placing a new or less popular show after a popular show to retain viewers after the previous programme has finished.
Hammocking	Putting a new show in between two popular shows in the hope that the viewers will not change the channel.
Stripping	Scheduling a show in the same time slot every day, such as when the BBC ran a special week of Springwatch which went out at 8pm each night for one week. Another example would be reruns of an older show, as E4 did by showing old episodes of The Big Bang Theory every weekday evening from 5pm.
Zoning	Scheduling programmes of a similar genre one after the other on a particular channel to maintain an audience of fans of that genre.

Luther

COMPONENT/PAPER 2 - STUDY AREAS & QUESTIONS				
Section A: Television Crime Drama - Luther, Series 1, Episode 1 (2010) - The Sweeney, S1, Episode 1, (1975)				?
Question 1(a)	Media Language	Visual and technical codes (semiotic analysis), genre and narrative		✓
Question 1(b)	Genre	Genre codes and conventions, the importance of the genre to the media industry, online broadcasting		✓
Possible Question 2	Representation	Representations of gender, age, ethnicity, issues and events in the genre		?
Possible Question 2	Audience	The popularity of the genre with audiences and the appeal of the products. How audiences consume and respond to products		?
Possible Question 2	Context	How the time and events around a product affect Media Language and Representation and themes over time for crime dramas		?

Detective Genre Stock Characters	
Detective	(Hero) Genius but with character flaws. Puts job before relationships. Isolated. Often obsessive and a maverick (challenging authority and breaking rules)
Sidekick	(Helper) Helps to investigate the crime. Gives the audience an insight
Boss	(Dispatcher/helper/donor) Authority figure. Sometimes clashes with detective
Criminal	(Villain) Often a murderer. Sometimes presented as an equal to the detective - a nemesis (binary opposition)
Victim	Often murdered. Acts as trigger/disruption to narrative equilibrium.
Experts	(Helper/false hero) Characters with knowledge to help solve the crime. Sometimes friends/colleagues or rivals (e.g. forensic detectives, informers)
Witnesses	People who have seen the crime or have information that can help. Gives the audience 'enigma codes' and 'red herrings'
Femme fatale	(Helper/princess/villain) A dangerous female character who uses her sexuality to control other characters. Typical in film noir detective films (40s/50s crime films)

Character	Role in narrative Crime drama character type	Propp's role	How the character fits the role	Ways in which the character does not fit the role
John Luther	Detective	Hero	Focus of narrative. Good.	Black actor, Mental health, violent, breaks rules
Alice	Femme Fatale	Villain	Antagonist. 'Evil'. Tempts hero.	Respects hero. Not punished for crime
Zoe Luther	Wife/victim	Princess	Threatened by villain	Strong independent woman, successful
Rose	Boss	Dispatcher	Sends hero on mission	Woman, mutual respect with hero
Justin	Sidekick/Partner	Helper	Helps hero	
Ian	Expert	Helper, Donor, False hero?	Helps hero. Provides knowledge. Becomes villain later in series	Becomes villain (not in set episode)



Luther - Media Industries & The Production Process

A BBC Production for BBC One

BBC = Public Service Broadcaster. Luther is Shown on BBC One. Charter = mostly original programmes and to reflect diversity of UK. Programmes should be 'High Quality, original, challenging, innovative and engaging... it should nurture UK Talent'. Commissioning department accepts pitches for new ideas.

BBC Drama

Commissioning department accepts pitches for new ideas. BBC Drama is looking for:

- Talkability = drama that gets people talking 'watercooler'
- Topicality = Relevance to current context and to audiences
- Britishness = reflecting life in Britain and diversity in Britain

The Pitch

Neil Cross pitches the idea for 'Luther'. He had been a scriptwriter for 'Spooks', a successful spy drama on BBC One.

Series One and Re-commission

Actor Idris Elba is cast as John Luther. He was already successful and well known from other roles including HBO's 'The Wire'. The first series of 'Luther' starts 4th May 2010. It is successful and popular so was **re-commissioned**. Latest series (5) shown January 2019

American Co-production

From 2012, 'Luther' became a co-production of BBC Drama and BBC America. BBC America is a US TV channel co-owned by BBC Worldwide and AMC (An American broadcaster). 'Luther' is a flagship show of 'Dramaville' which is a regular time slot (stripping) that showcases British drama and was hosted by Idris Elba.

Distribution and scheduling

Originally aired BBC One, 9pm Tuesday and on iPlayer. Streamed on Netflix. Distributed around world (Europe, Africa, Asia). BBFC certificate 15 in UK due to 'Strong Violence'.

Luther - Audience Appeal

Advertising and Promotion

Trailer released 16th April 2010. Luther Website launched. (<https://www.bbc.co.uk/programmes/b00vk2lp>) includes interviews and behind the scenes footage/'making of' extras etc. The first series of 'Luther' starts 4th May 2010. 'Inside Look' Documentary for advertising in America. 5th season began NYE (shown over 1 week)

Star Appeal

Idris Elba is well known globally. Appeared in HBO's 'The Wire' and several successful Hollywood films. Elba is a multi-media star (English actor, producer, musician and DJ)

Brand

BBC Drama has a worldwide reputation for producing quality TV programmes that represent 'Britishness'. 'High Quality, original, challenging, innovative and engaging'

Location

London. Iconic for Britain/Britishness. Link to other successful crime drama characters. Popular tourist destination. Centre for international business. Global appeal

Convergence

Available through iPlayer (Sometimes as 'boxsets') and Netflix. Webpage includes links to other content and social media. Also interactive content. E.g. 'Postcards from Alice' – interactive/user generated content and included in programme itself.

Awards

Award winning show suggests quality/popularity and promotes. Various awards including Idris Elba best actor Golden Globe for portrayal of John Luther.

Genre and Narrative

Crime Drama is hugely popular in UK and globally. Luther is typical drama in many ways but plays with conventions (hybridisation with action/horror). Ongoing 'open narratives'/story arc across the series will help keep audiences/encourage binge viewing

Representation

Interesting and complex male and female characters. Black star/hero. Elements of 'antihero' (Elba compares to Batman). Female boss. Female murderer/femme fatale

Audience Response to Luther

Reviews

Tends to receive mixed reviews – some very positive but also complaints about unrealistic storylines etc. Some (e.g. Lenny Henry) questioned proportion of black actors to white. Has an enthusiastic fan base. Seen as ‘event television’/‘watercooler’

Ratings

First episode received 6.35 million viewers. Only BBC flagship shows ‘Eastenders’ and ‘Doctor Who’ achieved higher viewing figures in same week. Achieved very similar viewing figures in January 2019

Possible Audience responses to first episode

Consider the different ways someone could respond to the episode. E.g. ‘**UGT**’ (**Uses and gratifications theory**) by Blumler and Katz and **Reception theory** (Stuart Hall).

- UGT - Might audiences identify with characters? Why might they find the show entertaining and ‘escapism’? How might it encourage social interaction or provide information?
- Reception Theory – In what different ways could audiences react to the show but still ‘enjoy’ watching it?
- The narrative – Alice is not caught/punished which could be frustrating to some audiences. The narrative does not ‘close’ – new equilibrium is not ‘better’
- Characters – Luther is like many typical detectives – genius and heroic from some points of view but violent and emotional when stressed/challenged. Issues with his personal life might be interesting to audiences. Alice is a powerful, clever female character but is sexualised and manipulative (like the a class Film Noir femme fatale)

Television

Online subscription	Internet television providers such as Netflix. Subscription. No advertising
Watershed	After 9m programmes can have adult content.
Pilot	The first episode of a programme made to test if the show will appeal to audiences
Flagship	Important, popular media texts associated with media companies
Event Television	A programme attracting a large audience. May be a shared family experience. Will generate a lot of discussion in the media and on social media.
Binge watching	Watching multiple episodes in a row (Instant gratification)
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Second screen	Audience watches a TV at the same time as using a tablet or phone to discuss it



Luther - Context

Contemporary Cultural Context: Representation of London

Contemporary cultural context: London not just shown as an old fashioned 'Gothic' city. Lots of establishing shots/wide shots showing London as a modern, vibrant city. Various different aspects/areas/expectations of the city are shown. Iconic buildings/landmarks help appeal to international global audience. City (and therefore Britain) shown as a modern financial centre and a place of international business.

Contemporary Social Context: Representation of Race

Hero is black but his ethnicity is not presented as an issue or subject of the narrative. Not a theme or major focus. The name Luther is a reference to Martin Luther King the American civil rights leader. John Luther is a detective chief inspector and successful at his job.

Represented as Different to other police due to his genius and obsessive behaviour **not** because of his ethnicity. Representative of greater social equality in society and in keeping with BBC remit to show UK diversity. Percentage of black/minority police officers growing (approx. 6% - still far smaller than percentage of white officers)

Contemporary Social Context: Representation of Gender

'Luther' shows women in powerful and important roles in the narrative. Representative of greater equality of opportunity in the UK than shown in older texts (such as 'The Sweeney' where the roles of women in the narrative/society are shown to be very different)

Rose is Luther's boss and a Detective Superintendent. 30% of police officers are women (2017) and 20% are in senior roles. Zoe, Luther's estranged wife, is a successful lawyer working from an expensive, modern office (although is shown to be vulnerable and in need of male protection). Alice is the murderer in the narrative (Propp's villain) and is shown to be as clever as Luther - presented as his equal/binary opposition.

Context	
Context	The background of the product and how this influenced how it was made and how we interpret the text
Historical Context	The time period in which a media text made and the events and trends of the time
Social Context	What society was like at the time when the text was made.
Cultural Context	The styles and trends at the time when the text was made.
Political Context	The politics and attitudes at the time when the text was made.

Luther Factsheet 1 - Media Language & Representation

LUTHER

(Series 1 Episode 1, 2010)

Factsheet 1 - Media Language & Representation



Acknowledgements

All quotes from dialogue: *Luther* Series 1, Episode 1 (2010), BBC.

Images	Acknowledgement
All images	BBC

'Fair dealing' of third party materials is used for criticism and review purposes however if there are omissions or inaccuracies please inform us so that any necessary corrections can be made resources@eduqas.co.uk

LUTHER

(Series 1 Episode 1, 2010)

Component 2: Understanding Forms and Products

Focus Areas:
Media Language
Representation
Media Industries
Audiences
Media contexts

PRODUCT CONTEXT

- The set product is the first episode of Series 1, broadcast in May 2010.
- *Luther* is a police procedural crime drama and an example of an inverted detective story. It is produced by BBC Drama, distributed by BBC Studios, and broadcast on BBC1. It is also available on iPlayer and Amazon Prime.
- The series was created and is written by Neil Cross who drew his inspiration for the protagonist Luther from Sherlock Holmes and the American detective Columbo.
- It has had 5 series, the most recent being in 2019.

PART 1: STARTING POINTS – Media Language

How the various forms of media language create and communicate meanings.

Semiotics can be used to analyse aspects of media language. Consider:

Settings and location: the urban setting of *Luther* immediately connotes realism with intertextual references to other gritty crime dramas.

Audiences therefore have expectations of the narrative and themes. Settings also relate to characters, for example:

Zoe's office is large and modern but lined with books suggesting her important role and her

intelligence. Luther's workplace is darker and more claustrophobic with a lack of natural light connoting his troubled persona. These binary opposing locations also serve to illustrate the differences between Zoe and Luther and the problems in their relationship.

Alice's initial rural, comfortable setting misleads us to accept her as the victim. Her flat later in the narrative establishes her power within the narrative with its view across London suggesting she is in control and omniscient.

Visual codes

Codes of clothing: The connotations of characters' clothing and appearance create meanings. For example, Alice has long red hair, she wears red lipstick and dresses in suits or tightfitting clothing connoting intertextual links with the femme fatale character, a stock character in early 20th century films – a mysterious, beautiful but villainous woman with dubious morals, who sets out to ensnare a man for her own ends. Luther's clothing suggests his rank within the police, but he is often dishevelled, connoting that he does not always conform to expectations and may be more of a maverick.



Codes of gesture and expression: Luther's gesture and expression often connotes his inability to control his emotions, he can be violent and behave unpredictably. Examples include when he goes to visit Zoe at her home and punches the door and his reaction to the call from Zoe telling him about her encounter with Alice when he proceeds to wreck his office. Here his facial expressions and physical gestures convey aspects of this personality and this contributes to tension within the narrative. Alice's gestures reinforce her need to control and her psychopathic tendencies. Examples include her arm around Zoe's neck, the initial use and recurrence of the hat pin and her hand reaching out to touch Luther's face in her flat.

Technical codes:

Camera shots, movement and angles work together to communicate messages and 'show' the narrative. *Luther* has high production values and a cinematic style which is used to convey information without the use of dialogue. Close-ups advance the relationships between characters and establish tension and a dynamic. The interview with Alice after the crime uses close-ups and shot-reverse-shot to communicate the change in Alice and the realisation in Luther that she is the perpetrator.

The camera also establishes enigmas, for example the repeated shots of the murdered dog which initially seems unimportant, but whose role in the narrative is eventually revealed.

Genre: Crime dramas have a recognisable set of conventions. These will evolve over time and may be specific to a sub-genre, for example a psychological crime drama. However, they all share similarities including:

- A narrative based on a crime that needs to be investigated and solved. This may conform to Todorov's theory where the structure is linear from the initial disruption through to a resolution, or non-linear where time and space is manipulated.
- Binary oppositions that function as a narrative element including good vs evil and hero vs villain.

- A set of recognisable character types including a hierarchy with a boss, a detective and sidekick and other characters, for example a victim, a range of suspects, the perpetrator of the crime and experts/witnesses who help in the solving of the crime.
- **Settings and locations** to establish realism including the police station, the crime scene and in *Luther*, urban locations. Some contemporary crime dramas feature the home of the detective in order to develop their character. Luther's home serves to reinforce his issues and instability, it is sparse and seems temporary as he thinks he can repair his relationship with Zoe, even though this seems increasingly unlikely. The setting of the pre-title sequence establishes the dark mood of the drama.
- **Iconography** related to the genre or to the character. For example, Luther's overcoat becomes synonymous with his character. Other iconography in this episode includes crime scene tape, a weapon and uniforms denoting rank.
- **Audio codes** including non-diegetic mood music to evoke tension, dialogue incorporating lexis specific to the genre and sound effects to advance the narrative.

Narrative

The set episode of *Luther* has a pre-title sequence which explores events that have occurred earlier. This sequence establishes tension from the start and the exposition sheds light on Luther's character, it also places the audience in a privileged spectator position. The audience then have expectations of how the protagonist may behave subsequently.

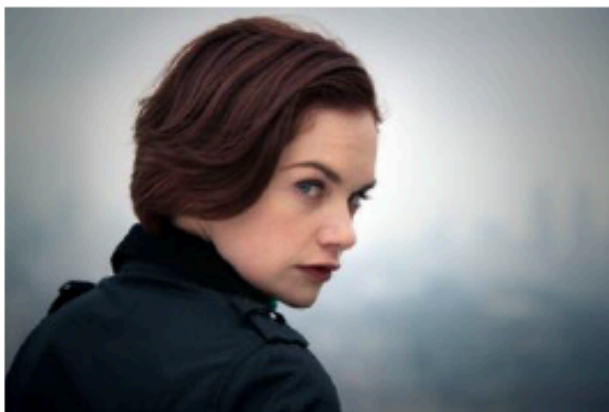
The episode then follows the conventional narrative of a police procedural crime drama adopting a linear structure with key moments where the narrative is advanced. For example, when Luther starts to suspect Alice, when he visits Alice to tell her will find the weapon and the confrontation on the bridge between Alice and Luther, leaving a cliff hanger before the next episode.

Action codes are typical to this genre and in *Luther* they set in motion elements of the narrative, for example Alice finding the whereabouts of Zoe and threatening her causes Luther to react and embark on a particular journey.

Theoretical perspective on narrative: Applying Propp.

This is a character-driven narrative theory which suggests that characters influence a narrative and communicate meanings through cause and effect, the narrative progresses as a result of their actions. All characters have motives, these are revealed during the story arc and the narrative, according to Propp, is driven by the need to achieve their goals. Propp suggested there were a range of narrative roles, some of which can be applied to characters in *Luther*.

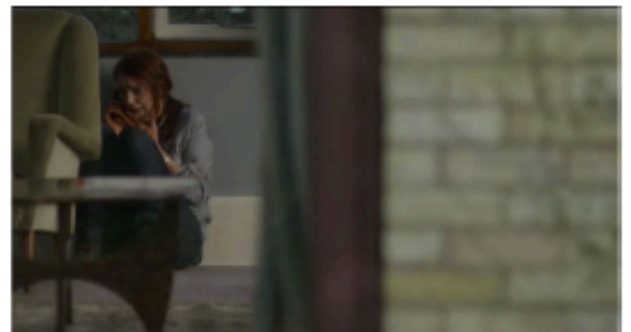
Luther demonstrates attributes of the hero figure which is established through the cinematography, framing, the narrative, and his interactions with colleagues. However, he also demonstrates traits of the anti-hero in that he is flawed and does not conform to expectations. This is established from the beginning when he lets Henry Madsen fall. Both Alice and Henry Madsen perform as villains. Madsen, although he only appears at the beginning of this episode, is a constant reminder to us that Luther is not a typical police detective, as in the opening scene the lines between villain and hero are blurred. Alice, whilst initially appearing to be the damsel in distress is revealed as the villain with an astute mind and an ability to manipulate and control people and situations.



Zoe both conforms to and subverts the role of princess. She is married to the hero; she is threatened by the villain and needs the protection of a male character (Mark). However, she also has her own power base, she is a successful lawyer and has made the decision to leave Luther and is determined in the decision to take her life in another direction. DC Ripley assumes the role of the helper/sidekick.

How choice of elements of media language influences meaning. Consider:

The way in which the audience is introduced to the main characters through media language including cinematography, framing, and shot composition. The first shot of Zoe is a bird's eye view of her office where she is several floors up and surrounded by windows, a typical motif connoting power and prestige. Luther in the initial chase sequence is in darkness and is indistinguishable from the villain, Henry Madsen. Alice's first shot portrays her as vulnerable and afraid as she cowers, blood-stained in her home.



The paradigmatic choices that have been made regarding the characters and their settings and what this conveys about their role and power within the narrative.

How the choices of technical codes influence meaning in the interactions between characters and how this advances the narrative. For example, when Luther interviews Alice at the police station. The choices of elements of media language including gesture codes, expression and technical codes show the audience the change in Alice from one of a vulnerable victim, to a potential villain who can manipulate the

situation. Consider the importance of close-up shots and the yawn in this scene and how this rapidly advances the narrative and displays Luther's skill as a detective.

Theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. Consider:

Television crime dramas, like other popular genres, have a repertoire of elements that places them within the genre. These are recognisable to audiences fulfilling their expectations and are useful in the marketing of the product. However, although crime dramas rely on repetition of common conventions, they also vary and introduce different elements (Neale).

Genres are dynamic, developing over time to reflect social and cultural change, for example the way in which *Luther* addresses the changing roles of women and cultural diversity. It has become less easy to categorise certain programmes as they borrow from other genres and hybridise (Neale).

Genres also use intertextuality to engage with audiences. *Luther* incorporates elements of American police procedural and film noir through cinematography and the character of Alice as the femme fatale.

PART 2: STARTING POINTS – Representation

The ways in which the media re-present (rather than simply present) the world, and construct representations of reality. Consider:

The fact that all representations are constructed and are not windows on the world. Producers of media products construct representations through the use of:

- **Technical codes.** Camera shots, angles, movements and editing combine to construct representations. Consider the first time we are introduced to characters in *Luther* and how the camera constructs the representation. This is used to position the audience in relation to the characters, this may change through the programme. In the interview scene in *Luther*, the shots and

editing gradually reveal a different aspect to Alice's character and change the audiences' position in relation to her.

- **Audio codes:** diegetic and non-diegetic sound including a soundtrack, mood music and dialogue contribute to the construction of representations. For example, the ways in which other characters refer to or describe Luther and Alice contribute to their representations. In Luther's discussion with his colleagues mid-way through his interview with her after the murders he says of Alice, *'It's the way of her saying to us, look at me'* and *'She's proud of this, why give anyone else the credit'*, this dialogue contributes to the representation of Alice as clever and manipulative.
- **Iconography:** clothing in particular contributes to the construction of representations and will have been a key consideration of the producers in creating the characters and their roles.

The social and cultural significance of particular representations in terms of the themes and issues that they address. Consider:

Representations of ethnicity:

Luther as a black detective in a British crime drama challenges stereotypical representations of black men in the genre. The assumptions of the audience are challenged in the opening scene when Luther is chasing Henry Madsen, as stereotypically Luther would be the villain. Both the villains in the series are white.

This challenging of pre-conceived ideas around ethnicity reflects changes in society with regard to diversity and the construction of reality. Zoe is a mixed-race woman who is a human rights lawyer, again reflecting social change.

Representations of masculinity:

Several of the men in the police force are in positions of power, even Teller has to answer to her male boss and justify her decisions regarding Luther.

Luther demonstrates stereotypical masculine traits including his size, power, and aggression. Whilst loving Zoe and wanting to save their marriage, he also scares her. However, he is also emotionally controlled by both Alice and Zoe, demonstrating a more complex representation of masculinity. He also readily shows his emotions challenging the trope of the tough, male detective.

Mark is a binary opposite to Luther as a more metrosexual representation of masculinity which Luther finds hard to accept. Alice alludes to the power struggle within the relationship between Luther and Zoe when she taunts him by saying: *'Why did your wife turn her face from you? Is it because you shine so bright?'*

Representations of women:

Consider feminist perspectives evident in the way in which the female characters in *Luther* are represented:

Alice both supports and challenges typical representations of femininity. At the start she is represented as vulnerable, she is shaking, crying, and presenting as scared. However, she rapidly transforms into a powerful and manipulative antagonist. In her conversation with Luther in her flat she alternates between the femme fatale

seductress and a threat to Luther. In answer to his threat *'I'm coming for you'*, she replies *'Not if I come for you first'*, setting herself up as intellectually superior to him and capable of controlling the situation.



Zoe's representation is more ambiguous. Whilst she is a successful lawyer with a good job, she is also vulnerable, at risk and in need of protection from men. She is also defined by romance, love and relationships and does not progress the narrative other than what happens to her, not by her.

Teller is in a strong position and reflects changes in women's roles in the police force. She is instrumental in driving the narrative forward. However, many of her traits are more masculine.

Luther Factsheet 2 - Media Industries, Audience & Context

LUTHER

(Series 1 Episode 1, 2010)

Factsheet 2 - Media Industries, Audiences & Media Contexts



LUTHER

(Series 1 Episode 1, 2010)

Component 2: Understanding Forms and Products

Focus Areas:

Media Language

Representation

Media Industries

Audiences

Media contexts

PART 1: STARTING POINTS - Media Industries

The nature of media production, including by large organisations, who own the products they produce and by individuals and groups:

There have been significant changes to the television industry in recent years due to the impact of digital technology on the way in which programmes are produced and distributed and how audiences consume them. Audiences have become more fragmented and traditional broadcasters like the BBC must evolve in the ways in which they produce, distribute and market their products.

Luther is a mainstream programme from a popular genre, produced and distributed by the BBC. It has become one of the organisation's flagship programmes, ensuring a loyal audience. The set episode had 6.35 million viewers when it aired in 2010. It was ranked 6 out of 10 programmes for that week, the top four slots being taken by episodes of *EastEnders* and the fifth slot by *Doctor Who*, a successful start for a new programme and testament to the marketing campaign.

The success of *Luther* over the five series is also an example of how the BBC as a mainstream broadcaster, whilst engaging in risk and producing new, innovative programmes, also relies on the repetition of successful formats to secure audiences in an increasingly competitive media landscape.

The programme has relatively high production values for a television series, evident in the choice of locations, the cinematography and the well-established actors including Idris Elba, Saskia Reeves and Indira Varma.

Luther has a wide global distribution: it was previously available on Netflix, is currently (March 2021) available on Amazon Prime and is broadcast on BBC America as well as in over 200 other territories. As part of its global promotional campaign BBC Worldwide released a video to market the series to international buyers featuring a scene from the programme dubbed into different languages (<https://www.youtube.com/watch/BudHdXEyBqM>).

The impact of the increasingly convergent nature of media industries across different platforms:

Whilst *Luther* is broadcast at 9pm each week during a series run, audiences also have the opportunity to access the programme across different platforms and devices. Digital technology also allows audiences to binge-watch the series. The series is also available on DVD.

Before the last series of *Luther*, all the previous series were available to watch on iPlayer encouraging audiences to engage with the brand.

There is also a BBC website dedicated to the programme, and social media platforms.

The importance of different funding models, including government funded, not-for-profit and commercial models:

Television companies operate either a public service or commercial broadcasting model. The BBC is a public service broadcaster, funded by the licence fee, with a remit to inform, educate and entertain, and this influences what is produced. The funding arrangement allows the BBC some aspect of freedom as they are less driven by ratings and profit. Its relative autonomy enables it to offer a diverse range of programming content and crime dramas are an important element of its content and schedule.

The BBC does have an element of governmental control and there is an ongoing discussion centred around the continuation of the licence fee, which is set by the government, with some members unhappy about the BBC's funding model. However, there is considerable support from the public, the arts and entertainment industry and sections of the government for what is seen as the essential role played by the public service broadcaster.

The function and types of regulation in the media:

Television companies and specific channels operate self-regulation through scheduling decisions, the watershed, and announcements at the beginning of programmes giving information about possible areas of offence.

The BBC Board is responsible for ensuring that the BBC fulfils its mission as detailed in the Royal Charter which sets out the BBC's object, mission, and public purposes. It is reviewed and renewed regularly, the current charter began in January 2017 and ends in December 2027.

The BBC is externally regulated by Ofcom which is accountable to Parliament and publishes standards which must be adhered to by

broadcasters. DVD releases of the programme are classified by the BBFC. One of the duties of Ofcom is to examine specific complaints made by listeners about programmes broadcast on channels that it has licenced.

PART 2: STARTING POINTS – Audiences

Luther is produced by the BBC, a public service broadcaster. Audiences will be familiar with BBC content and have an expectation of a quality drama with high production values. The trailer for the programme uses the slogan 'Original British Drama' to appeal to the audience suggesting the BBC's investment in homegrown drama.

Crime drama is a popular genre with audiences and the BBC is known for producing successful programmes in this genre.

Luther aims to reach a wide audience and appeals to both men and women due to its diverse range of characters. The 9pm scheduling time is a popular slot for the BBC's highest rated shows and placing it after the watershed highlights the adult content.

Whilst the BBC target audience for the programme is 25-40, the fact that it also appeared on Netflix suggests a younger, 16-25 year-old, target audience who are more likely to binge watch the series.

The ways in which media organisations target audiences:

- The use of teaser and longer trailers introduced the character of Luther to audiences and established an enigma around his character.
- The high production values obvious from the marketing material including the use of recognisable stars and the expectations related to the BBC branding.
- The introduction of enigmatic characters to intrigue audiences including Luther, but also Alice who became very popular. The BBC website for the programme included

'Postcards from Alice' encouraging audiences to engage with the character's story world.

- The creation of other interactive and online features which extend the world of the programme including 'Ripley's Video Diary' which involves the audience by creating a backstory around Luther. The blog from the writer Neil Cross gives an insight into the process of creating the programme and the BBC Writer's room allows audiences to read programme scripts.



The role of media technologies in reaching and identifying audiences, and in audience consumption and usage:

- Changes and developments in technology have had an impact upon the way in which audiences access, consume and respond to media products. Audiences now have a range of content to choose from on a range of different platforms to suit their needs and lifestyle.
- *Luther*, as well as being available to watch on BBC, BBC iPlayer and Amazon Prime, also has a website where audiences can access extra information and videos related to the programme.
- The programme can also reach audiences through social media sites including Twitter and Facebook which also allows the BBC to review audience reactions to characters and storylines.

Theoretical perspectives on audience: Blumler and Katz's Uses and Gratifications theory:

There are several theories that have been written to explore the relationship between audiences and media products. The Uses and Gratifications theory was one of the first to suggest that audiences can be active consumers of the media and seek out and use different media products in order to satisfy a need and to experience different pleasures including:

- **Entertainment/diversion:** audiences watch some media products including crime dramas to escape from everyday life into a fictional world that absorbs their interest. *Luther* is an inverted detective story and audiences may also gain pleasure from picking up clues and trying to solve the crime along with the detective. Audiences may recognise the conventions of the genre in the programme and will predict certain outcomes, experiencing pleasure when they are correct in their assumptions. *Luther* involves the audience from the beginning by placing them in a privileged spectator position regarding the outcome of the chase and Henry Madsen at the start and the relationship between Luther and Alice. Audiences may also be attracted to the actors who are popular, for example Idris Elba, Ruth Wilson and Saskia Reeves. Luther is an enigmatic character who does not display the typical characteristics of his role and this may add to his appeal 'When I type the end of any series I immediately start to miss him' (Neil Cross, writer of *Luther* www.bbc.co.uk).



- **Information/education:** crime dramas can give audiences an insight into another area of society with which they may not be familiar, in *Luther* this is the police procedures.
- **Social interaction:** this pleasure has been enhanced by developments in technology. Audiences watch episodes of *Luther* and at the same time interact with friends and family on social media. As there are long gaps between series of *Luther* the first and following series become examples of water-cooler television and as such are discussed by audiences in anticipation of their broadcast and during the series run.
- **Personal identity:** the programme may appeal to the audience because they relate to a character or a particular situation.

PART 3: STARTING POINTS – Media Contexts

The specification requires learners to develop their understanding of relevant contexts of media and their influence on the product.

Social and Cultural contexts

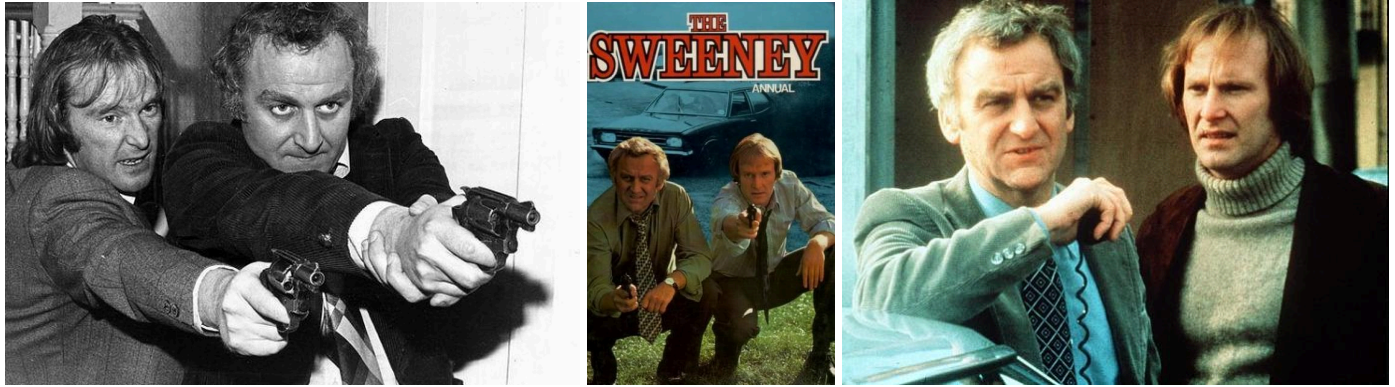
How *Luther* reflects the society and culture of the time in which it was made through its

representations, themes, values, and messages.

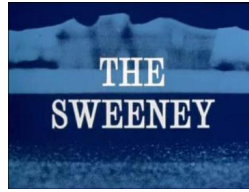
Consider:

- How the representations of women in *Luther* challenge typical representations in crime drama illustrating how the genre has developed over time and been informed by cultural influences.
- How theme of the representation of evil and the role of the villain offers a more contemporary view of society.
- How Luther's character reflects the time in which the programme was made. Consider the similarities he has with Regan and Carter in *The Sweeney* and the ways in which is he different.
- How the programme addresses the under representation and misrepresentation of ethnic diversity in television crime dramas.
- How *Luther* be said to have cultural links to the film noir genre and American procedural crime dramas. Consider the codes of clothing, the cinematography in key scenes and the role of the femme fatale.
- The similarities and differences in the way in which London is represented in *The Sweeney* and *Luther* and how settings and locations have a social and cultural significance.

The Sweeney



The Sweeney – ‘Ringer’ Series 1 Episode 1 (Thursday 2 nd January 1975)	
Context	The background of the product and how this influenced how it was made and how we interpret the text
Historical Context	The time period in which a media text made and the events and trends of the time
Social Context	What society was like at the time when the text was made.
Cultural Context	The styles and trends at the time when the text was made.
Political Context	The politics and attitudes at the time when the text was made.
Claude Levi-Strauss (Binary Opposition)	Conflict and Opposition – Binary oppositions (light vs dark, good vs evil). Resolution of conflict
Vladimir Propp	Character Types and actions
‘ UGT ’ Uses and gratifications theory Blumler and Katz	Uses and gratification theory (UGT) explores ‘what do people do with media and why?’ (instead of what does media do to people?)
Reception theory (Stuart Hall)	Preferred, negotiated and oppositional readings. Also looked at how representations often focus on ‘ otherness ’ and emphasise differences
Active subject	A key character who helps drive the narrative (hero, villain etc)
Passive object	A character without an active role – events happen around them. Not a key character
Dialogue	Words spoken by characters
Diegetic sound	Sound that is part of the narrative that can be heard by characters
Non-diegetic sound	Sounds and music added for atmosphere and tension for the audience. Cannot be heard by characters
Watershed	After 9m programmes can have adult content. Before 9pm they need to be suitable for all.



The Sweeney - Context

Historical Context: 1970s

- The Sweeney = Cockney Rhyming slang ('Sweeney Todd') for 'Flying Squad' a division of the Metropolitan Police that dealt with serious and violent crime. Had high profile success but controversial methods. Some officers jailed for taking bribes. Attitudes reflected in the narrative of the set episode.
- Less equal opportunities for genders than currently (see representation of women).
- UK Police Force male dominated: Only 90 female police officers in 1980 compared to 1400 male. Very few ranking female officers. Reflected in narrative of set episode.
- Racial discrimination is common. Although Britain/London was becoming racially diverse this was not reflected in the media – minorities under-represented and/or misrepresented. No characters from minority groups in set episode.
- Economic and Social issues (see political context)

Political Context

Economic issues: British industry declining – more imported goods. Various strikes including Miners' strikes (violent clashes with police). Energy and international Oil Crisis (also reflected in narrative/poster of The Man With the Golden Gun). Electricity shortages/blackouts in UK (TV ended at 10.30). 'The Sweeney' represents UK as 'gritty', urban, chaotic and dangerous

Cultural Context: Representation of London

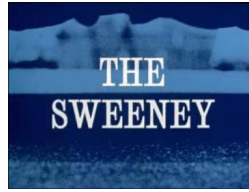
Contemporary cultural context: London is represented as a potentially violent urban location. Focuses on rundown 'urban' and 'gritty' scenery over iconic 'tourist imagery'.

Social Context: Representation of Gender (Men)

'Alpha male' 'hypermasculine' stereotypes. Aggression and violence to solve problems. Drink and smoke. Patriarchal attitudes and society. Objectify women. Jack Regan shows expectations of typical detective in crime dramas (challenges authority, maverick, violent and intimidating). The Police Force is shown as male-dominated with a clear hierarchy. Officers call senior officers 'sir'. Clear loyalty between Regan and Carter. Typical Propp and detective genre Hero/helper detective/sidekick relationship

Social Context: Representation of Gender (Women)

Feminist Perspective. Women have passive roles: Women serve traditional narrative roles as girlfriends, wives and mothers. E.g. Regan's girlfriend Jenny (passive role in the narrative as a figure in bed, objectified and threatened by villains, rescued by Carter). She does have a job, car and home but this is not important to the narrative. One female police officer shown – not directly involved in investigation (looks after Jenny)



The Sweeney - Media Language

Cinematography

Recorded on 16mm film often on location. Most TV in the 1970s was recorded on cheaper video tape in recording studios. Lightweight cameras allowed directors to film scenes on location. This gave 'The Sweeney' higher quality 'cinematic production values' than other crime dramas. 'Static Cameras' used to film scenes from different directions (common in TV drama) but used in 'The Sweeney' to record action scenes as well as dialogue. These shots alongside moving cameras and close ups of violence made action scenes more exciting.

Language codes

Language used has become associated with the crime genre. 'You're nicked'. 'We're The Sweeney son, and we haven't had any dinner'. Suggests 'The Sweeney' seen as a threat by criminals. Out of historical context language is often sexist, homophobic, racist etc.

Location Filming

Use of real London locations gives a sense of realism. Links to actual locations and topical events. Car chases and stunts gave hybridity with action genre.

Genre

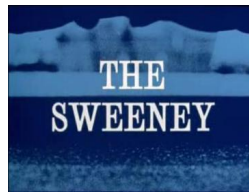
Includes elements of typical crime dramas (Police Procedural, Maverick Genius Detective) but less focused on 'solving crimes' and more on preventing and fighting crime. Uses codes and conventions of action genre – hybridity. Narratives focused on organised crime gangs.

Mise en scène

Dress codes, props and locations clearly establish the 1970s setting. Although 1970s have a reputation for colourful and flamboyant clothing, London is presented as 'gritty' urban. Some TV shows/franchises have iconic cars due to how it is represented – 'The Sweeney' Ford Consul car.

Music

Reflects and establishes the time period. 1970s and 1980s crime dramas established tradition of certain sounds and styles of music being associated with chase/action scenes etc. The Sweeney theme tune is very recognisable and instantly associated with the genre. Non-diegetic music is used to help create mood/atmosphere and to underscore the action.



The Sweeney - Scheduling

- Originally shown 1975 to 1978. ITV 9pm post watershed timeslot.
- Two advertisement breaks (split into three sections)
- No video recorders/streaming or catch-up
- Extremely successful. Ratings of up to 19 million viewers.
- Two spin-off films
- 2012 Remake starring Ray Winstone, Ben Drew and Hayley Atwell
- Produced by Euston Films.
- DVD boxset (2004) – 16 discs. Nostalgia. 'Cult viewing'. Possible appeal to younger audiences looking for something 'different' (UGT, reception theory)
- 'Re-runs' on digital channels. ITV4. ITV hub (streaming/catch up, binge viewing, nostalgia)

The Sweeney - Audience Response

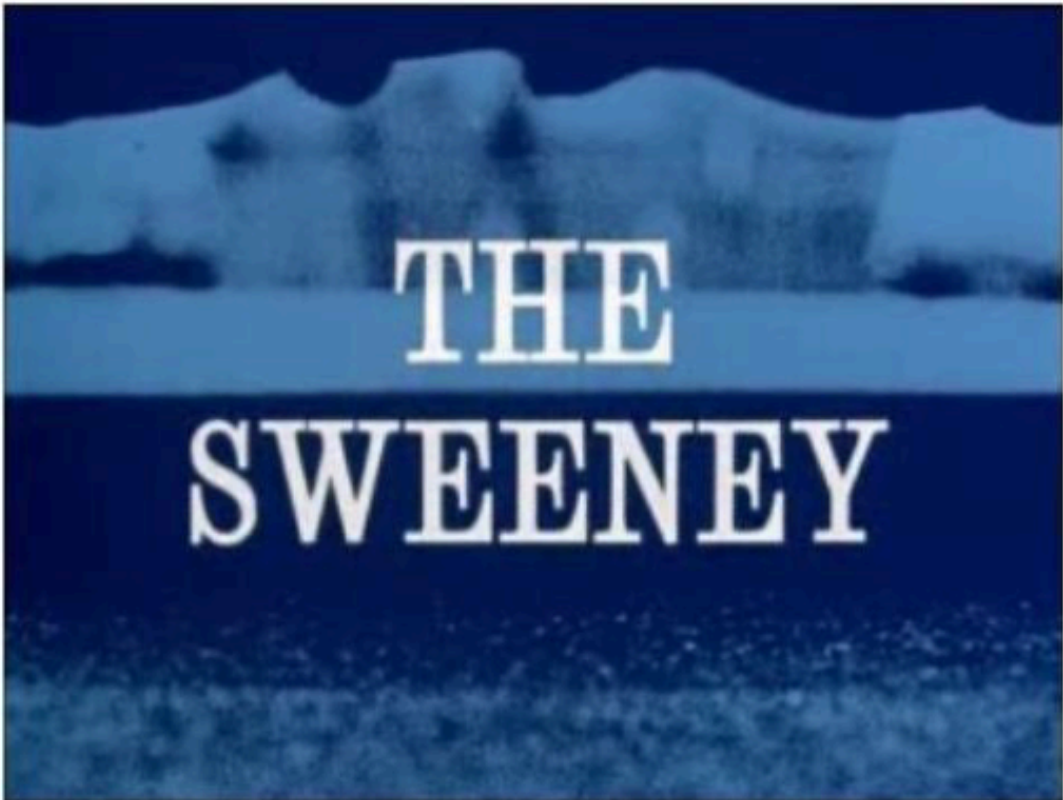
- Huge success at time of original broadcast.. Escapism. Relatable/believable characters – flawed but successful police (could also be seen as negative especially due to violence and attitudes towards women). Crime/villain defeated and punished
- **Positive:** Contemporary audiences might respond positively due to nostalgia and the 'retro' feel of the show. Different, less politically correct attitudes might have escapism appeal to contemporary audience. Dress codes, iconography (the car), the music etc all could be reasons for positive audience response.
- **Negative:** Contemporary audiences might respond negatively to the violent, controversial methods of the police, the patriarchal attitudes and the misrepresentation and under- representation of women and minorities.
- Cultural Influence: Remade as film in 2012. Clear influence on other crime dramas (Minder, The Professionals) and how British drama/media/culture represents the 1970s. Explored through hybridity (E.g. BBC's Life on Mars where a 21st century police detective goes back in time to the 1970s).

The Sweeney Factsheet 1 - Media Language & Representation

The Sweeney

(Series 1 Episode 1, 1975)

Factsheet 1 - Media Language & Representation



Acknowledgements

All quotes from dialogue: *The Sweeney* Series 1, Episode 1 (1975), ITV.

Images	Acknowledgement
All images	Freemantle Media / ITV

'Fair dealing' of third party materials is used for criticism and review purposes however if there are omissions or inaccuracies please inform us so that any necessary corrections can be made resources@eduqas.co.uk.

The Sweeney

(Series 1 Episode 1, 1975)

Component 2: Understanding Forms and Products

Focus Areas:

Media Language

Representation

Media Industries

Audiences

Media contexts

PRODUCT CONTEXT

- The set historical product is a ten-minute extract from Series 1, Episode 1 (1975) of *The Sweeney*: 'Ringer'. It was first broadcast on ITV on January 2nd 1975 at 9pm.
- *The Sweeney* is a crime drama that blends action with police procedural.
- It was created by Ian Kennedy Martin and was a spin-off from a 1974 Armchair Theatre television drama called *Regan*. This pulled in over 7 million viewers and the decision was made to develop the idea into a series.
- The programme focuses on two members of The Flying Squad, a branch of the Metropolitan Police. The programme's name is derived from the Cockney rhyming slang for 'Flying Squad' – 'Sweeney Todd'. John Thaw played Jack Regan and Dennis Waterman played George Carter. The programme ran until 1978 and had two feature film spin-offs in 1977 and 2012.



PART 1: STARTING POINTS – Media Language

The various forms of media language used to create and communicate meanings.

Semiotics can be used to analyse aspects of media language. Consider:

Settings and locations: The urban setting of London immediately connotes realism with a focus on the underbelly of urban society and gangland activity. The programme offers an unglamoured view of the capital. The pre-title sequence is filmed on a piece of waste land highlighting the use of real locations in the programme which would have been innovative at the time and part of the programme's appeal.

Visual codes

Codes of clothing: The connotations of characters' clothing and appearance create meanings. In *The Sweeney*, clothing is used to establish a hierarchy: Haskins wears city wear of the time including a formal suit and black overcoat, Regan and Carter as detectives are not in uniform but are less formal. The 'villains' are also clearly demarcated through clothing.

The relationship between technology and media products:

Technical Codes: The shots and editing suggest an attempt to create realism and distance the programme from earlier examples of the genre mainly filmed on sets. The technical codes also suggest the time in which it was made as they are more simplistic; the editing mainly relies on continuity editing and in some scenes there is clearly only one camera, for example in Jenny's

bedroom and sitting room in the opening scene. However, the film stock used and the location filming reinforce the more realistic feel of the programme, these techniques would have been different and refreshing for audiences of the time, involving them in the action.

Audio codes: There is limited use of music with the main audio codes being non-diegetic sound, dialogue and silence. The use of silence was innovative at the time and was used to create realism, for example when Regan is taking surveillance photographs of different members of the gang. Music then cuts in suggesting the narrative is moving forward. The non-diegetic soundtrack of the title sequence became iconic and synonymous with the programme's brand. Accents are used to connote hierarchy; the villains speak with a pronounced Cockney accent whilst DCI Haskins speaks with an RP accent. Dialogue also suggests rank, for example in one of the early scenes Haskins refers to the Beckett play *Waiting for Godot* which is not understood by the other officers, Carter states when asked who Godot is 'he plays full-back for QPR'.

Genre:

Although crime dramas have evolved over time, they have a recognisable set of conventions. *The Sweeney*, as an earlier example of the genre, clearly establishes a repertoire of elements that continue to be used in contemporary examples of the genre. These include:

- A narrative based on a crime that needs to be investigated and solved. This may conform to Todorov's theory where the structure is linear from the initial disruption through to a resolution, or non-linear where time and space is manipulated. *The Sweeney* has a linear structure and each episode had a different title and deals with a new crime. The narrative arc comes from the relationships between the characters.
- Binary oppositions that function as a narrative element. In *The Sweeney* this includes good vs evil, hero vs villain, police vs criminals and detectives vs police authority.

- A set of recognisable character types including a hierarchy with a boss (Haskins), a detective (Regan) and sidekick (Carter) and other characters, for example the criminals and Kemble, the gangland boss. In *The Sweeney* there is also a hierarchy within the criminal group with Frank Kemble as the boss, Dave Brooker as his sidekick with Billy and Stupid Hawes subordinate to both. The choice of name here is indicative of the time in which the programme is made and what constituted as appropriate.
- Settings and locations to establish realism including the police station, Jenny's house and a range of outside locations in London.
- Iconography related to the genre or to the character. For example, Kemble's house with elements of luxury and his framing in the leather chair behind a desk suggests his power over the others and the class divide between him and the gang members. This is further reinforced by the fact that he smokes a pipe, not cigarettes, and has a more refined accent. The guns reflect the narrative focus of several of the episodes on armed robbery or raids. The cars belonging to the 'Flying Squad' became iconic with connotations of chases and action.



Theoretical perspective on narrative: Applying Propp.

This is a character-driven narrative theory which suggests that characters influence a narrative and communicate meanings through cause and effect, the narrative progresses as a result of their

actions. All characters have motives, these are revealed during the story arc and the narrative, according to Propp, is driven by the need to achieve their goals. Propp suggested there were a range of narrative roles, some of which can be applied to characters in *The Sweeney*: Regan and Carter are heroes in that they solve crimes, arrest dangerous criminals and protect the community, but Regan, in particular is also an anti-hero as he is flawed - he drinks, smokes, challenges authority and does not always follow the rules. He is seen by his superiors to be a bad influence on Carter, referred to by Haskins as 'undisciplined and irresponsible'. However, although he and Carter may use tactics to elicit information, it is clear that they are not corrupt and are ultimately 'good guys', one of the villains comments: 'This is *The Sweeney*, you don't buy them'.

The villains are clearly established from the opening sequence. They are violent, hardened criminals who are used to getting what they want through violence and intimidation as seen in the unpleasant scene where Jenny is threatened with the iron.

There are a range of sidekicks in *The Sweeney*. Carter is Regan's partner; Kemble has a sidekick in Brooker and Billy has Stupid Hawes. They all have a clear role and advance the narrative in some way, for example Stupid Hawes reveals to Regan the connection between Billy and Kemble, and Regan realises his surveillance operation has been discovered. Carter covers for Regan and shows loyalty to him rather than Haskins. Jenny is the princess/damsel in distress, she is barely seen in the opening scene and is threatened by the gangsters.

Theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality. Consider:

- Television crime dramas are historically one of the most popular television genres. They are recognisable to audiences, fulfilling their

expectations and are useful in the marketing of the product.

- However, although crime dramas rely on repetition of common conventions, they also vary and introduce different elements (Neale). *The Sweeney*, whilst repeating the typical codes of earlier crime dramas, for example *Z Cars* and *Softly, Softly*, also introduced grittier elements including violence and action to appeal to the audience.
- Genres are dynamic, developing over time to reflect social and cultural change, for example the way in which *The Sweeney* addresses the changing perception of the police. *The Sweeney* also borrowed conventions from the popular American crime drama imports and paved the way for programmes like *Starsky and Hutch*.

PART 2: STARTING POINTS – Representation

How representations reflect the social, historical and cultural contexts in which they were produced.

Consider how media language is used to construct representations:

The Sweeney clearly reflects the values and beliefs of 1970s society in terms of the representations constructed. The police are white heterosexual men reflecting the police force at the time, as are the criminals. Those in positions of authority wielding power and influence are also white men. Very little screen time is given to women in the programme.

Representations of masculinity:

Regan is the main character, we are introduced to him in the scene after the titles where, interestingly, he is dressed in Jenny's flowered dressing gown, looking at himself in the mirror. His attire suggests that he does not live with Jenny and had not planned to spend the night there, suggesting more relaxed morals. His usual clothing suggests his rank, but also is a little shabby, connoting his lack of care about his appearance, a stereotype of men of the time. He is tough and powerful and unafraid to use

violence when needed. This persona is reinforced by his dialogue: *'We're The Sweeney son and we haven't had any dinner, you've kept us waiting. So unless you want a kicking, you tell us where those photographs are'* which preempts the chase scene. He is not afraid to stand up to authority and frequently bends the rules whilst not being actually corrupt. As Haskins says of him: *'Everything seems to mould itself around Jack Regan's convenience'*.

Carter is Regan's side kick/partner establishing a 'buddy' scenario whereby he covers for Regan. Regan relies on Carter and his local knowledge to solve crimes. He also often lightens the mood with humour and is generally represented as a more stable character. He does however engage in violence and, along with Regan, always solves the crime and catches the criminal.

The members of the gang and their leader
Kemble demonstrate stereotypical characteristics of villains recognisable across examples of this genre in film and television. This representation is constructed through visual codes including their clothing, language and iconography, for example

their access to weapons and their involvement in organised crime.

Representations of women:

This reflects the time in which the programme was made when women did not hold high ranks in the police force which was very male dominated. The only time a female police officer is seen is in a caring role when she arrives to protect Jenny after she has been threatened.

Jenny is represented very much as the victim. In the early scene we hear rather than see her as she is under a duvet. She is threatened by members of the gang and needs the protection of Regan although her relationship with him is unclear and does not warrant time in the narrative. In the final scene she is subservient to Regan as she is on the floor and he is on the chair in a protective role.

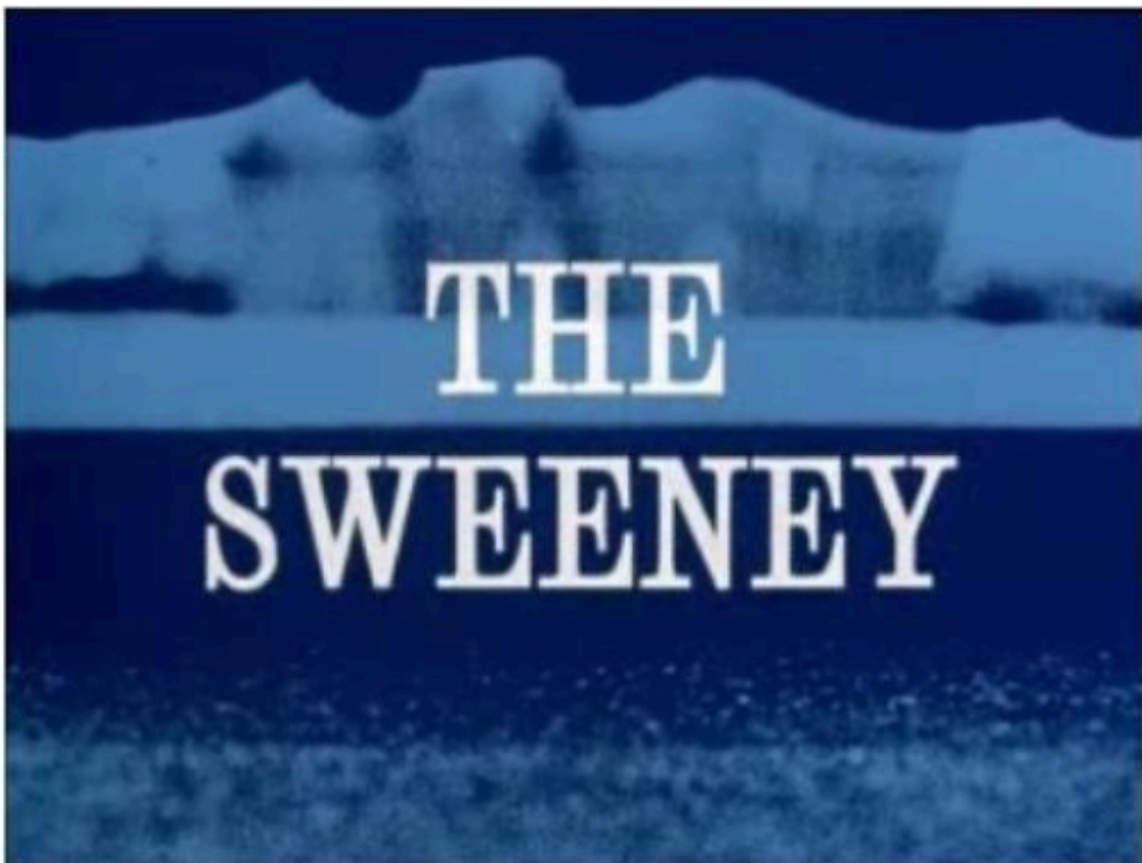
Edi is the only other women with dialogue in this episode and while she is feistier than Jenny and more street wise, she is still portrayed as long-suffering. She does not know where her husband is or that he has returned to a life of crime. She appears to have a grudging respect for Regan.

The Sweeney Factsheet 2 - Media Industries, Audience & Context

The Sweeney

(Series 1 Episode 1, 1975)

Factsheet 2 - Media Industries, Audiences & Media Contexts



The Sweeney

(Series 1 Episode 1, 1975)

Component 2: Understanding Forms and Products

Focus Areas:

Media Language

Representation

Media Industries

Audiences

Media contexts

PART 1: STARTING POINTS – Media Industries

The nature of media production, including by large organisations:

- The programme was produced by Talkback Thames using the Film Production Unit Euston Films with a focus on high production values. Each episode cost in excess of £250,000 to make and was filmed on a strict ten day shooting schedule.
- *The Sweeney* was the most popular product made by Euston Films.
- Thames Television was one of the regional franchise holders of the ITV network broadcasting in the London area from 1968-1992.
- *The Sweeney*, produced by ITV, a commercial broadcaster, presents a different production and distribution model to *Luther*, a BBC production.

The importance of different funding models:

The Sweeney was broadcast on ITV, which in 1974 was the UK's only Independent Television Channel that relied on advertisements to fund the production of television programmes. The viewing figures for each episode would have guaranteed ITV valuable income from advertisers who wanted to place commercials in the breaks. The success of *The Sweeney* was therefore

important to Thames Television and the ITV in terms of raising revenue.

The functions and types of regulation in the media:

The Sweeney was broadcast by ITV in the post-watershed 9pm slot. The characters were part of the Metropolitan Police's 'Flying Squad' suggesting that the narrative would contain mature themes regarding violence and theft. There is mild swearing and some references to sexual activity, but this was restrained even given the later scheduling time, reflecting the social and cultural context of the 1970s. The DVDs were given a 15 rating.

PART 2: STARTING POINTS – Audiences

- The initial appeal of the programme was the fact that it offered a different, more realistic representation of the police force, one that more accurately mirrored the stories that were appearing in the press at the time. The programme also had the added appeal of the humour created through the relationship between Regan and Carter.
- The filming style and action scenes would have appealed to fans of the crime genre who were ready for something different and more contemporary.
- Some of the takes are much longer than in contemporary examples of the genre, this was similar to more serious dramas of the time where audience concentration is expected.
- As the series developed over the years the audience became involved with the two main characters which contributed to the continued success of the programme.

- At the height of its success it was pulling in 19 million viewers per episode.
- The ongoing popularity of the programme is evidenced in the two film spin-offs produced, one in 1977 and one as recently as 2012

Theoretical perspectives on audience: Blumler and Katz's Uses and Gratifications theory:

There are several theories that have been written to explore the relationship between audiences and media products. The Uses and Gratifications theory was one of the first to suggest that audiences can be active consumers of the media and seek out and use different media products in order to satisfy a need and to experience different pleasures including:

- **Entertainment/diversion:** audiences watch some media products including crime dramas to escape from everyday life into a fictional world that absorbs their interest. *The Sweeney* was entertaining and was a refreshing change from some of the other crime dramas broadcast at the time as it challenged the reassuring image of the police. It also had the added excitement of action including car chases and shoot outs which would have usually only been seen in film.
- **Information/education:** crime dramas can give audiences an insight into another area of society with which they may not be familiar, in *The Sweeney* this was police procedures. The insight into London gangland would have reinforced pre-conceived ideas audiences may have from real life stories of gangsters, for example The Krays.

PART 3: STARTING POINTS – Media Contexts

The specification requires learners to develop their understanding of relevant contexts of media and their influence on the product.

Historical Context

The Sweeney demonstrates how genres develop over time. The programme introduced a more gritty, realistic representation of the police force informed by cultural influences including press stories and American crime drama imports. This

view challenged the more reassuring image of the police evident in other examples of the genre such as *Dixon of Dock Green* and *Z Cars*.

The programme also looked different to previous crime dramas, it was shot on 16mm film to achieve a washed out, grainy feel to the images, creating a more gritty realism.

The Sweeney reflected the time in which it was made as in the 1970s the actual Flying Squad were in the news after reports of bribery, corruption and consorting with gangland criminals.

The programme was produced before the 1984 Police and Criminal Evidence Act was passed which provided a code of practice for the exercise of police powers. Before that, there were few restrictions on the methods that could be used by the police to secure a conviction. For example, when Regan exhorts information from Billy through violence and suggesting that they can frame him.

Social and cultural contexts

How *The Sweeney* reflects the society and culture of the time in which it was made through its representations, themes, values, and messages. Consider:

- *The Sweeney* tells us a lot about the society of the time in terms of social hierarchy, power, gender roles and how authority was regarded.
- The men in the programme were macho, sexist and in positions of power. Their lives were seen to be exciting, appealing to the male audience of the time. They often broke the rules and engaged in violence.
- Although Regan and Carter are depicted as good at heart, their often dubious ways of getting information potentially reflected the culture of the Metropolitan Police of the time. In 1972 a new Commissioner for the Met, Sir Robert Mark was appointed to investigate corruption in the London force. He described the CID as 'the most routinely corrupt organisation in London'

(<https://www.thehistorypress.co.uk/articles/the-sweeney-the-dirty-squads-police-corruption-and-sleaze-70-s-style/>).

[sweeney-the-dirty-squads-police-corruption-and-sleaze-70-s-style/](#)). During his investigation 50 officers were prosecuted and 478 took early retirement.

- The programme reflected the inequality between men and women in society. The majority of police officers seen are men and the roles for women in the programme were frequently that of the victim or sexual temptress.
- The programme changed the way in which crime dramas would be made in the future and audience expectations. It was said to be

influential in the creation of *Life on Mars* and *Ashes to Ashes*.

- It became culturally iconic with quotes from the series passing into popular usage. It was also mentioned in the songs *Wow!* By Kate Bush and *Cool for Cats* by Squeeze illustrating its place in popular culture.
- The programme referred to the Kray twins, actual East End gangsters to establish credibility and make cultural links. Carter says about Kemble: '*He's hard. He's one of the few that The Twins left alone.*'

The Music Industry

Component 2 Understanding Media Forms and Products		
Theoretical Framework	Television (in-depth study)	Music including music video, online, social and participatory media (in-depth study)
Media Language	Section A	Section B
Representation	Section A	Section B
Media Industries	Section A	Section B
Audiences	Section A	Section B

The Music Industry	
Online streaming services	Websites and apps that media products via the internet. Often a subscription service. E.g. Spotify, Netflix
Physical copy	CDs, vinyl etc. Still popular with some music fans
Horizontally integrated	Large media organisations that own companies producing the same type of product but for different audiences/genres. E.g. Record labels
BPI	British Phonographic Institute. Organisation representing British music industry. Runs the 'Parental Advisory Scheme' advising about suitability of content
Platinum	A record selling more than 1 million copies
Star Persona	The image and identity of a star
Male Gaze (Laura Mulvey)	Feminist theory; when texts show women and the world from a masculine, heterosexual perspective, presenting and representing women as sexualised

Set Products: Music Videos + Online, social and participatory media

Study Area	Artist	Music Video Title	Year	Director	Online, social & participatory media
Contemporary	Taylor Swift	The Man	2020	Taylor Swift	taylorswift.com X
	Stormzy	Superheroes	2019	Taz Tron Delix	stormzy.com X
1980s and 1990s	TLC	Waterfalls	1995	F. Gary Gray	

Component 2: Understanding Media Forms and Products (30% 60 marks)

Section B: Music Video and Online Media		
Industry	Connections between online media and videos. The importance of convergence. How music is marketed through different platforms (websites, social and participatory media)	
Media Language	Visual and technical codes (semiotic analysis), genre and narrative	
Representation	How music videos and websites re-present the world and convey messages and viewpoints	
Audience	The appeal of music products. Audience interaction and participation	
Context	How the time and events around a product affect Media Language and Representation over time for music videos	
Set Products		
Contemporary Music Video	Music Video from the 1990s	Online, social and participatory media
Taylor Swift 'The Man' (2020) Stormzy 'Superheroes' (2019)	TLC 'Waterfalls' (1995)	taylorswift.com, X stormzy.com, X

Study Areas

	The Man	Superheroes	Waterfalls
Media Language <ul style="list-style-type: none"> Codes & Conventions (styles) Intertextuality Technology 	X	X	X
Representation <ul style="list-style-type: none"> Gender, Ethnicity, Age Viewpoints, Messages Values, Beliefs Stereotypes 	X	X	X
Contexts <ul style="list-style-type: none"> How music products reflect society and culture at the time they were made 	X	X	X
Media Industries <ul style="list-style-type: none"> Production, ownership, control Impact of convergence Commercial and Global industry 	X	X	
Audiences <ul style="list-style-type: none"> Interactivity, convergence, online Targeting, consumption, response 	X	X	

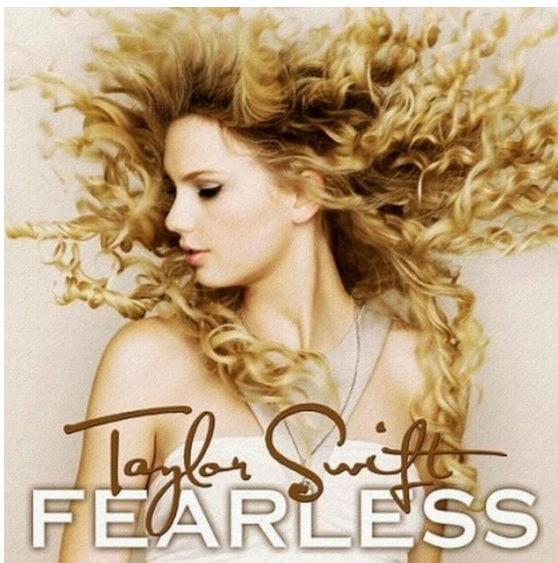
Remember for Taylor Swift and Stormzy you must be able to answer on the music video and the artist's website and social media (x).

Taylor Swift

CONTEXT

Taylor Swift (Born 1989) is an American singer-songwriter. Successful live act.

- Successful recording artist – high album/record/download sales.
- Convergence/multimedia – Big multimedia/social media presence. Over 85 million followers on Twitter (5th in the world as of January 2018)
- Originally signed to Big Machine Records (independent record label) based in Nashville USA. The label and Nashville are both famous for, and specialise in, **country music** although Taylor Swift's more recent albums are more **mainstream pop** than country. Label sold to Scooter Braun who then sold the rights to her music to an investment company.
- Fans are known as 'Swifties'



Representation/Audiences (Media Language)

- Swift's 'Persona' and how she is presented has developed over time. Originally used imagery of Country and Western 'Americana' and 'girl next door' iconography to appeal to younger fans (who would relate to her) and fans of Country music. Colourful and fun images. Not over sexualised.
- Image has changed as she had gotten older and her genre and style of music has adapted. Could be argued that a lot of her fan base will have 'grown up' with her. e.g. Reputation album had a more 'edgy' image. More sexualised. Lots of black and white. Album title 'Reputation', themes of songs and imagery on website explores ideas of how Swift is interpreted and represented by audiences and the media. 'Lover' released 2019 with a very different tone (pinks/pastilles etc)

Industry

- Taylorswift.com is designed to suit the branding of most recent albums . News, merchandise, tour information etc as well as social media links.
- Swift began a project to revisit, re-record and reclaim her work started after music mogul Scooter Braun bought the rights to her past recordings in 2019.

Taylor Swift

'The Man' music video (2020) and Website/Social Media



Understanding media forms and products

Focus areas:

- Media language
- Representation
- Media industries
- Audiences
- Contexts

Taylor Swift – The Man ([Official Video](#)) – [YouTube](#)

Context

- Taylor Swift is one of the world's best selling artists, having sold over 200 million records globally. She is the most streamed female artist on Spotify and the only artist to have five or more albums with over one million copies sold in the US.
- The Man was released in February 2020. It was the fourth single to be released from her 2019 Lover album. The music video has had 78 million views on Taylor Swift's YouTube channel (as of May 2023).
- The lyrics of the song explore how differently Swift feels she would be treated if she were a man. The key issue of gender bias is represented through the character in The Man and his interactions with others in a number of different settings.
- The video won a VMA at the 2020 MTV Music Awards for Best Direction, Swift's 11th VMA but her first for directing. She was also the first solo female director to win in this category.

Media language

- Challenging music video conventions: the video does not include a performance of the song by the music artist. As she is playing a character role, she does not use direct mode of address, and the video is mainly narrative based with a short section at the end which reveals the making of The Man.
- Narrative: The video constructs a linear narrative, by following the Man's typical daily activities in various locations including the subway, the office and the park. These everyday settings represent the sexism women encounter in their daily lives.
- The Man is also shown in more glamorous locations enjoying leisure time on a yacht and a tennis court, reflecting a more luxurious lifestyle associated with wealth and success. For example, in the long shot on the yacht, the Man is centred and positioned higher than the women surrounding him and looking up at him, representing his dominance and their subservience. He is clearly the centre of attention and in control of the situation, suggested in his gesture codes as he smiles and holds the champagne bottle.
- The character of the Man could be described as the false hero, according to Propp's character roles, as Taylor Swift is 'unmasked' as the real hero at the end of the video. This is highlighted by the credits 'written by' and 'directed by', encouraging the audience to view her as a powerful and successful woman.
- Intertextuality also creates layers of meaning in the video. For example, many intertextual references to Swift's other albums, including the words RED and Reputation that are graffitied on the subway wall.
- The costumes and colour palette in the video are important in constructing the character roles in the video, especially that of the Man. The business suit connotes power and status, and the gold Versace shirt he wears on the yacht suggests a glamorous, wealthy lifestyle. The women in the yacht scene all wear yellow bikinis, which objectifies them by taking away any sense of individuality.
- Gesture codes create meaning, such as in the scene on the subway where the Man is 'manspreading' and flicking cigarette ash onto the woman next to him. Both actions reflect a disregard for others.
- Camerawork also creates meaning in the video. The camera tracks the Man throughout and he is usually positioned in the centre of the frame, surrounded by many supporting characters, signifying his power and assumed importance.
- Reaction shots from minor characters are used to show Swift's attitude towards certain male behaviours. For example, the disapproving facial expression of the male crew member on the yacht and the eye roll from Loren Gray, playing the tennis umpire, encourage the audience to share their feelings.

Representation

- Swift constructs the character of the Man to make a statement about misogyny and male privilege. Men are represented as disrespectful throughout, with the Man engaging in exaggerated versions of several male behaviours which are often criticised in society.
- The scene in the office where the Man tosses a crumpled piece of paper and three women try to catch it represents women being subservient, and audiences may draw a parallel with women at a wedding catching a bouquet, desperate to be 'chosen'.
- In the subway scene, the Man is positioned in the centre of the frame and is manspreading (when men sit on public transport with their legs spread, taking up more space than necessary). This represents the arrogant and self obsessed nature of men and highlights an issue which The New York Times has called 'the bane of many female subway riders'.
- The posters on the subway wall highlight hypermasculinity in action movies, and male stereotypes are reinforced in the newspaper the Man is reading, with headlines such as 'Year's most eligible CEOs' and 'Men we love in sports'.
- In the park scene, the Man earns praise for spending a few seconds with his daughter, something that Taylor Swift feels many women do every day with no recognition. This represents the theme of gender inequality which is explored throughout the video.
- Throughout the video women are represented as secondary, supporting characters rather than in the starring role, apart from at the end when the real 'star' of the video is revealed to be Swift.
- In the tennis scene, the Man, after a time shift of 58 years, marries a visibly much younger woman, then pushes cake in her face. This plays on the negative stereotypes of arrogant and ego-driven men. A feminist reading would also highlight the objectification of women in the scene.
- Swift is revealed as the director at the end of the tennis scene, directing her male alter-ego to 'be sexier' and 'more likeable'. This highlights the manner in which some male directors in particular speak to female actors.
- The Man's voice is performed by Dwayne Johnson, a recognisable Hollywood star well known for portraying hypermasculine characters.

Audiences

- On 25 February 2020, Swift posted a short trailer for The Man music video on her social media accounts, announcing to her fans that it would be released two days later on her YouTube channel. Swift answered fan questions on 27 February 2020 in the hour before the premiere of the video. The hashtag #TheMan was used by fans to share responses to the video after its release.
- Swift posted thank you messages to the actors in her music video thanking them for the parts they played. She posted a message to Loren Gray who played the part of the tennis umpire, saying '@loren your eye roll really was aStOnIsHiNg'
- Swift's social media accounts often take a more personal approach to connect with her fans. She often posts about her cats and has also expressed her views through social media on issues such as the #MeToo movement and the 2020 US Presidential Election.
- On International Women's Day in 2020, The Man was added to playlists on streaming platforms, including Apple Music and Spotify.
- British politician Liz Truss quoted words for the song during a debate on gender equality in the House of Commons on International Women's Day in 2020.
- According to the Uses and Gratifications Theory, the video could offer escapism, entertainment, and personal identification with the characters in the narrative.
- Audience responses: According to the Reception Theory (Stuart Hall), the preferred reading of the video would be for the female audience to feel empowered by the feminist message which would be to campaign for gender equality. The representations in the video are also mocking stereotypes of men for entertainment purposes.
- A more oppositional viewpoint might come from a male audience, who may feel that the negative representations in The Man are misrepresenting them as a social group. For example, some responses to the video argue that the negative male stereotype represented is outdated and offensive.

Media industries

- Taylor Swift signed a song-writing deal with Sony Records in 2004 and a recording contract with Big Machine Records in 2005. She signed to Republic Records in 2018, the label under which her 2019 Lover album was released. After a dispute with Big Machine Records, she began re-recording her first six albums.
- Swift's music is promoted to audiences through her website and its convergence with her social media accounts. The official website promotes album releases such as 'Taylor's Version' of Speak Now, sells merchandise to global audiences and advertises tour dates such as The Eras 2023 US Tour.
- Prosthetic make-up was used to transform Swift into the Man. This involved her wearing a muscle suit and having facial sculptures which took 4–6 hours to apply for each day of filming. The final, behind-the-scenes shots of the video reveal the transformation of Swift into the Man and remind us that she is both the writer of the song and director of the video.
- Swift was the first person to receive the Woman of the Decade Award at Billboard's Women in Music Awards in 2019. She was Time Magazine's person of the year in 2023.
- The documentary film Miss Americana was released on Netflix in 2020 and follows Swift over several years of her life and career. This promotes her music to a wide audience and is an example of media convergence.

Media contexts

- The social context of feminism has influenced the video as Swift is assuming the role of a man in order to express her feminist views. She mocks the patriarchy throughout to make a serious point about gender discrimination.
- Swift is well known for using her videos to criticise people from her personal life, and this video appears to reference Jake Gyllenhaal, who Swift dated in 2010 and is similar in appearance to the Man.
- In the subway scene, The Bo\$\$ Scotch poster with the tagline of 'Capitalise on the feeling' and the word 'Greedy' graffitied next to the poster may refer to Scott Borchetta, who founded Swift's former record label. Borchetta owns the master copies of the artist's songs which were recorded before she switched to Universal Music Group in 2018. Swift accused him of bullying her and for barring her from playing her old music on TV.
- The scene where the Man smashes his tennis racket references John McEnroe, the tennis player notorious for his angry outbursts on the tennis court in the 1980s, especially a match in 1984 where he lost his temper with an umpire.
- Various members of Swift's family and friends make cameo appearances in the video, adding to the personal tone. Her father, Scott Swift, appears in the tennis scene as the line umpire, and the singer and TikTok star Loren Gray appears as the court attendant in the same scene.
- Swift's Netflix Documentary is referenced in a poster which shows an alternative version of the film starring her male alter ego – Mr Americana (Tyler Swift).
- The video was inspired by the #MeToo movement at the time. A lyric from the song – 'When everyone believes ya, what's that like?' – could be a reference to the slogan #believewomen which was used as part of the #MeToo movement.
- Swift is well known for her support of charities, including UNICEF and Red Cross, and has donated to aid disaster relief efforts in many areas of the US. For example, in 2020 she donated \$1 million to the Nashville tornado relief fund. She also sends donations to fans via their GoFundMe pages.

Suggested reading/viewing

<https://www.billboard.com/music/pop/taylor-swift-cover-story-out-takes-the-man-8546109/>

[Taylor Swift – The Man \(BecomingThe Man: Behind The Scenes\) –YouTube](#)

Stormzy

Superheroes (2019) & Website/Social Media



GCSE Component 2: Understanding media forms and products

Focus areas:

- Media language
- Representation
- Audiences
- Media industries
- Media contexts

[Stormzy 'Superheroes' \(Official Music Video Youtube\)](#)

Context

- Superheroes was released on 13 December 2019 as part of Stormzy's second album, Heavy is the Head. The video for Superheroes premiered on 9 September 2020 when it was shown in school classrooms in London, Glasgow, Dublin and Manchester at the start of the term when schools re-opened after having been closed since March due to the Covid-19 pandemic.
- The video was directed by British filmmaker Taz Tron Delix and produced by Argentinian animation studio 2veinte. Stormzy dedicated the video to Chadwick Boseman following the actor's death in August 2020. The video ends with the text: 'RIP Chadwick Boseman 1976–2020, Forever a Superhero in our hearts'.
- In 2020, Stormzy donated £500,000 to the Black Heart Foundation to provide educational scholarships for students from disadvantaged backgrounds and pledged to donate £10m over the next decade to help combat racial inequality in the UK.
- Stormzy is the 5th most popular rap/hip hop artist in the UK (YouGov poll, 2023). On Instagram, 48% of Stormzy's followers are female and 52% are male.

Media language

- The opening shot of the video establishes the urban setting with a wide shot of a UK cityscape. The accompanying audio code of birdsong connotes hope and optimism.
- The colour palette creates meaning, with the soft shades throughout the video signifying a positive mood. For example, the pink sky connotes hope and optimism, and the gold used to highlight the bones of Stormzy and the boy when they appear translucent reflects the lyrics about courage and inner strength.
- The iconography used in the video is associated with Black empowerment. The placards and raised fists in the protest scene send a message of Black power. Then, the symbolism at the end of the video when Stormzy places the world in the boy's hands before leaving him sends a clear message of optimism for the 'young Black kings' and 'young Black queens' who have the power to change the world.
- Dress codes: The costumes in the video create meaning for the audience, with Stormzy's black outfit symbolising Black empowerment. The boy's Adidas tracksuit was selected by the director to reflect a style similar to the dress code in Stormzy's Sounds of the Skeng video, adding authenticity and relatability for the young audience.
- Narrative: Subverting music video conventions, Superheroes does not include the artist performing the song. It is entirely narrative based, with Stormzy featuring as a character leading the young boy on a typical hero's journey, showing him other characters who have found their gifts or superpowers. The lyrics narrate the story throughout, and the visuals contain many cultural references to real people and events from 2020.
- Stormzy is shown in the role of the hero, who rescues the young boy when he falls when flying by himself. The 'young Black kings' and 'young Black queens' could be seen as Proppian heroes, who receive help from Stormzy and other inspirational figures on their journey towards empowerment.

- Intertextuality creates layers of meaning in the video. For example, the scene where Stormzy is flying with the boy could be interpreted as a reference to Buzz Lightyear and Woody in Pixar's Toy Story. Later, the character in the classroom who works out the maths problems and appears to have telekinetic powers over the pens may remind audiences of the character of Neo in The Matrix.
- Technical codes also create meaning in the video. For example, a low angle shot establishes Stormzy as the hero the first time he meets the boy. The boy is looking up at him from the corner of the frame, positioning the audience to view Stormzy as an inspirational role model. The animated nature of the video enables the characters' superpowers to be constructed imaginatively, such as the scene where the musician is shown with six arms to represent his many talents.
- Lighting is used throughout the video to connote power and energy. Lightning flashes, sunlight and stars are used to connote positivity and to reflect superpowers, such as the lighting effects chosen to show Stormzy teleporting to different locations.



Representation

- Stormzy is represented positively as a Black role model with the power to inspire the younger generation. From the start he is shown to be caring, taking time to support and inspire the central male character. He is also reading Noughts and Crosses, which he presents to the police. This highlights the issue of racial profiling and represents education as the route to empowerment and equality.
- The 'young Black queen' chopping vegetables and washing dishes reinforces a stereotype of females being more powerful in domestic settings but also suggests that the young Black female is a superhero because she is caring for her grandmother. These scenes represent issues of Black empowerment, police prejudice and racial profiling (particularly with regard to stop and search).
- The scene where a young female character is shown anxiously looking at herself in the mirror represents the issue of body confidence. It is transformed into a moment of empowerment when she is inspired to embrace her natural beauty by looking at a picture of the music artist Little Sims. Her gesture codes show this transformation, and the picture highlights the importance of positive role models for young Black females.
- The female character who is wearing a football shirt with the name Rashford on the back challenges stereotypes as she is shown to be a talented footballer.
- The 'young Black kings' are represented as empowered by education in the classroom scene and as talented and creative in the scene in the music studio. The central character is represented as vulnerable and lacking in confidence at the start before he is guided by Stormzy on his hero's journey where he is inspired and empowered by the positive role models he is presented with.
- The video depicts different kinds of families, sending a message to the audience that not everyone lives in a typical family. For example, one girl is shown living with and caring for her grandmother. In another scene, Black fathers are presented as good role models. The father with two children is doing his daughter's hair, challenging negative stereotypes about gender roles.
- The events of the 2020 Black Lives Matter movement are depicted in the graffiti shot and in the scene where the protestors are holding placards and wearing face masks due to the Covid-19 pandemic.

Audiences

- The primary audience for the video was school pupils in the UK, with the video being streamed to classrooms on 9 September 2020.
- Before the video was aired, Stormzy sent a video message to schools welcoming pupils across the UK back to school and telling them they would be the first people anywhere to see the video. He told them: “I think it’s important that you guys understand how powerful you are. Despite the colour of your skin, despite where you come from, despite your religion, despite whatever it is that you feel may be holding you back; you are a superhero. I wanted to make this video to inspire you guys, to let you know that the sky is the limit. To let you know that all those things inside of you, make you incredible.”
- The target audience for Superheroes, Black British males and females from Generation Alpha, is younger than Stormzy’s typical target demographic (male and female millennials/fans of the grime genre) due to the focus on younger characters and the animated nature of the video.
- Older, Gen Z audiences reacted on social media to Stormzy’s use of lyrics from Keisha White’s Someday, which feature at the end of the Superheroes track. This is better known as the Tracy Beaker (CBBC, 2002–2005) theme tune and sparked comments such as ‘Man is singing Tracy Beaker riddims on his album?? Give that man a grammy’ (-joezay(@pxpajoe, December 13th, Twitter, 2019).
- Stormzy is the 5th most popular rap/hip hop artist in the UK (YouGov poll, 2023). On Instagram, 48% of Stormzy’s followers are female and 52% are male.
- Stormzy’s music is promoted to audiences through his website and its convergence with his social media accounts. In 2023, his third album, This Is What I Mean, was featured on his website, YouTube channel and Twitter account. The Superheroes video is also featured on the videos page of his website.
- Stormzy’s social media accounts take a more personal approach to connect with his fans. Stormzy has expressed his views through social media on issues such as the Black Lives Matter movement and the 2019 UK general election.
- According to the Uses and Gratifications Theory, the Superheroes video could offer education, entertainment and personal identification with the characters in the narrative.
- Audience responses: According to the Reception Theory (Stuart Hall), the preferred reading of the video would be for the young Black audience to embrace the positive message of strength and hope in the song and feel empowered and inspired by Stormzy and the other role models featured.

Media industries

- Stormzy's first album, *Gang Signs and Prayer*, was released independently. It was the first rap album to win the BRIT Award for British Album of the Year.
- He was then signed to Atlantic Records in 2018, under which his second album, *Heavy is the Head*, was released. This album, which features the track *Superheroes*, was the 5th best-selling album in 2020.
- In 2020, Stormzy signed to 0207 Def Jam (part of Universal Music Group), a newly formed sub-division of Def Jam Records based in London which focuses on UK rap and grime artists.
- The official website promotes tours, album releases and associated merchandise and in 2023 promoted Stormzy's third album, *This Is What I Mean*.
- Stormzy's brand, #Merky, has pledged to donate £10M over 10 years to Black organisations in the UK to fight racial inequality.
- Stormzy is known for bringing the grime music genre into the mainstream. Grime is a sub-genre of hip-hop.
- Stormzy was the first unsigned artist and the first grime artist to appear on 'Later with Jools Holland' on BBC2. In 2014, he was the first ever artist to win Best Grime Act award at the MOBOs (Music of Black Origin Awards). He was also the first Black British solo performer to headline Glastonbury in 2019. Stormzy has won the Brit Award for Best Male Solo Artist twice.
- The production company responsible for producing the *Superheroes* video was 2veinte, a well-known boutique design and animation studio established in Buenos Aires that works with traditional frame-by-frame 2D animation. The director, Taz Tron Delix, and 2veinte managed to produce the video in just eight weeks. To achieve this, they had to use simple backgrounds after the establishing shots in order to focus on the characters and minimise scenic details.

Media contexts

- The video contains many references to popular culture chosen to represent Black culture in an empowering way. These include rappers Dave and Little Simz, and footballer Marcus Rashford.
- Malorie Blackman's *Noughts and Crosses* novel is also referenced in the video. Stormzy appeared in the BBC adaptation of Blackman's novel which explores racism in an alternative version of society where Black people hold more power.
- The scene that depicts the Black Lives Matter protests reflects the social and political climate of the summer of 2020, shortly after the death of George Floyd in the US. Stormzy took part in the London protests, and the scene with the placards also reflects the social context of the Covid-19 pandemic, as the protesters are shown wearing face masks.
- The use of the Marcus Rashford shirt reflects social and political contexts as, at the time, Rashford had made a stand against the UK government on their decision to end the free school meals provided during the pandemic. Rashford successfully pressured the government into reversing their decision, so Stormzy wanted to represent him in the video as a hero and role model to young people.
- Stormzy is well-known for his political activism, using social media and high profile performances, such as his headline slot at Glastonbury in 2019, to both support and criticise British politicians and encourage young people to vote.
- [Stormzy dedicates video for song Superheroes to Chadwick Bose man | Stormzy | The Guardian](#)

TLC 'Waterfalls'

TLC, 'Waterfalls' (1995)

Subject content focus area

Media language

Representation

Contexts



Background context

- TLC is an all-girl R&B/hip-hop group; at the time of the release of 'Waterfalls', the members were Tionne 'T-Boz' Watkins, Lisa 'Left Eye' Lopes and Rozonda 'Chilli' Thomas.
- 'Waterfalls' is a track from their second album, *CrazySexyCool* (1994), and achieved international success, reaching number one in many territories. It's also considered to be one of the band's signature tracks.
- The group was originally formed as a fusion of R&B and hip-hop (a hybrid that became popular in the 1990s). TLC combined the smooth and soulful elements of R&B and the tougher, more 'street' approach of rap, to create a girl group with a 'tomboy' image.
- Unlike many girl groups, TLC had more of a 'rock 'n' roll image'. In the press, they were honest about their individual battles with addiction, police arrests (Lopes burned down her boyfriend's house following an argument), abusive relationships and their spats with each other. These issues were often explored in their music, arguably making TLC more 'gritty' than other R&B acts.

- In 2002, Lopes was killed in a car accident, but the remaining members of TLC continue to record and tour as a duo.

TLC - Media language

- 'Waterfalls' blends three music video genres: performance, narrative and conceptual.
- There are two clear narratives with characters and situations that directly relate to the lyrics of the song: in the first verse, a young male dies during a drug deal and, in the second verse, an adult male contracts HIV (which develops into AIDS) following unprotected sex.
- There is some clear illustration of the lyrics (where the images show the literal meaning of the words); for example, there is a mother literally gazing out of a window at her son and a man literally doesn't recognise his own reflection.
- Intercut with the narrative sections are shots of the members of TLC performing the song and dancing in sync; demonstrating typical codes of the music video form. These performance sections use multiple formal conventions: close-ups of their faces, direct address, and in terms of editing, dance moves cut to the rhythm of the music.
- There are also some more abstract elements in the video. The band members first appear like water spirits, liquid versions of themselves (this is an intertextual reference to the 'liquid metal' T1000 in Terminator 2). Bookending each section, there is also a montage of flying imagery, with natural and urban landscapes zooming past. Special effects are used to portray the ghostly characters of the mother and son, and the symptoms of the man's disease. This use of CGI (computer-generated imagery) adds an almost supernatural element to a song about very real social issues.
- The mise-en-scène in each narrative section suits the different themes:
- Typically, inner-city sets and locations (the brownstone house, stoop and street corner) have connotations of a 'ghetto' and the costumes (baggy tracksuits, baseball caps, dark glasses) connote a dangerous urban environment. These elements of the mise-en-scène could also demonstrate intertextual links to films of the 1990s like New Jack City and Boyz n The Hood.
- In the HIV/AIDS narrative, the iconography of the romance genre is used: attractive semi naked actors, silk stockings, tangled sheets and large mirrors; yet these swiftly become threatening and horrific to show the symptoms of the disease (the over-exposed image of the man's face and glowing eyes resemble the transformation scene from a horror movie).
- Symbolism is used to communicate meanings through connotation. Drugs aren't explicitly shown, and neither is any clear HIV diagnosis – instead, drugs are symbolised by a brown paper bag, and AIDS by skin deterioration and a montage of photos of the female's previous boyfriends.
- Special effects (SFX) are also used to balance the gritty realism of the narratives with something almost magical. The opening shot appears if we are falling from space (possibly connoting an angel), and TLC members appear first as beings made from water. This links explicitly to the title and metaphors of the song (whose meaning has been a topic of debate). The mother appears as a 'ghost' trying to prevent her son from approaching the gang; and the son later appears as a 'real' ghost that the mother can't see. The SFX in the HIV narrative make the disease seem more like a magical curse than a sexually

transmitted illness. This alters the tone of the song, and makes it more expressionistic than naturalistic. Expressionism is an artistic movement where inner emotions (as opposed to external realities) are explored, often in an abstract way.

TLC - Cultural Context

- Many R&B videos focus on romantic narratives and, often, hip-hop videos feature groups of men celebrating their wealth often achieved through crime. 'Waterfalls' references these genre conventions by showing the temptations of both sex and crime. Its overall message is less glamorised and more cautionary than many videos in this genre.
- In the 1990s, there was a lot of public concern and media coverage of the song's two issues - the spread of HIV/AIDS (at that point a deadly condition) and the escalation of street violence related to drug gangs. 'Waterfalls' attempts to explore these through two tragic but sympathetic narratives: a young black man trying to make easy money despite the worries of his mother; and a couple whose lack of safe sex leads to their deaths.
- TLC were the second-biggest girl band of the 1990s after the Spice Girls, who had a similar message of female solidarity and empowerment. The song could fall into the sub-genre of 'socially aware' hip-hop that explores real-life issues but in a sympathetic way, rather than glamorising damaging lifestyles. Many 'gangsta' rappers (such as Ice T, NWA and Notorious B.I.G.) also produced songs about the difficulties of poverty, crime and peer pressure, but 'Waterfalls' feels more emotional and nuanced than these 'ghetto fables'. The video sends its messages using the style of expressionism rather than social realism.

TLC - Representation

- Age is represented quite stereotypically in the video. The young man is portrayed as well meaning but impulsive, ignoring the fears of his mother, who is represented as wiser, concerned and loving. The young adult couple in the other narrative are shown as wealthy (through the use of media language in the mise-en-scène of the bedroom) and sexually active, but ultimately irresponsible.
- TLC themselves are represented as being almost supernatural beings. They manifest from the water-based geographical features in the chorus of the song (lakes, oceans, and an actual waterfall). Once in 'human' form, their costume and make-up create a complex representation of gender: parts of their image are traditionally feminine (make-up accentuating eyes and lips, colourful costumes and skimpy tops baring their slim midriffs). However, some elements are more masculine: such as the loose-fitting trousers that are similar to combat pants and hide their legs (women's legs are something on which many hip-hop/R'n'B videos obsessively focus).
- Social issues are represented sympathetically, linking to the band's comment that they wanted to send a message "without preaching". The young black man is not a typical gangster, but rather represented as someone trying to make easy money to help his family (he gives a 'call me' hand gesture to show he still cares about his mother). He becomes a victim of the violent black male gang members (who do reinforce ethnic and gender stereotypes through the use of props, dress and gesture codes). The sexuality of the couple is first represented as glamorous and intimate, and the multiple close-ups of the man as he begins to become ill encourage our empathy rather than condemnation.

The Media Exams

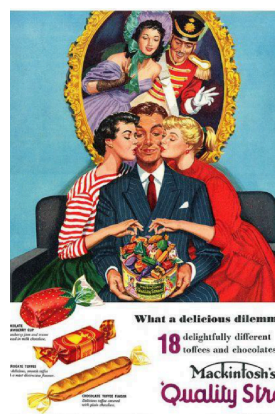
Each Component is tested by a different exam paper.

Each exam paper has 2 sections.

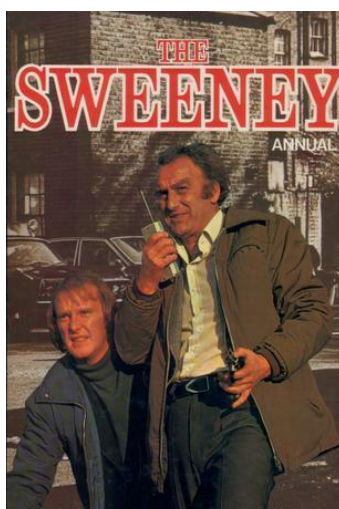
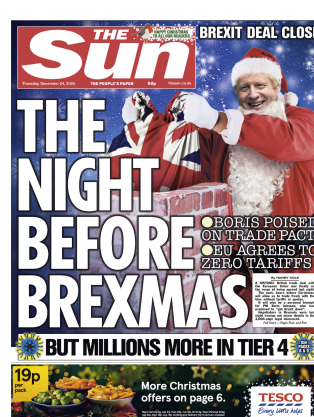
Component Overview

Component 1 Exploring the Media						
Theoretical Framework	Newspapers (in-depth study)	Film	Video games	Radio	Magazines	Advertising and marketing
Media Language	Section A				Section A	Section A
Representation	Section A				Section A	Section A
Media Industries	Section B	Section B	Section B	Section B		
Audiences	Section B		Section B	Section B		

Component 2 Understanding Media Forms and Products		
Theoretical Framework	Television (in-depth study)	Music including music video, online, social and participatory media (in-depth study)
Media Language	Section A	Section B
Representation	Section A	Section B
Media Industries	Section A	Section B
Audiences	Section A	Section B



Media Studies Practice Questions & Exam Walk Through 2025



Paper 1

Component 1: Exploring the Media (40% 80 marks)

90 minutes

Candidate Name	Centre Number					Candidate Number				
						0				



GCSE
 MEDIA STUDIES
 COMPONENT 1
 Exploring the Media
 SAMPLE ASSESSMENT MATERIALS
 1 hour 30 minutes



ADDITIONAL MATERIALS

You will be provided with an unannotated copy of the set products for this component in the examination for use with section A.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

- Answers to all questions must be written in this answer book.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- At the end of the examination, the answer book must be handed to the invigilator.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately **55 minutes on Section A**, including 10 minutes to study the print-based resource, and approximately **35 minutes on Section B**.

You should use relevant subject-specific terminology and relevant theories where appropriate.

Question 2(b) requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Question 4(d) provides an opportunity to draw together knowledge and understanding from across the full course of study. You will be rewarded for drawing together knowledge and understanding of different areas of the theoretical framework and media contexts.

Component 1: Exploring the Media (40% 80 marks)

Section A: Exploring Media Language and Representation (Print products)			
Media Language	Visual and technical codes (semiotic analysis), genre and narrative		
Representation	Representations of gender, age, ethnicity, issues and events		
Context	How the time and events around a product affect Media Language and Representation		
Set Products			
Advertising	Marketing	Magazines	Newspapers
Quality Street (1956) <i>Print Advert</i>	The Man with the Golden Gun (1974) <i>Poster</i>	Vogue (July 2021) <i>Lifestyle Magazine cover</i>	The Guardian (18 Jan 2022) <i>Newspaper front</i>
This Girl Can (2015) <i>Print Advert</i>	No Time to Die (2021) <i>Film Poster</i>	GQ (August, 2019) <i>Lifestyle Magazine cover</i>	The Sun (01 January 2021) <i>Newspaper front</i>

Questions can be on any **2 of the set products** listed above. Each question will focus on a different product.

Paper 1, Section A: Question 1

Question 1 will look at **Media Language** so elements of

- **mise en scène** (images and layout)
- **cinematography** (camera shots and angles)
- **editing** (construction and layout)
- **genre** (intertextuality, types, hybrids, subgenres)
- **narrative** (narrative structure, Characters, Propp, Todorov, Levi-Strauss)

Probably divided into 3 parts each worth 5 marks looking at elements of the list above. You could have a part worth 10 marks instead of 2 worth 5.

Here is the example from the exam board:

Media Language

Question 1 is based on the 1950s advertisement for Quality Street from the set products. Use the advertisement when answering the question.

1. Explore how the advertisement for *Quality Street* uses the following elements of media language to create meanings:

- | | | |
|-----|--------------------|-----|
| (a) | images | [5] |
| (b) | language | [5] |
| (c) | layout and design. | [5] |

So Question 1 could ask about colours, intertextuality, character types, suggested narrative, dress codes etc, etc, etc.

Practice Questions Paper 1, Section A: Question 1

Use the example below to plan possible questions.

1. Explore how the	Exam question will include one of the set products below:	uses the following elements of media language to create meanings:
	Advertisement for <i>Quality Street</i>	
	Advertisement for <i>This Girl Can</i>	
	Film Poster for <i>No Time to Die</i>	
	Film Poster for <i>The Man with the Golden Gun</i>	
	Magazine cover for <i>Vogue</i>	
	Magazine cover for <i>GQ</i>	
	Newspaper front page from <i>The Sun</i>	
	Newspaper front page from <i>The Guardian</i>	

'Elements' could include 3 of the following

	Elements for Question 1	What do you write about?	Marks for each
Q1 a Q1 b Q1 c	Visual codes (for example: images, lighting, dress)	Pictures, colour, dress codes, settings/locations, fonts etc	5 or 10 each 15 marks in total
	language	Words and language choices – persuasive, formal/informal, puns, hyperbole	
	layout and design	How the product is put together – positions, size, key images	
	character roles	How are Character types suggested? Propp	
	Narrative	How is the narrative suggested? Todorov (structure), Levi-Straus (binary opposition)	
	Intertextuality	Franchise, brand, stars	
	Genre	How is the genre suggested? Intertextuality, iconography, typicality, hybrids/subgenres	

You need to explain how the element is used 'to create meaning'.

'Create meanings' means you need to write about how the element does things like:

- Interest the audience
- Influence the audience
- Show attitude/opinion/bias

- Create representations of gender, nationality, ethnicity etc
- Make links to other media texts (brand, franchise, intertextuality)
- Suggest what the characters will be like. Suggest what the narrative will be.

e.g.

1 Explore how the newspaper cover for *The Sun* uses the following elements of media language to create meaning:

- | | |
|---|------|
| (a) Text/written language | (5) |
| (b) Visual Codes (for example: images, lighting, dress) | (10) |

1 Explore how the film poster for *No Time to Die* uses the following elements of media language to create meaning:

- | | |
|--------------------------|-----|
| (a) narrative/characters | (5) |
| (b) intertextuality | (5) |
| (c) genre | (5) |

1 Explore how the magazine cover for *GQ* uses the following elements of media language to create meaning:

- | | |
|-----------------------|-----|
| (a) Images | (5) |
| (b) layout and design | (5) |
| (c) language | (5) |

1 Explore how the film poster for *The Man with the Golden Gun* uses the following elements of media language to create meaning:

- | | |
|---|------|
| (a) Narrative/characters | (5) |
| (b) Visual codes (for example: images, lighting, dress) | (10) |

1 Explore how the advertisement for *This Girl Can* uses the following elements of media language to create meaning:

- | | |
|-----------------------|-----|
| (a) Images | (5) |
| (b) layout and design | (5) |
| (c) Language | (5) |

Paper 1, Section A: Question 2

Question 2 will look at **representation and context** so ‘the ways in which the media re-present (rather than simply present) the world, and construct versions of reality’

- **Representation of Social Groups and Stereotypes**
- **Representation of gender, ethnicity, age, issues and events in the media**
- **Context** (The social, cultural and political significance of particular representations and how they reflect the social, historical and cultural contexts in which they were produced)

Question 2 will be divided into **2 questions**.

2a) How context affects the representations in the set products (probably 5 marks)

2b) Longer question comparing the representations in the set products to an unseen media text. (probably 25 marks)

Here is the example from the exam board:

Representation

2. (a)	Explain how social context influences magazines. Refer to Vogue magazine to support your points	(5)
Question 2(b) is based on the front cover of Vogue magazine from the set products and Resource A, the front cover of Glamour magazine. Study Resource A carefully and use both front pages when answering the question		
(b)	<p>Compare the representation of women in the Vogue front cover and the Glamour front cover.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> ● the choices the producers have made about how to represent women ● how far the representation of women is similar in the two front covers ● how far the representation of women is different in the two front covers 	(25)

Remember that Question 1 and 2 could be about any of the 8 set products. All of question 2 will be about the same product.

Set Products			
Advertising	Marketing	Magazines	Newspapers
Quality Street (1956) <i>Print Advert</i>	The Man with the Golden Gun (1974) <i>Poster</i>	Vogue (July 2021) <i>Lifestyle Magazine cover</i>	The Guardian (18 Jan 2022) <i>Newspaper front</i>
This Girl Can (2015) <i>Print Advert</i>	No Time to Die (2021) <i>Film Poster</i>	GQ (August, 2019) <i>Lifestyle Magazine cover</i>	The Sun (01 January 2021) <i>Newspaper front</i>

2. (a)	Explain how social context influences magazines. Refer to Vogue magazine to support your points	(5)
Question 2(b) is based on the front cover of Vogue magazine from the set products and Resource A, the front cover of Glamour magazine. Study Resource A carefully and use both front pages when answering the question		
(b)	<p>Compare the representation of women in the Vogue front cover and the Glamour front cover.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> the choices the producers have made about how to represent women how far the representation of women is similar in the two front covers how far the representation of women is different in the two front covers 	(25)

To be used with Section A, Question 2(b)



Practice Questions Paper 1, Section A: Question 2(a)

Use the example below to plan possible questions.

2
(a)
Explain how

social context
historical context
Political context
cultural context

influences
affects

newspapers
Magazines
film posters
Advertising

Refer to

<i>Exam question will include one of the set products below:</i>
Advertisement for <i>Quality Street</i>
Advertisement for <i>This Girl Can</i>
Film Poster for <i>No Time to Die</i>
Film Poster for <i>The Man with the Golden Gun</i>
Magazine cover for <i>Vogue</i>
Magazine cover for <i>GQ</i>
Newspaper front page from <i>The Sun</i>
Newspaper front page from <i>The Guardian</i>

to support your points.

This question is worth 5 marks

e.g.

- 2
(a)
Explain how historical context affects film posters.
Refer to the poster for *The Man with the Golden Gun* to support your points.
(5)
- 2
(a)
Explain how political context influences newspapers.
Refer to *The Guardian* newspaper to support your points.
(5)
- 2
(a)
Explain how social context influences magazines.
Refer to the advertisement for *This Girl Can* to support your points.
(5)

Practice Questions Paper 1, Section A: Question 2(b)

This is the longest essay answer that you will write on both exams. It is worth 25 marks and must explore the comparison between the products in detail. At least 3 paragraphs. Use the bullet points to guide your answer. You can revise by finding online examples to compare with. Use the example below to plan possible questions.

Question 2(b) is based on one of the set products **and unseen** Resource A, a new product (advertisement, film poster, magazine cover or newspaper page that you will not have studied). Study Resource A carefully and use **both** front pages when answering the question.

The structure of the question is:

2. (b) Compare the representation of	Possible areas of representation – could be specific example e.g. ‘immigration’	in the	Exam question will include one of the set products below - same as 2(a):	and a new product that you will see for the first time in the exam.
	Men		Advertisement for <i>Quality Street</i>	
	Women		Advertisement for <i>This Girl Can</i>	
	Ethnicity		Poster for <i>No Time to Die</i>	
	Place		Poster for <i>The Man with the Golden Gun</i>	
	Issues		Magazine cover for <i>Vogue</i>	
	Events		Magazine cover for <i>GQ</i>	
	Stereotypes		Front page from <i>The Sun</i>	
	Messages & Values (what is important to the text)		Front page from <i>The Guardian</i>	

This question is worth 25 marks

There will be bullet points to help guide your answer:
e.g.

In your answer, you must consider:

- how representations convey particular viewpoints and messages
- how far the representation of issues is similar in the two front pages
- how far the representation of issues is different in the two front pages.

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two front covers
- how far the representation of women is different in the two front covers.

Example Questions:

- 2 (b) Compare the representation of issues on *The Guardian* front page and *The Daily Mirror* front page.

In your answer, you must consider:

- how representations convey particular viewpoints and messages
- how far the representation of issues is similar in the two front pages
- how far the representation of issues is different in the two front pages..

(25)



- 2 (b) Compare the representation of men in the *GQ* front cover and *Essence* front page.

In your answer, you must consider:

- the choices the producers have made about how to represent men
- how far the representation of men is similar in the two front covers
- how far the representation of men is different in the two front covers.

(25)



- 2 (b) Compare the representation of women in the *This Girl Can* advert and *Reebok* advert.

In your answer, you must consider:

- the choices the producers have made about how to represent women
- how far the representation of women is similar in the two adverts
- how far the representation of women is different in the adverts.

(25)



Paper 1 Section B

Section B: Exploring Media Industries and Audiences			
Industry	Production process, ownership, technology and regulation		
Audience	Categorisation, target audience and responses		
Context	How the time and events have an impact on the set product		
Set Products			
Film (Industry Q3 Only)	Newspapers	Radio	Video Games
No Time to Die (2021) <i>Website and extracts</i>	The Sun <i>Website and 1 newspaper</i>	The Archers <i>Website and 1 complete episode</i>	Fortnite (2017) <i>Website and extracts</i>

- Questions can be on any **2 of the set products** listed above (*Spectre* = Q3 only).
- Question 3 will be on **Media Industries** and question 4 will be on **Audiences**.
- Each question will be divided up into smaller questions with 'warm up' questions worth small marks leading to longer questions worth more.
- There are 35 marks to be divided across all the questions in Section B.
- Each question will be on a different set product.

Paper 1, Section B: Question 3

Question 3 will look at **Media Industries** so elements of

- **Organisation:** Ownership of the media and the impact on products
- **Production:** The process how media is made and the impact on products
- **Convergent Media:** The impact of multimedia and social media on the products
- **Funding:** How the media product is paid for and earns money – advertising, licence fee, sponsorship, product placement etc.
- **Regulation:** How the product is monitored and checked, Age certificates etc
- **Context:** How time and events affect the production of the set product

Probably divided into 4 parts with a 'part/question' (d) worth between 10 and 12 marks.

Here is the example from the exam board:

Media Industries

3. (a) Name the organisation that regulates films in Britain. [1]
- (b) 12 and 12A are examples of age certificates used in the UK.
Give **two other** examples of age certificates used in the UK. [2]
- (c) Briefly explain the difference between the **12** and **12A** age certificates. [2]
- (d) Explain why a film may be given a 12A or 12 certificate. Refer to *Spectre* to support your points. [12]

Practice Questions – Paper 1, Section B, Question 3

e.g.

3	(a) Name the organisation that regulates newspapers in Britain	(1)
	(b) <i>The Sun</i> newspaper you studied has political allegiance to the Conservative party. Give another other example of the political allegiance of a newspaper in the UK.	(2)
	(c) Briefly explain two ways that <i>The Sun</i> newspaper demonstrates its political allegiance and beliefs.	(4)
	(d) Why are websites important to newspapers? Refer to www.thesun.co.uk to support your points	(10)
3	(a) Name an organisation that regulates video games in Britain	(1)
	(b) What age recommendation is made for <i>Fortnite</i> ? Give an example of why this age rating is suitable.	(3)
	(c) Briefly explain two reasons that the Fortnite franchise is important to its producers.	(4)
	(d) How do media industries use free products to make profit? Refer to <i>www. Fornite</i> to support your points	(9)
3	(a) Name the organisation that regulates radio and television in Britain	(1)
	(b) New episodes of <i>The Archers</i> are broadcast on which radio station?	(2)
	(c) Briefly explain two other ways that the BBC gives access to episodes of <i>The Archers</i> .	(2)
	(d) Why are websites important to radio stations? Refer to <i>The Archers</i> and <i>The Archers Website</i> (www.bbc.co.uk/programmes/b006qpqr) to support your points	(12)
3	(a) Which company produced <i>No Time to Die</i> ?	(1)
	(b) Give two other examples of media products in the James Bond franchise.	(2)
	(c) Briefly explain two reasons that the James Bond franchise is important to its producers	(4)
	(d) How does the production process influence films? Refer to <i>No Time to Die</i> and <i>007.com</i> to support your points	(10)
3	(a) Name the organisation that publishes <i>The Sun</i> newspaper	(1)
	(b) <i>The Sun</i> is a national tabloid newspaper. Give one example of a national broadsheet newspaper in the UK.	(2)
	(c) Briefly explain two differences between tabloid and broadsheet newspapers.	(4)
	(d) Why are advertisements important to newspapers? Refer to <i>The Sun</i> and www.thesun.co.uk to support your points	(10)

- | | | | |
|---|-----|--|------|
| 3 | (a) | Name an organisation that regulates video games in Britain | (1) |
| | (b) | <i>Fortnite</i> is a video game playable on mobile devices. Give 1 reason why <i>Fortnite</i> is suitable for mobile devices. | (2) |
| | (c) | Briefly explain two reasons that technology has an impact on video games | (4) |
| | (d) | How does regulation affect video games?
Refer to <i>www. Fortnite</i> to support your points | (10) |

- | | | | |
|---|-----|---|------|
| 3 | (a) | What genre of drama is <i>The Archers</i> ? | (1) |
| | (b) | <i>The Archers</i> is broadcast on BBC Radio 4.
What kind of radio station is Radio 4? | (2) |
| | (c) | Briefly explain two ways that the Archers brand is important to the BBC | (4) |
| | (d) | Why are websites important to the radio industry? Refer to <i>The Archers</i> Website (www.bbc.co.uk/programmes/b006qpqr) to support your points | (10) |

- | | | | |
|---|-----|---|------|
| 3 | (a) | Name one of the media companies involved in the production and distribution of <i>No Time to Die</i> . | (1) |
| | (b) | Name the organisation that regulates the film industry in the UK | (1) |
| | (c) | Briefly explain why product placement is important to The James Bond series | (4) |
| | (d) | Why are franchises important to media industries? Refer to <i>007.com</i> to support your points | (10) |

Paper 1, Section B: Question 4

Question 4 will look at **Audience** so elements of

- **Targeting:** How and why media products are aimed at different audiences
- **Marketing:** How the media organisations choose to promote to audiences
- **Categorising:** How the media group audiences
- **Audience Response:** How different audiences may choose and interpret media very differently depending on social, economic and individual differences – especially ‘Uses and Gratifications Theory’/ Blumler and Katz and ‘Reception Theory’/Hall
- **Technology:** The role of different platforms, devices, mediums and social media in audience research, engagement and advertising
- **Context:** How time and events affect the audience reaction to the set product

Probably divided into 4 parts with a ‘part/question’ (d) worth between 10 and 12 marks.

The answer for Question 4(d) will draw together knowledge from across everything we have ever looked at in Media Studies - it could link one of the set products to any of the other areas or ideas.

Here is the example from the exam board:

Audiences

4. (a) Which radio station broadcasts *The Archers*? [1]
- (b) Identify **one** audience for *The Archers*. [1]
- (c) Explain **two** ways in which *The Archers* is aimed at **the audience you have identified**. [4]

In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) Explain why audiences listen to *The Archers*. Refer to the Uses and Gratifications theory in your response. [12]

Here

Question 4(d) needs you to make reference to Blumler and Katz’s ‘Uses and Gratification Theory’ and link it to audience reaction to ‘The Archers’

Remember that Question 3 could be based around any of the 4 set products for this section and Question 4 could look at any of the 4 except *Spectre* and different text to question 3.

Set Products for Question 4		
Newspapers	Radio	Video Games
The Sun Website and 1 newspaper	The Archers Website and 1 complete episode	Fortnite (2017) Website and extracts

Practice Questions - Paper 1, Section B, Question 4

e.g.

- 4
- (a) Identify **one** audience for *The Sun* newspaper. (1)
- (b) Briefly explain **two** ways the producers of *The Sun* newspaper attract readers (4)
- In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*
- (c) Explain why readers of *The Sun* could be described as active audiences. (12)

- 4
- (a) Identify **two different** audiences for *Fortnite*. (2)
- (b) Briefly explain why the *Fortnite* website attracts users. (4)
- In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*
- (c) Why do audiences play *Fortnite*? Refer to Uses and Gratification Theory and Fortnite.com in your response. (12)

- 4
- (a) Identify **two different** audiences for *The Archers*. (2)
- (b) Choose **one** of these audiences. Briefly explain **two** ways that the producers of *The Archers* target this audience. (4)
- In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*
- (c) Explain why audiences listen to radio dramas? Refer to the *Archers* website in your answer (12)

- 4
- (a) Identify **two different** audiences for *The Sun* website. (2)
- (b) Briefly explain how *The Sun* website attracts users (4)
- In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.*
- (c) Explain why audiences use newspaper websites? Refer to *thesun.com* in your response (11)

4

- (a) Identify **one** audience for *Fortnite*. (1)
- (b) Briefly explain how the *Fortnite* website attracts users (5)

In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) How does Uses and Gratification theory explain why people play Fortnite? (12)
Refer to Fortnite.com in your answer

4

- (a) Identify **one** audience for *The Archers*. (1)
- (c) Briefly explain how *The Archers* website attracts users. (4)

In Question 4(d), you will be rewarded for drawing together knowledge and understanding from across your full course of study, including different areas of the theoretical framework and media contexts.

- (d) Why might *The Archers* appeal to a global audience? *Refer to The Archers website in your response* (12)

Paper 2 Component 2: Understanding Media Forms and Products

(30% 60 marks)

90 minutes

Candidate Name	Centre Number				Candidate Number			
					0			



GCSE

MEDIA STUDIES

COMPONENT 2

Understanding Media Forms and Products

SAMPLE ASSESSMENT MATERIALS

1 hour 30 minutes



ADDITIONAL MATERIALS

In addition to this paper, you will need:

- Audio-visual resource for use with Section A

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen. Do not use correction fluid.

- Answers to all questions must be written in this answer book.
- Write your name, centre number and candidate number in the spaces at the top of this page.
- At the end of the examination, the answer book must be handed to the invigilator.

Answer all questions in **Section A** on the set television genre you have studied: crime drama or sitcom. Answer all questions in **Section B** on the set music topic you have studied.

INFORMATION FOR CANDIDATES

The allocation of marks is given at the end of each question or part-question. The number of marks indicates the length of the response required.

You are advised to spend approximately 50 minutes on **Section A**, including viewing the television extract, and approximately 40 minutes on **Section B**.

You should use relevant subject-specific terminology and relevant theories where appropriate. Question 3 requires an extended response. You will be assessed on the quality of your written response, including the ability to construct and develop a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.

Paper 2 Section A

Section A: Television	
Media Language	Visual and technical codes (semiotic analysis), genre and narrative
Genre	Genre codes and conventions, the importance of the genre to the media industry, online broadcasting
Representation	Representations of gender, age, ethnicity, issues and events in the genre The ways in which the media re-present (rather than simply present) the world, and construct versions of reality'
Audience	The popularity of the genre with audiences and the appeal of the products. How audiences consume and respond to products
Context	How the time and events around a product affect Media Language and Representation and themes over time for crime dramas
Set Products	
Crime Drama	
Luther, Series 1, Episode 1 (2010) <i>whole episode</i>	The Sweeney, Series 1, Episode 1, (1975) <i>10mins</i>

We will be answering questions on **Luther (Crime Drama)** and not The IT Crowd (Sitcom). The exam begins with a 15 minute process where you have time to read questions and plan your answers to Section A. You will watch a short extract from 'Luther' twice during this time.

Here is an example of the instructions that will appear on the exam paper:

Section A – Television

View the extract from **either** Luther (*crime drama*) **or** The IT Crowd (*sitcom*).

You will be allowed two minutes to read through the questions in Section A.
The extract will be shown twice.
First viewing: watch the extract and make notes.
You will then have six minutes to make further notes.
Second viewing: watch the extract and make further notes.
You will then have approximately 1 hour 15 minutes to complete **both** sections of the examination.

After viewing the extract, use your notes to answer questions 1 and 2.

Paper 2, Section A and B Questions

- Section A will include 2 questions on *'Luther'*.
You should refer to the extract in the exam, your knowledge of the episode of *'Luther'* and *'The Sweeney'* (for 1970s historical comparison and context).
- Section B will include 2 questions on the music videos and music websites for Taylor Swift and Bruno Mars. You should refer to these set texts and Michael Jackson *'Black or White'* (for 1980s historical comparison and context).

Paper 2, Section A: Question 1

Question 1 will analyse either **media language** or **representation** in the extract set
It will be broken into two parts:

- Part (a) will assess the ability to analyse media products.
- Part (b) will assess the ability to analyse, make judgements and draw conclusions.
Reference to relevant contexts may be required.

Media Language	Representation
<ul style="list-style-type: none"> • mise en scène (images and layout) • cinematography (camera shots and angles) • editing (construction and layout) • genre (conventions, intertextuality, types, hybrids, subgenres) • narrative (narrative structure, Characters, Propp, Todorov, Levi-Strauss) 	<ul style="list-style-type: none"> • Representation of Social Groups and Stereotypes • Representation of gender, ethnicity, age, issues and events in the media • Context (The social, cultural and political significance of particular representations and how they reflect the social, historical and cultural contexts in which they were produced)

Here is the example from the exam board:

After viewing the extract, use your notes to answer questions 1 and 2.

Media Language

1. (a) Explore the connotations of the costume of **two** characters in the extract. [8]
(b) How far are the characters in the extract typical of the genre? Explore **two** characters. [12]

Practice Questions - Paper 2, Section A, Question 1

Watch a roughly 3 minute extract from the set episode of 'Luther'. Use the extract to help you answer a question below. The extract will be from a key moment in the episode that includes elements needed to answer the questions.

e.g.

Watch 3 minutes from the start of the scene when Alice attacks Zoe outside her office

Media Language

- 1 (a) How is editing used to create meaning in the extract? (8)
- (b) To what extent does the extract use typical conventions of the genre?
Explore **two** conventions (12)

Watch 3 minutes from the start of the episode when Luther is chasing Henry

Representation

- 1 (a) To what extent are racial stereotypes used in this extract? (10)
Explore **one** character in detail in your response
- (b) How does this extract represent a version of reality? Explore specific aspects of media language in your response (10)

Watch 3 minutes from when Luther yawns when interviewing Alice at the police station.

Media Language

- 1 (a) How is sound used to create meaning in the extract? (8)
- (b) How far are the characters in the extract typical of the genre? Explore **two** characters (12)

Watch 3 minutes from the start of the scene when Alice grabs a kitchen knife and follows Luther onto a bridge over the Thames.

Representation

- 1 (a) Explore the representation of locations used in the extract. (10)
- (b) How stereotypical are the representations of gender in the extract? Explore **one** character in detail in your response (10)

Watch 3 minutes from when Luther first gets into the car with his new partner Justin

Media Language

- | | | | |
|---|-----|---|------|
| 1 | (a) | Explore the connotations of two settings in the extract. | (8) |
| | (b) | How far is the narrative shown in the extract typical of the genre? Explore specific aspects of media language in your response | (12) |

Paper 2, Section A: Question 2

Question 2 will assess knowledge and understanding of either **media industries**, **audiences** or **media contexts**.

Media Industries	Audiences
<ul style="list-style-type: none"> ● Organisation: Ownership of the media and the impact on products ● Production: The process how media is made and the impact on products ● Convergent Media: The impact of multimedia and social media on the products ● Funding: How the media product is paid for and earns money – advertising, licence fee, sponsorship, product placement etc. ● Regulation: How the product is monitored and checked, Age certificates etc ● Context: How time and events affect the production of the set product 	<ul style="list-style-type: none"> ● Targeting: How and why media products are aimed at different audiences ● Marketing: How the media organisations choose to promote to audiences ● Categorising: How the media group groups audiences ● Audience Response: How different audiences may choose and interpret media very differently depending on social, economic and individual differences – especially ‘Uses and Gratifications Theory’/ Blumler and Katz and ‘Reception Theory’/Hall ● Technology: The role of different platforms, devices, mediums and social media in audience research, engagement and advertising ● Context: How time and events affect the audience reaction to the set product

Here is the example from the exam board:

Media Contexts

2. How do crime dramas **or** sitcoms reflect the time in which they are made? Refer to examples you have studied to support your response. [10]

If the question is focused on context like the example above then you should refer to any relevant study areas to help you talk about Luther and the genre including Media Industries and Audiences.

Practice Questions - Paper 2, Section A, Question 2

e.g.

Media Industries

- 2 How does the production process influence crime dramas **or** sitcoms?
Refer to examples you have studied to support your response. (10)

Audiences

- 2 Why do audiences watch crime dramas **or** sitcoms?
Refer to examples you have studied and Uses and Gratification Theory in your response. (10)

Media Contexts

- 2 How do crime dramas **or** sitcoms reflect the context in which they are made? Refer to examples you have studied to support your response. (10)

Media Industries

- 2 Explain how digital technologies change the ways in which audiences consume television.
Refer to examples you have studied to support your response. (10)

Media Industries

- 2 How does technology influence how audiences experience crime dramas **or** sitcoms? Refer to examples you have studied to support your response. (10)

Media Industries

- 2 How does the regulation of television influence crime dramas **or** sitcoms? Refer to examples you have studied to support your response. (10)

Audiences

- 2 How do crime dramas **or** sitcoms appeal to different audiences? Refer to examples you have studied to support your response. (10)

Media Industries

- 2 How does the funding of television influence crime dramas **or** sitcoms? Refer to examples you have studied to support your response. (10)

Media Industries

- 2 How does the scheduling of television influence crime dramas **or** sitcoms?
Refer to examples you have studied to support your response. (10)

Paper 2, Section B: Question 3

Question 3 will assess the ability to make judgements and draw conclusions through an analysis of the **Stomzy** and **Taylor Swift** music videos **or** websites. The focus will be on either **media language** or **representation** (probably different to the focus already used in Paper 2, Section A, Question 1). Reference to relevant contexts may be required. Reference to TLC may be required

Media Language	Representation
<ul style="list-style-type: none"> ● mise en scène (images and layout) ● cinematography (camera shots and angles) ● editing (construction and layout) ● genre (intertextuality, types, hybrids, subgenres) ● narrative (narrative structure, Characters, Propp, Todorov, Levi-Strauss) 	<ul style="list-style-type: none"> ● Representation of Social Groups and Stereotypes ● Representation of gender, ethnicity, age, issues and events in the media ● Representation of 'messages and values' (beliefs and attitudes) ● Context (The social, cultural and political significance of particular representations and how they reflect the social, historical and cultural contexts in which they were produced)

Here is the example from the exam board:

3. 'Music videos reinforce stereotypes of ethnicity.' How far is this true of the **two** music videos you have studied? [20]

In your response, you must:

- explore representations of ethnicity in the **two** music videos you have studied
- refer to relevant media contexts, such as social or cultural
- consider whether you agree or disagree with the statement.

This is one of the longest essay answers that you will write on both exams. It is worth 20 marks and must explore the two products in detail. At least 3 paragraphs. Use the bullet points to guide your answer.

Practice Questions - Paper 2, Section B, Question 3

Use the **two** set music websites or music videos that you have studied in your answer to Question 3.
Taylor Swift **AND** Bruno Mars

e.g.

Media Language

3 To what extent do these **two** music videos challenge the conventions of music videos?

In your response, you must:

- Explore the **two** music videos that you have studied
- refer to relevant media contexts, such as social or cultural
- make judgements about the question.

(20)

Representation

3 To what extent do these **two** music videos challenge typical representations of gender?

In your response, you must:

- Explore representations of gender in the **two** music videos that you have studied
- refer to relevant media contexts, such as social or cultural
- Consider to what extent you think that the two videos challenge typical representations

(20)

Media Language

3 To what extent do these **two** music websites challenge conventions?

In your response, you must:

- Explore the **two** music websites that you have studied
- refer to relevant media contexts, such as social or cultural
- make judgements about the question.

(20)

Media Language

3 How typical is the narrative in the **two** music videos?

In your response, you must:

- Explore the **two** music videos that you have studied
- refer to relevant media contexts, such as social or cultural
- make judgements about the question.

(20)

Representation

3 To what extent do the **two** music websites reinforce messages and values?

In your response, you must:

- Explore representations of messages & values in the **two** music websites that you have studied
- refer to relevant media contexts, such as social or cultural
- Consider to what extent you think that the two videos challenge typical representations

(20)

Representation

3 To what extent do these **two** music websites challenge typical representations of gender?

In your response, you must:

- Explore representations of gender in the **two** music websites that you have studied
- refer to relevant media contexts, such as social or cultural
- Consider to what extent you think that the two videos challenge typical representations

(20)

Media Language

3 To what extent do these **two** music videos use typical characters?

In your response, you must:

- Explore the **two** music videos that you have studied
- refer to relevant media contexts, such as social or cultural
- make judgements about the question.

(20)

Representation

3 To what extent do these **two** music websites reinforce typical representations of ethnicity?

In your response, you must:

- Explore representations of ethnicity in the **two** music videos that you have studied
- refer to relevant media contexts, such as social or cultural
- Consider to what extent you think that the two videos challenge typical representations

(20)

Paper 2, Section B: Question 4

Question 4 will assess knowledge and understanding of either **media industries**, **audiences** or **media contexts**. (The focus of the question will probably be different to the focus already used in Paper 2, Section A, Question 2). The question may make reference to TLC's 'Waterfalls'.

Media Industries	Audiences
<ul style="list-style-type: none"> ● Organisation: Ownership of the media and the impact on products ● Production: The process how media is made and the impact on products ● Convergent Media: The impact of multimedia and social media on the products ● Funding: How the media product is paid for and earns money – advertising, licence fee, sponsorship, product placement etc. ● Regulation: How the product is monitored and checked, Age certificates etc ● Context: How time and events affect the production of the set product 	<ul style="list-style-type: none"> ● Targeting: How and why media products are aimed at different audiences ● Marketing: How the media organisations choose to promote to audiences ● Categorising: How the media group audiences ● Audience Response: How different audiences may choose and interpret media very differently depending on social, economic and individual differences – especially 'Uses and Gratifications Theory'/ Blumler and Katz and 'Reception Theory'/Hall ● Technology: The role of different platforms, devices, mediums and social media in audience research, engagement and advertising ● Context: How time and events affect the audience reaction to the set product

Here is the example from the exam board:

Media Industries

4. Explain why websites are important to the music industry. Refer to the official *Katy Perry* website **or** the official *Taylor Swift* website to support your response. [10]

Practice Questions - Paper 2, Section B, Question 4

e.g.

Media Industries

- 4 Explain why music videos are important to the music industry. Refer to Stormzy *Superheroes* to support your response. (10)

Audiences

- 4 Why do audiences watch music videos?
Refer to Taylor Swift *The Man* to support your response (10)

Media Contexts

- 4 Explain how music videos reflect the context in which they are made. Refer to *Duran Duran Rio* (1982) **or** *TLC Waterfalls* (1995) to support your response. (10)

Media Industries

- 4 Explain why music websites are important to the music industry. Refer to the official Stormzy website or Justin Bieber website to support your response. (10)

Audiences

- 4 How do music websites appeal to different audiences? Refer to the official Katy Perry website or Taylor Swift website to support your response. (10)

Media Contexts

- 4 Explain how music websites reflect the context in which they are made. Refer to the official Katy Perry website or Taylor Swift website to support your response. (10)

Media Industries

- 4 Explain why music videos are important to the music industry. Refer to Katy Perry *Roar* or Taylor Swift *The Man* to support your response (10)

Audiences

- 4 How might different audiences respond to music videos? Refer to Bruno Stormzy *Superheroes* **or** *Intentions* Justin Bieber? (10)

Media Contexts

- 4 Explain how music websites reflect the context in which they are made. Refer to the official *Stormzy* website or *Justin Beilber* website to support your response. (10)

Media Industries

- 4 Explain why music websites are important to the music industry. Refer to the official *Katy Perry* website or *Taylor Swift* website to support your response. (10)

Audiences

- 4 How do music videos appeal to different audiences? Refer to Katy Perry *Roar* or Taylor Swift *The Man* to support your response. (10)

Media Contexts

- 4 Explain how music videos reflect the context in which they are made. Refer to Katy Perry *Roar* or Taylor Swift *The Man* to support your response. (10)

Advice on Media Exam Timings

Paper 1

You are advised to spend approximately:

- 55 minutes on Section A, including 10 minutes to study the print-based resource (There are 55 marks available)
- 35 minutes on Section B. (There are 35 marks available)

If you do not have extra time then try to approach each exam as a 'mark a minute' to give you a rough idea how long you should spend on each question for Paper 1.

Paper 2

You are advised to spend approximately:

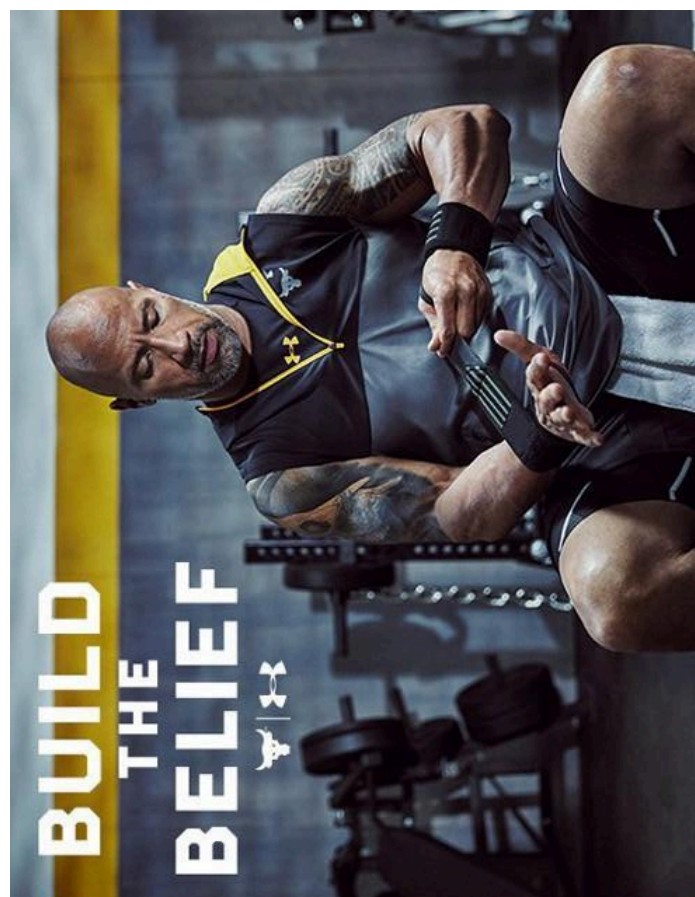
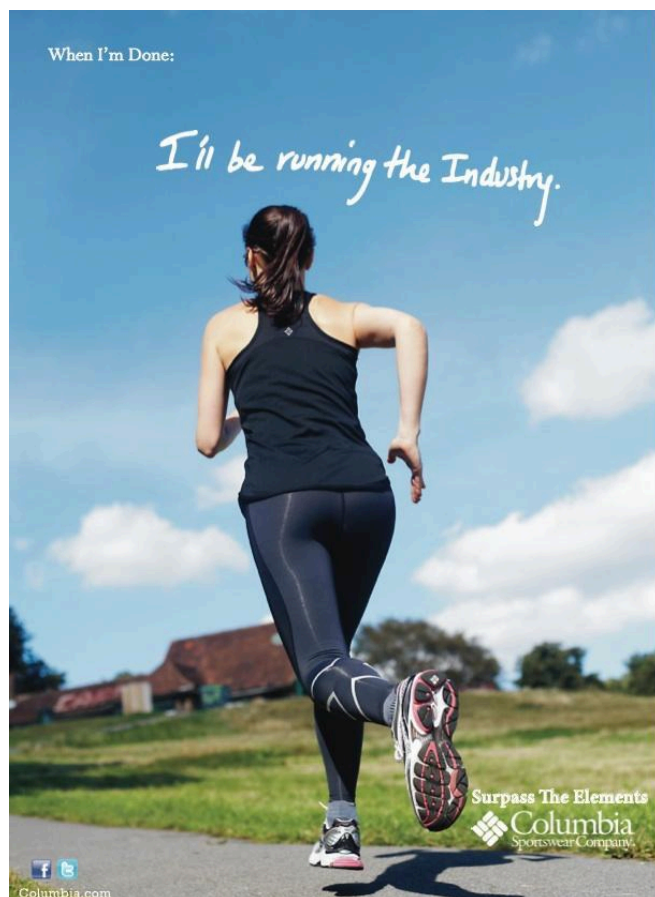
- 50 minutes on Section A, including time to study the extract from **Luther** - probably 15mins leaving 30 minutes to answer this section. (There are 30 marks available)
- 40 minutes on Section B. (There are 30 marks available)

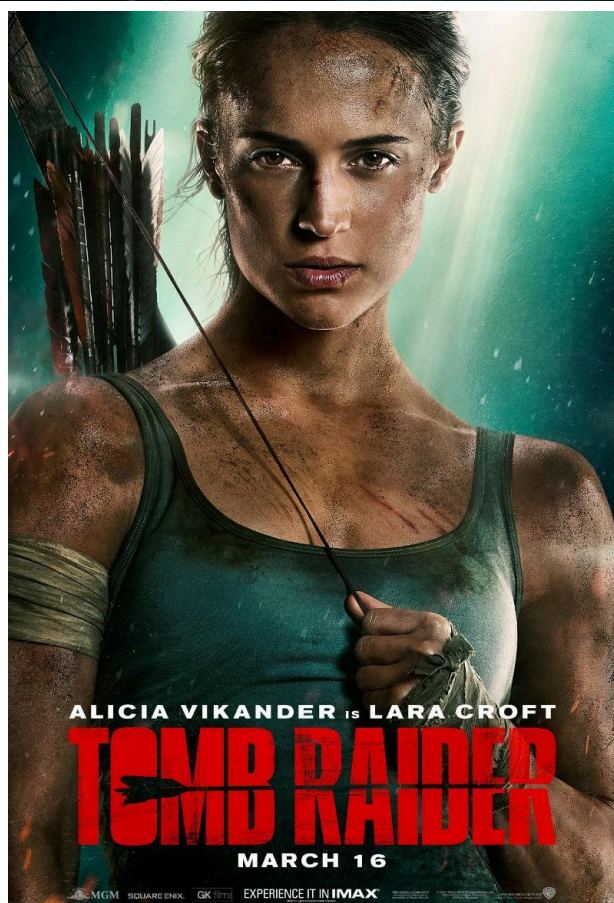
The time you will have to answer on Paper 2 will depend on how long the clip from Luther is but watching the clip and taking notes will probably take 15 minutes. If you do not have extra time then you should still approach each exam as a 'mark a minute' to give you a rough idea how long you should spend on each question. This allows for an extra 10 minutes of planning time for Section B or for tougher questions.

Practice 'unseen' texts for comparison to set products

(Paper 1, Section A, Question 2b)







THE Sun

Thursday, December 24, 2020 THE PEOPLE'S PAPER 60p thesun.co.uk

HAPPY CHRISTMAS
TO ALL OUR READERS

BREXIT DEAL CLOSE

THE NIGHT BEFORE BREXMAS

- BORIS POISED ON TRADE PACT
- EU AGREES TO ZERO TARIFFS

By HARRY COLE

A HISTORIC British trade deal with the European Union was finally on the verge of being agreed last night. The pact, hours before Christmas, will allow us to trade freely with the bloc without tariffs or quotas. It will also be a personal triumph for PM Boris Johnson, who had promised to "get Brexit done". Negotiators in Brussels were last night ironing out minor details in the 2,000-page legal document.

Full Story — Pages Four and Five

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Tesco Carrots 1kg, was 41p, then 29p, now 19p, E0.19/kg. Tesco Parsnips 500g, was 42p, then 29p, now 19p, E0.38/kg and Redmara Farms Sprouts Unpeeled 500g, was 59p, then 49p, now 19p, E0.38/kg ends 26/12. Serving suggestion. Excludes Express. Available in the majority of larger stores.

Daily Mail
THURSDAY, JANUARY 28, 2021 www.dailymail.co.uk Daily newspaper of the year 70p

**As schools now shut until MARCH...
MAIL'S LAPTOPS
CAMPAIGN HITS £2.6m**
SEE PAGES 14-17

As Brussels bids to snatch up to 75m doses made in UK, Boris dismisses threat and Tory MPs declare...

NO, EU CAN'T HAVE OUR JABS!

From John Stevens in London and James Francy in Brussels

BRUSSELS last night tried to requisition tens of millions of coronavirus vaccine doses manufactured for the UK. EU chiefs demanded that AstraZeneca jabs made in Staffordshire and Oxfordshire be diverted to make up for a shortfall elsewhere in the continent. The European Commission said the Anglo-Swedish firm was obliged to meet its contractual obligations despite production issues at its Belgian site.

The EU's health commissioner last night insisted that Britain should not receive priority - even though the UK signed a contract with AstraZeneca three months before the sale did.

"We expect the bulk of first come, first served," said Ursula von der Leyen.

"That may work in a butcher's shop but not in contracts and not in our advanced procurement agreements."

Kate Lister, a Tory MP, said last week the problems in Belgium meant the bloc would receive only a quarter of the 140m doses it had expected by April.

A spokesman for the EU said it would be "very difficult" to agree to the UK's demands. He said the UK's AstraZeneca CEO had suggested Brussels turn to Page 4.

SHOW PAPERS TO LEAVE UK
So holiday's over for celebs like Tamara

What lockdown? Tamara Ecclestone and her family are on holiday in Dubai
SEE PAGES 8-9

THE Sun 30p LESS THAN THE DAILY MIRROR
Wednesday, February 10, 2021 THE PEOPLE'S PAPER 60p thesun.co.uk

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SEE PAGES 28 AND 29

6 WEEKS' FREE DELIVERY
SEE PAGE 20

HOLLY AT 40
How she became TV queen of style
SEE PAGES 14 AND 15

FIRST KEY VACCINE RESULTS ARE IN

**Amazing single
jab stats could
end lock early**

Good insight... Sir Michael helps the jobs rollout

EVERY 1'S A WINNER

EXCLUSIVE by NICK MACDONALD
JUST one Covid jab offers two-thirds protection against the virus, first official data from the vaccine trials reveals.
Findings - due out in days - will show the Pfizer vaccine starts to work in as little as two weeks and is equally effective in 50% of younger adults. The Oxford/AstraZeneca jab offers similar protection.
The good news - as Sir Michael Cave backed the jabs drive and the number needed to treat fell to 12,650 - is that hopes of an earlier exit from lockdown.
A Government source called the findings "highly positive".
Full story - Page Four and Five

Daily Mail
MONDAY, NOVEMBER 30, 2020 www.dailymail.co.uk Daily newspaper of the year 70p

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Joanna Lumley presents BRAINSTORM WITH BRITANNICA!
Family pullout packed with fun facts
STARTS PAGE 30

42m items of vital PPE for hospitals, care homes and charities ++ &11.7m given by generous readers and benefactors ++ Now Prime Minister and NHS chief lead praise for 'historic' Mail Force campaign

HOW YOU MADE BRITAIN PROUD

By Robert Hardman and Sam Greenhill

BORIS Johnson last night saluted the 'incredible generosity' of Mail readers at the end of one of the most successful newspaper appeals in modern times. After the Mail Force charity donated its 42million piece of

personal protective equipment to the war on Covid-19 - with more to come - the PM said the campaign was a remarkable example of what we can achieve when we pull together to fight a common

foe. NHS chief executive Sir Simon Stevens said Mail Force was a 'historic charity mission'. Created by this newspaper as an emergency response to a national PPE shortage, Mail Force is about to com-

plete its winter strategic of protective equipment for charities on the Covid-19 frontline. It will spend its last reserves on state-of-the-art machinery for the North East, leaving a permanent legacy stretching from Ellerslie in London's East End.

It comes as the last donations to Mail Force took the total past £11.7million, exceeding all expectations.

Since the early days of the pandemic, our overarching priority has been to protect frontline workers, not just

Turn to Page 6

DAILY EXPRESS
CAMPAIGNING NEWSPAPER OF THE YEAR
THURSDAY, JANUARY 28, 2021 15p

PRITI LAYS DOWN LAW ON FOREIGN HOLIDAYS
SEE PAGES 6-7

PRINCESS DIANA... Hollywood star is the spitting image in new role
SEE PAGE 11

WAIT YOUR TURN!

SELFISH EU WANTS OUR VACCINES

Brussels orders UK Covid jabs to be sent to Europe

By Martin Brown and Joe Rames

BRITAIN has ordered desperate EU chiefs to wait in line after Brussels tried to hijack UK-made Covid jabs. The line and tone of criticism of Britain has been directed from British patients to cover shortages caused by its failure to deliver the true value of its jabs.

MP Peter Bone and the memo by EU chief Ursula von der Leyen are widely quoted. "They must wait their turn!"

Kate's girl a chip off the old Moss!
SEE PAGE 1

Cover from Issue of 'The Sun' studied for Paper 1 Section

THE Sun
 Thursday, December 24, 2020 THE PEOPLE'S PAPER 60p thesun.co.uk

HAPPY CHRISTMAS TO ALL OUR READERS

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The Media Studies Exams

Component 1: Exploring the Media (40% 80 marks)

Section A: Exploring Media Language and Representation (Print products)			
Media Language	Visual and technical codes (semiotic analysis), genre and narrative		
Representation	Representations of gender, age, ethnicity, issues and events		
Context	How the time and events around a product affect Media Language and Representation		
Set Products			
Advertising	Marketing	Magazines	Newspapers
Quality Street (1956) <i>Print Advert</i>	The Man with the Golden Gun (1974) <i>Poster</i>	Pride (Nov 2015) <i>Lifestyle Magazine cover</i>	The Guardian (18 Jan 2022) <i>Newspaper front</i>
This Girl Can (2015) <i>Print Advert</i>	No Time to Die (2021) <i>Film Poster</i>	GQ(August, 2019) <i>Lifestyle Magazine cover</i>	The Sun (01 January 2021) <i>Newspaper front</i>
Section B: Exploring Media Industries and Audiences			
Industry	Production process, ownership, technology and regulation		
Audience	Categorisation, target audience and responses		
Context	How the time and events have an impact on the set product		
Set Products			
Film (Industry Only)	Newspapers	Radio	Video Games
No Time to Die (2021) <i>Website and extracts</i>	The Sun <i>Website and 1 newspaper</i>	The Archers <i>Website and 1 complete episode</i>	Fortnite (2017) <i>Website and extracts</i>

Component 2: Understanding Media Forms and Products (30% 60 marks)

Section A: Television		
Media Language	Visual and technical codes (semiotic analysis), genre and narrative	
Genre	Genre codes and conventions, the importance of the genre to the media industry, online broadcasting	
Representation	Representations of gender, age, ethnicity, issues and events in the genre	
Audience	The popularity of the genre with audiences and the appeal of the products. How audiences consume and respond to products	
Context	How the time and events around a product affect Media Language and Representation and themes over time for crime dramas	
Set Products		
Crime Drama		
Luther, Series 1, Episode 1 (2010) whole episode		The Sweeney, Series 1, Episode 1, (1975) 10mins
Section B: Music Video and Online Media		
Industry	Connections between online media and videos. The importance of convergence. How music is marketed through different platforms (websites, social and participatory media)	
Media Language	Visual and technical codes (semiotic analysis), genre and narrative	
Representation	How music videos and websites re-present the world and convey messages and viewpoints	
Audience	The appeal of music products. Audience interaction and participation	
Context	How the time and events around a product affect Media Language and Representation over time for music videos	
Set Products		
Contemporary Music Video	Music Video from the 1990s	Online, social and participatory media
Taylor Swift 'Bad Blood' (2014) Mark Ronson and Bruno Mars 'Uptown Funk' (2014)	TLC 'Waterfalls' (1995)	taylorsswift.com brunomars.com