Media Terminology (A-M)

ACTION CODE - Something that happens in the narrative that tells the audience that some action will follow

ACTIVE AUDIENCE - Audiences who actively engage in selecting media products to consume and interpret their meanings.

ANCHORAGE - The words that accompany an image (still or moving) give the meaning associated with that image. If the caption or voiceover is changed, then so may be the way in which the audience interprets the image. An image with an anchor is a closed text; the audience are given a preferred reading. A text without an anchor is an open text as the audience can interpret it as they wish.

APPEAL - The way in which products attract and interest an audience e.g. through the use of stars, familiar genre conventions etc.

ATTRACT - How media producers appeal to audiences to encourage them to consume the product.

ATYPICAL -

AUDIENCE CATEGORISATION -How media producers group audiences (e.g. by age, gender, ethnicity) to target their products.

AUDIENCE CONSUMPTION - The way in which audiences engage with media products (e.g. viewing a TV programme, playing a video game, reading a blog or magazine). Methods of consumption have changed significantly due to the development of digital technologies

AUDIENCE INTERPRETATION - The way in which audiences 'read' the meanings in, and make sense of, media products.

AUDIENCE RESPONSE - How audiences react to media products e.g. by accepting the intended meanings (preferred reading).

BRAND IDENTITY - The association the audience make with the brand, for example Chanel or Nike, built up over time and reinforced by the advertising campaigns and their placement.

BROADSHEET - A larger newspaper that publishes more serious news, for example The Daily Telegraph has maintained its broadsheet format.

CAPTION - Words that accompany an image that explain its meaning

CIRCULATION - The dissemination of media products - the method will depend on the media form, e.g. circulation of print magazines, broadcast of television programmes etc.

COMMERCIAL CHANNELS - These are channels like ITV and Channel 4 that raise their money through advertising, unlike the BBC which currently gets its money from the licence fee.

CONNOTATION - The suggested meanings attached to a sign, e.g., the red car in the advert suggests speed and power.

CONVENTIONS - What the audience expects to see in a particular media text, for example the conventions of science fiction films may include: aliens, scientists, other worlds, gadgets, representations of good and evil. Useful headings to discuss conventions are: characters, setting, iconography, narrative, technical codes and representation.

CONVERGENCE - The coming together of previously separate media industries and/or platforms; often the result of advances in technology whereby one device or platform contains a range of different features. The mobile phone, for example, allows the user to download and listen to music, view videos, tweet artists etc. All this can be done through one portable device.

COVER LINES - These suggest the content to the reader and often contain teasers and rhetorical questions. These relate to the genre of the magazine.

CROSS-PLATFORM MARKETING - In media terms, a text that is distributed and exhibited across a range of media formats or platforms. This may include film, television, print, radio and the Internet.

DEMOGRAPHIC CATEGORY - A group in which consumers are placed according to their age, sex, income, profession, etc. The categories range from A to E where categories A and B are the wealthiest and most influential members of society.

DENOTATION - The description of what you can see/hear in a media text, e.g. the car in the advert is red.

DIEGETIC SOUND - Sound that comes from the fictional world and can be seen, for example the sound of a gun firing, the cereal being poured into the bowl in an advert, etc.

DISTRIBUTION - The methods by which media products are delivered to audiences, including the marketing campaign. These methods will depend upon the product (for example, distribution companies in the film industry organise the release of the films).

ENCODING AND DECODING - Media producers encode messages and meanings in products that are decoded, or interpreted, by audiences.

FAN - An enthusiast or aficionado of a particular media form or product.

FEATURE - In magazine terms, the main, or one of the main, stories in an edition. Features are generally located in the middle of the magazine, and cover more than one or two pages.

FRANCHISE - An entire series of, for example, a film including the original film and all those that follow.

GATEKEEPERS - The people responsible for deciding the most appropriate stories to appear in newspapers. They may be the owner, editor or senior journalists. They will only let the stories most appropriate for the ideology of the paper 'through the gate'.

GENRE: Media texts can be grouped into genres that all share similar conventions. Science fiction is a genre, as are teenage magazines, etc.

HOUSE STYLE - What makes the magazine recognisable to its readers every issue. The house style is established through the choice of colour, the layout and design, the font style, the content and the general 'look' of the publication.

HYBRID GENRE - Media texts that incorporate elements of more than one genre and are therefore more difficult to classify. Dr Who, for example, is a science fiction/fantasy television drama.

ICONOGRAPHY - The props, costumes, objects and backgrounds associated with a particular genre; for example, in a police series you would expect to see, uniforms, blue flashing lights, scene of crime tape and police radios.

INTELLECTUAL PROPERTY - A legal concept which refers to creations of the mind for which the owner's rights are recognised. These rights cover such intangible assets such as music, literary and artistic works; discoveries and inventions; words, phrases, symbols, and designs.

INTERACTIVE AUDIENCE - The ways in which audiences can become actively involved with a product, for example by posting a response to a blog or live tweeting during a television programme.

INTERTEXTUALITY - Where one media product references another text, for example a music video recreating visual codes that have been used in a film.

LAYOUT AND DESIGN - The way in which a page has been designed to attract the target audience. This includes the font styles used, the positioning of text and images and the use of colour.

LINEAR NARRATIVE - Where the narrative unfolds in chronological order from beginning to end.

MAINSTREAM - These are media products that are the most popular at the time and tend to be the most conventional.

MARKETING - This is the way in which an organisation tells its audience about a product. It will use different ways in order to do this, for example a film company will produce trailers and posters to promote a new film. It will also make sure that the stars appear on chat shows and give interviews just before the release of the film.

MASCULINITY - The perceived characteristics generally considered to define what it is to be a man. These can differ according to sociological variations and cultural changes.

MASS AUDIENCE - Traditional idea of the audience as one large, homogenous group.

MASTHEAD - This is the title and design of the title of the magazine. The name and font style may give a clue to the genre

MEDIA CONGLOMERATE - A company that owns other companies across a range of media platforms. This increases their domination of the market and their ability to distribute and exhibit their product.

MEDIA FORMS - Types of media products, for example television, newspapers, music videos.

MEDIA LANGUAGE - The specific elements of a media product that communicate meanings to audiences, e.g. visual codes, audio codes, technical codes, language.

MEDIA PLATFORM - The range of different ways of communicating with an audience, for example newspapers, the Internet, and television.

MEDIATION - The way in which a media text is constructed in order to represent the producer of the text's version of reality; constructed through selection, organisation and focus.

MISE-EN-SCENE - In analysis of moving image products, how the combination of images in the frame creates meaning; how individual shots in a film or photograph have been composed.

MISREPRESENTATION - Certain social groups (usually minority groups) may be represented in a way that is inappropriate and not based on reality.

MODE OF ADDRESS - The way in which a media text 'speaks to' its target audience. For example, teenage magazines have a chatty informal mode of address; the news has a more formal mode of address.

Media Terminology (N-Z)

NARRATIVE - The 'story' that is told by the media text. All media texts, not just fictional texts, have a narrative. For example, magazines have a clear beginning, middle and end. Most narratives are linear and follow a specific structure (Todorov).

NEWS AGENDA - The list of stories that may appear in a particular paper. The items on the news agenda will reflect the style and ethos of the paper.

NICHE AUDIENCE - A relatively small audience with specialised interests, tastes, and backgrounds.

NON-DIEGETIC SOUND - Sound that is out of the shot, for example a voiceover or romantic mood music.

NON-LINEAR NARRATIVE - Here the narrative manipulates time and space. It may begin in the middle and then include flashbacks and other narrative devices.

OPINION LEADERS - People in society who may affect the way in which others interpret a particular media text. With regard to advertising, this may be a celebrity or other endorser recommending a product.

PASSIVE AUDIENCE - The idea (now widely regarded as outdated) that audiences do not actively engage with media products, but consume and accept the messages that producers communicate.

PERSONA - The image or personality that someone, for example a celebrity, presents to the audience.

PERSONAL IDENTITY This means your ability to relate to something that happens in a text because it has happened to you.

POLITICAL BIAS - Where a newspaper may show support for a political party through its choice of stories, style of coverage, cartoons, etc. It may be subtle and implicit, or explicit as in the case of the tabloids on election day.

PRIVILEGED SPECTATOR POSITION - Where the camera places the audience in a superior position within the narrative. The audience can then anticipate what will follow.

PRODUCTION - The process by which media products are constructed.

PRODUCTION VALUES - These are the elements of the text that tell the audience how much it cost to make. A film with high production values will include big name stars, expensive locations or special effects.

PUBLIC SERVICE BROADCASTER - A radio and television broadcaster that is independent of government financed by public money and is seen to offer a public service by catering for a range of tastes.

REALISM - A style of presentation that claims to portray 'real life' accurately and authentically.

RED TOP - A British newspaper that has its name in red at the top of the front page. Red-tops have a lot of readers, but are not considered to be as serious as other newspapers.

REGULATOR A person or body that supervises a particular industry.

SELECTION AND COMBINATION - Media producers actively choose elements of media language and place them alongside others to create specific representations or versions of reality.

SEXUAL OBJECTIFICATION - The practice of regarding a person as an object to be viewed only in terms of their sexual appeal and with no consideration of any other aspect of their character or personality.

SIGN/CODE - Something which communicates meaning, e.g., colours, sounds. The meaning of the sign may change according to the context, e.g., the colour red can mean passion, love, danger or speed depending on how and where it is used.

SPECIALISED AUDIENCE - A non-mass, or niche, audience that may be defined by a particular social group (for example young, aspirational females) or by a specific interest (for example skydiving).

SPLASH The story that is given the most prominence on the front page of a newspaper.

STEREOTYPE An exaggerated representation of someone or something. It is also where a certain group are associated with a certain set of characteristics, for example all Scotsmen are mean, blondes are dumb, etc. Stereotypes can be quick ways of communicating information in adverts and dramas, e.g. the rebellious teenager in a soap opera, as they are easily recognisable to audiences.

SUB-GENRE - Where a large genre is sub-divided into smaller genres, each of which has their own set of conventions. For example, the television genre can be sub-divided into teen drama, hospital drama, costume drama, etc.

SUBJECT-SPECIFIC LEXIS - The specific language and vocabulary used to engage the audience. Subject-specific lexis used on the front cover of a magazine will make the reader feel part of the group who belong to the world of that magazine. For example, terminology used on the front covers of gaming magazines.

SYNERGY - The combination of elements to maximise profits within a media organisation or product. For example, where a film soundtrack sells the film and the film sells the soundtrack.

TABLOID - Refers to the dimensions of a newspaper; a tabloid is smaller and more compact in size. However, there are further connotations attached to the term and it also tends to refer to a newspaper whose content focuses on lighter news, for example celebrity gossip, sport and television.

TAGLINE - This is the short phrase or slogan that appears in trailers and on posters. It gives a clue to the genre and storyline of the film and often includes an enigma.

TARGET AUDIENCE - The people at whom the media text is aimed.

TECHNICAL CODES - These are the way in which the text has been produced to communicate meanings and are part of media language.

UNDERREPRESENTATION - Certain social groups (usually minority groups) may be rarely represented or be completely absent from media products.

VERTICAL INTEGRATION - Vertically integrated companies own all or most of the chain of production for the product. For example a film company that also owns a chain of multiplex cinemas to exhibit the film and merchandise outlets.

VIRAL MARKETING - Where the awareness of the product or the advertising campaign is spread through less conventional ways including social networks and the Internet. Viral marketing is so named because many of the messages use 'hosts' to spread themselves rapidly, like a biological virus.

VISUAL CODES - The visual aspects of the product that construct meaning and are part of media language, for example clothing, expression, and gesture.

Set Texts

Magazine front covers	Film posters (marketing)	Newspaper front pages	Print advertisements
Pride (November 2015) GQ (July 2016)	The Man with the Golden Gun (1974) Spectre (2015)	The Guardian (4 September 2015) The Sun (18 December 2013)	Quality Street (1956) This Girl Can (2015)

MEDIA STUDIES GCSE GLOSSARY EXAMINATION 2020

GCSE MEDIA THEORIES

Audience

Blumler and Katz's Uses & Gratifications Theory	Media consumers choose types of media that fulfil one or more of these needs: • **SURVEILLANCE** – They need to be **informed** and **educated** about the world in which they live. • **PERSONAL IDENTITY** – They need to **identify** personally with characters, ideas and situations in order to learn more about themselves. • **PERSONAL RELATIONSHIPS** – They need to use the media as a talking point (whether in real life or online) for **social interaction**. • **DIVERSION** – They need to **escape** from their 'daily grind' into other worlds and situations. They need to be **entertained** by a range of well constructed texts.
Hall's Audience Reception Theory	Stuart Hall felt that audiences were **active** not passive and could decode (read) texts in one of the following ways: • **PREFERRED READING:** The audience accepts the dominant reading of the text and interprets the text in the way that the producer of the text intended. • **NEGOTIATED READING:** The audience accepts some of the text and disagrees with others, therefore negotiating the acceptance of what is presented to them. • **OPPOSITIONAL READING:** The audience does not agree with the values/beliefs/ideology of the text or its content.
Two step flow theory	This theory asserts that information from the media moves in two distinct stages: 1. Individuals (opinion leaders) who pay close attention to the mass media. 2. Opinion leaders pass on their own interpretations in addition to the actual media content which are then accepted by an audience. Opinion leaders are quite influential in getting people to change their attitudes and behaviours and are quite similar to those they influence.
Young and Rubicam's audience categories	Young and Rubicam's psychographic theory identifies the varying personality characteristics a target audience may have: • **Mainstreamer** – Seeks security. Tend to be domestic, conformist, conventional, sentimental – favour value for money family brands. Nearly always the largest group (mainstream audience). • **Aspirer** – Seek status. Materialistic, orientated to image and appearance, persona and fashion. Typically younger people, clerical and sales jobs. • **Succeeders** – Seek control. Strong goals, confidence, work ethic, and organisation. Supports stability. Typically higher management and professionals. • **Resigned** – Seeks survival. Rigid and authoritarian values. Interested in the past and tradition. Typically older people. • **Explorers** – Seeks discovery. Energy, individualism and experience. Values difference and adventure. Younger demographic/ students. • **Strugglers** – Seeks escape. Alienated and disorganised. Few resources beyond physical skills. Buys alcohol, junk food, lottery tickets. DE demographic. • **Reformers** – Seeks enlightenment. Freedom of restrictions and personal growth. Social awareness and independent judgement. Has attended higher education.

Socio-economic demographics

A	Top management, bankers, lawyers, doctors, highly salaried professionals.
B	Middle management, teachers, many 'creatives' e.g. designers,
C1	Office supervisors, junior managers, nurses, specialist clerical staff
C2	Skilled workers, tradespersons (white collar)
D	Semi-skilled and unskilled manual workers (blue collar)
E	Unemployed, students, pensioners, casual workers

Narrative

Todorov's Theory of Narrative Structure (1969)	Todorov argued that nearly all narratives (storylines) followed this 5 part structure: 1. **EQUILIBRIUM**: the setting is established, key characters are introduced and the storyline is set up. (Could also be called normality.) 2. **DISRUPTION**: oppositional characters appear and upset the equilibrium (perhaps they create a problem.) The situation becomes more complicated as the story progresses. 3. **RECOGNITION OF DISRUPTION**: the lives of the characters and events are interwoven. Tension builds throughout this section, which is often the longest. 4. **ATTEMPT TO REPAIR DISRUPTION**: the lives of the characters and events are interwoven. Tension builds throughout this section, which is often the longest. 5. **RESOLUTION**: the problem is solved/questions answered. A new, different equilibrium is established. The new equilibrium is different because life has been changed by what happened.
Propp's character functions	Propp argued that traditional narratives contained seven common character types: 1. **THE DISPATCHER:** sends the hero on his quest. 2. **THE HERO:** main character (protagonist) who seeks something. This character drives the narrative forward. 3. **THE HELPER:** supports/aids the hero. 4. **THE DONOR:** provides information. The donor could also be an object which has some magical property. 5. **THE MESSENGER:** usually provides a message which disrupts the hero's quest (through false claims). 6. **THE VILLAIN:** opposes or blocks the hero's quest (antagonist). 7. **THE PRINCESS/THE PRIZE:** the reward for the hero and is an object of the villain's scheming. This character is often passive.
Strauss's binary opposition	• Strauss argued that we understand the meaning of words by comparing them to their 'binary opposite' (exact opposite. For example, the understanding of the word 'coward' depends on the difference between that word and its opposing idea, that of a 'hero'. Other common oppositions are the youth/elderly, masculinity/femininity, good/evil, us/them. • Levi-Strauss noticed another feature of 'binary opposites': that one side of the binary pair is always seen by a particular society or culture as more valued over the other.
Barthes' narrative codes	Linguist Roland Barthes described codes which are woven into any narrative: • **Enigma Codes:** this refers to any element of a story that is not fully explained and hence becomes an enigma (a mystery) to the reader. The purpose of enigma codes is typically to keep the audience guessing until the final scenes when all is revealed. • **Action codes:** this refers to signifiers of the action in the media text and they add suspense and build tension • **Cultural codes:** this refers to anything that is widely accepted and is assumed to be a foundation for truth. For example widely accepted 'magical truths' in fantasy stories. • **Symbolic Codes:** this code is about symbolism within the text. This means that connotations of signifiers can be placed in a broader context or meaning. For example, how Eva Smith is a symbol for the suffering of both women and working classes in Edwardian society.

Representation

Mulvey's Male Gaze	Laura Mulvey argued that women were objectified in TV and film because heterosexual men were in control of the camera. When the camera puts the audience into the perspective of a heterosexual man, the male gaze occurs. It may linger over the curve's pf a woman's body, for instance. The woman is usually displayed on two different levels: as a sexualized object for both the characters within the film, as well as the spectator who is watching the film. The woman is passive to the active gaze from the man. This adds an element of 'patriarchal' order.
Butler's gender performativity	Judith Butler, in her gender performativity theory, argues that gender is a social construction. She believed that the concepts of 'Masculine' and 'feminine' are created through repetition in media texts.
Gilroy's postcolonial theory on ethnicity	Paul Gilroy has consistently argued that beliefs about racial identities are historically constructed – formed by colonialization, slavery, racial hierarchies and notions of otherness. He suggests that as a result the media focuses on differences between races rather than commonality. The criminalization of immigrants in the British media supports Gilroy's theory.

Media Language

Barthes' Semiotics	Barthes put forward the idea that texts communicate their meanings through a process of signification. He suggested the idea that signs can function at the level of: • denotation, which involves the 'literal' or common-sense meaning of the sign • connotation, which involves the meanings associated with or suggested by the sign i.e. a rose has connotations of romance and love *He argued that some connotations seem self-evident and natural i.e. that a rose has connotations of love and romance is something that people feel is a 'natural' association.*

Newspaper	Music Video	Types of Context	

Newspaper	Music Video
Galtung and Ruge (1965) identified several factors for news stories: • **Threshold:** when news becomes interesting enough to print, (according to the producer's assessment) • **Visual Imperative**: strong pictures make stories. E.g.. The story of a ferry capsizing in Venezuela would not normally make front page news in the UK. However, if there were dramatic photographs then might well. • **Negativity:** take normal for granted. Deviant is newsworthy – crime, disaster, famine • **Unexpectedness:** presenting news as unexpected, even if it really is. E.g.. At Christmas reporting on homelessness, which is actually going on all year round; when Sir Bob Geldof releases Band Aid single again, focus on starving in Africa etc. • **Unambiguity:** news needs to be clear and simple. Highly complex situations are presented as simple. • **Personalisation:** stories presented through the experiences of individuals. E.g.. National Health Service waiting lists focusing on Baby X waiting for heart transplant or 80-year old Mary Smith waiting for a hip replacement.	**Goodwin's Theory on Music Videos** Andrew Goodwin stated that there were three different ways in which the music video can connect back to the song itself. These are: 1. **Illustration:** music videos use certain images and shots to literally present the meaning of the lyrics to the audience. *Bad Blood* is an illustrative video. 2. **Disjuncture:** the music video seems to be entirely unrelated to the meaning of the song. These videos often tend not to make much sense! 3. **Amplification:** here the director may use both performance and narrative with connotations of the meaning of the song. As a concept video, *Freedom* is an example of amplification.

Types of Context

Historical	Examining texts according to their historical context means understanding: ❑ how genre conventions are historically relative (linked to the time they were produced) ❑ the effect of historical context on representations (i.e. a 1950s stereotypical woman is very different to the stereotype today). ❑ the relationship of recent technological change and media production, distribution and circulation ❑ the way in which different audience interpretations reflect historical circumstances
Social and Cultural	Examining texts according to their social and cultural context means understanding: ❑ how genre conventions are socially relative (reflect what ideas/attitudes are important, fashionable or valued in society) ❑ the effect of social and cultural context on representations ❑ how and why particular social groups, in a national and global context, may be underrepresented or misrepresented ❑ how audience responses to and interpretations of media products reflect social and cultural circumstances
Economic	Examining texts according to their economic context means understanding: ❑ how media products relate to their economic contexts in terms of production, distribution and circulation in a global context ❑ the significance of patterns of ownership and control ❑ the significance of economic factors, including funding
Political	Examining texts according to their political context means understanding: ❑ how media products reflect the political contexts in which they are made through their representations, themes, values, messages and ideologies ❑ how media products reflect the political contexts in which they are made through aspects of their ownership and political orientation, production, distribution, marketing, regulation, circulation and audience consumption.

Take it Further: A Level Theories

Representation: Lisbeth van Zoonen	Van Zoonen put forward the following ideas about gender representation in media texts: -that gender is constructed through discourse (language), and that its meaning varies according to cultural and historical context -that the display of women's bodies as objects to be looked at is a core element of western patriarchal culture - that in mainstream culture the visual and narrative codes that are used to construct the male body as spectacle differ from those used to objectify the female body.
Audience: Clay Shirkey	Clay Shirkey put forward the idea that audience members as passive consumers of mass media content is no longer plausible in the age of the Internet, as media consumers have now become producers who 'speak back to' the media in various ways, as well as creating and sharing content with one another.
Regulation: Livingstone and Lunt	Livingstone and Lunt argued: • the idea that there is an underlying struggle in recent UK regulation policy between the need to further the interests of citizens (by offering protection from harmful or offensive material), and the need to further the interests of consumers (by ensuring choice, value for money, and market competition) • the idea that the increasing power of global media corporations, together with the rise of convergent media technologies and transformations in the production, distribution and marketing of digital media, have placed traditional approaches to media regulation at risk
Postmodernism: Jean Baudrillard	Baudrillard argued: • the idea that in postmodern culture the boundaries between the 'real' world and the world of the media have collapsed and that it is no longer possible to distinguish between reality and simulation • the idea that in a postmodern age of mediation of reality by media producers through signifiers we are immersed in a world of images which no longer refer to anything 'real' • the idea that media images in media texts have come to seem more 'real' than the reality they supposedly represent (hyperreality).

Advertising

Maslow's Hierarchy of Needs

Although this theory is based on psychology *(right),* aspects of it can be applied to media products.

NEED TO SURVIVE: used by advertisements for food, drink, housing, etc.

NEED TO FEEL SAFE: advertisements for insurance, loans and banks promise security and freedom from threats.

NEED FOR AFFILIATION OR FRIENDSHIP: advertisements that focus on lifestyle choices like diet and fashion uses people's desire to be popular. They may also threaten them with the failure to be liked or fit in.

NEED TO NURTURE OR CARE FOR SOMETHING: advertising which shows cute animals and small children brings this out in the viewer.
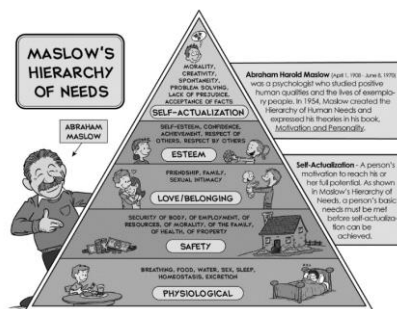
NEED TO ACHIEVE: advertisements that are linked with winning, often promoted by sports personalities, tap into the need to succeed at difficult tasks.

NEED FOR ATTENTION: advertisements for beauty products often play on the need to be noticed or admired.

NEED FOR PROMINENCE: advertisements for expensive furniture and jewellery may use people's need to be respected and to have high social status.

NEED TO DOMINATE: advertisements for products like fast cars offer the possibility of being in control through the product,

NEED TO FIND MEANING IN LIFE: advertisements for travel or music may appeal to people's need for fulfilment.

THIS GIRL CAN ADVERT *Context*

Background Context: *This Girl Can* is a **national campaign** developed by Sport England (a government body*).
- The purpose of the campaign is to break down the primary *(main)* 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 (they do not make money from it).

A government body is a permanent or temporary organisation that is responsible for specific initiatives

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.

Media Language

- **Central image**: A **medium 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.
- Using an ordinary woman makes her **familiar and relatable**. 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.
- The **dominance of this image** suggests she is the **protagonist of this narrative** (the 'hero' according to 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 *(critical)* comment, "sweating like a pig" and turned it into something more positive. This mantra challenges the unattractive connotations of 'sweating like a pig' and suggests that by working out you 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 and success
- If you were unaware of this campaign, the limited text and unusual image would act like an **enigma code** (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.
- 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.

Representation of femininity

The campaign's agenda is to encourage women to participate in physical activities by **challenging the dominant ideology** in society that women are weaker. In order to do this, the campaign represents 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 focuses 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**.
- 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".
- Additionally "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 ADVERT Context	Media Language

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.

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.

Media Language

- **Structure and design of the advert:** anchorage of the gold frame – connotations of a halo effect around the man and the product amd 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.

1956: Set text

Narrative

- **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.

Brand Identity

- The name 'Quality Street' came from a play by the author if Peter Pan, J.M Barrie, and the characters on the tin and packaging, Major Quality and Miss Sweetly, became synonymous with the famous chocolates and toffee. On 2nd May 1936 Harold Mackintosh took out an advertisement on the front of the Daily Mail to launch the chocolates.
- Look at the images below to see how Major Quality and Miss Sweetly were incorporated into advertising campaigns from the 1936 to the end of the 1950s.

1956

1.

1956

2.
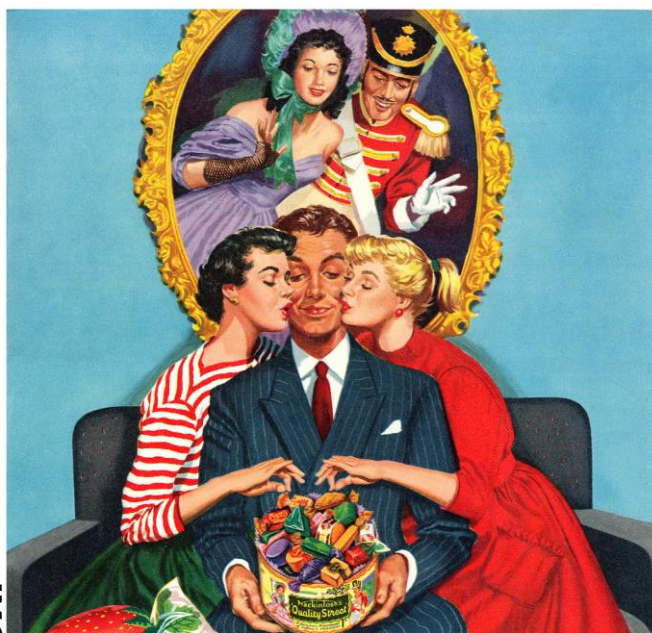
What a delicious dilemma!
18 delightfully different toffees and chocolates in
Mackintosh's Quality Street

Just one... just one... take one...
18 delightfully different toffees and chocolates in
Mackintosh's Quality Street

3.

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

Schlitz

The Beer that made Milwaukee Famous

4.

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

Vitamins for pep! PEP for vitamins!
Kellogg's PEP

5.

Christmas morning she'll be happier with a Hoover

	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.
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. • Refer to the images below to see how women were represented in adverts across the 1950s.
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 (see left). • This 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.

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. • 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 (see posters below both from the same campaign in 1956)

THE MAN WITH THE GOLDEN GUN *Context*

Product Context – *The Man with the Golden Gun* is a James Bond film released on 19 December 1974, starring
Roger Moore as 007. This is only Moore's second appearance as Bond.
• 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.

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 across 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.

Narrative

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**.
>> At the bottom of the **frame**, in the **foreground**, is an **extreme close up** of a golden gun. It is pointed at Bond and a mysterious character is loading it with a bullet engraved with 007. This implies the 'man with the golden gun' is the **villain**.
>>The **colour** of the gun **connotes** wealth and status
>> The fact the audience can only see the hand of the shooter creates intrigue and an **enigma code** for the audience, as they will want to know the identity of the attacker.
>>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 bordered 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.
» 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.

Media Language

• 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 **Propp's** theory, he would be considered the **'hero'**.
• Bond's **costume** 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 **billing 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.

Representation

Social and Cultural Context	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.*
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 a man had to be – intelligent, strong and courageous. 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 **sexualized representation** of women suggests that they are little more than bodies to be looked at.* • **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. TIF: 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. • 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 sexualized stereotype portrayed by the other females; she is seen as exotic, different, the 'other'. » 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.
Issues and Events	Interestingly, one of the main themes in this Bond film was an actual world event – the 1973 **global energy crisis**. 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.

SPECTRE Context (Paper 1 Section A and B)

Product Context –
Spectre is a James Bond film released on 26 October 2015, starring Daniel Craig as 007 in his 4th performance as the fictional MI6 agent.
- The film was produced by the British company Eon (Everything or Nothing) Productions, Sony Pictures and MGM, and distributed by United Artists.
- The film was created with an estimated $245 million budget making it the most expensive Bond film and one of the most expensive films ever made. It grossed over $880 million at the worldwide box office.
- The poster was designed by Empire Designs, a British film promotion agency. The poster was released on 3 September 2015, as part of a wide global marketing campaign for the film.

Social and Cultural Context –
The masked man in the background of the poster is wearing a skeleton mask used to symbolise the Mexican festival of the **'Day of the Dead'**. The opening sequence to the film shows a 'Day of the Dead' parade in Mexico City, which isn't something that actually took place in real life. However, the interest in the film meant that one year later the local authorities decided to organise such a parade (Día de los Muertos) on October 29th 2016. It was a huge success and attended by 250,000 people.
The Tom Ford white tuxedo worn by Daniel Craig revived a fashion trend from the 1970s. It has been argued that Daniel Craig initiated a fashion trend, as many celebrities including David Beckham and Benedict Cumberbatch were photographed wearing a white tuxedo around the time of the release of *Spectre* publicity, underlining the cultural significance of the Bond **franchise**.

Production (Paper 1 Section B)

Film production consists of five major stages: development, pre-production, production, post-production and distribution.
››› **Development** – ideas are created, if necessary rights are bought, screenplay is written and financing is sought.
››› **Pre-Production** – Cast and film crew are found, locations chosen and sets are built.
››› **Production** – The film is shot.
››› **Post-production** – The recorded film is edited. Crew work on the sound, images and visual effects
››› **Distribution** – Finished film is distributed. It is screened at the cinema and released for home viewing.

- The James Bond series is **produced** by Eon productions, a British film production company based in London, Sony Pictures and MGM. The video rights of all of EoN's films are owned by MGM Home Entertainment and are controlled by MGM's **distributor** 20th Century Fox Home Entertainment.
- Bond has always been well known for its exotic **locations** across the globe and *Spectre* was no exception. Sustained by the success of *Skyfall*, *Spectre* used Pinewood studios in London as its base, but then was also shot in Mexico City, Rome, Solden, Morocco and Austria.

Regulation (Paper 1 Section B)

- Film and video releases in Britain are amongst the most tightly regulated in the Western world.
- All commercially released films in the UK are regulated by the British Board of Film Classification (the BBFC). Their job is to classify films into an age rating based on guidelines and levels of discrimination, drugs, imitable behaviour, language, nudity, sex, threat and violence.
- The current UK age ratings are U, PG, 12 (for DVD releases), 12A (for cinema release), 15 and 18.
- Sony had to cut some violence from *Spectre* in order to secure a **12A UK rating** instead of the 15 classification the BBFC originally recommended.
- When the film was submitted for formal classification, acceptable reductions had been made in both scenes and the film was classified 12A.

Audience (Paper 1 Section B)

- The long-running Bond **franchise** has an established fan-base and Spectre, a US/UK co-production, received **global distribution** (theatrically and on DVD/ Blu-ray) to reach a very **large audience**.
- It is difficult to specify a specific **target audience** for Bond. The reason for this being that it has spanned so many decades, so many leads and so many directors. However, it is clearly intended for **mass** audiences and has great **commercial** appeal:
››› Bond is iconic and has **universal** appeal – he is charming, suave, good looking and, most importantly, always catches the 'bad guys'. Arguably, men want to be him and women want to be with him, providing a form of **escapism** from their everyday lives.
››› Bond also provides a **narrative** we feel comfortable with ('bad guy' does something wrong, 'good guy' catches him and wins the day) and reinforces dominant **messages and values** about 'good' and 'bad').

Narrative (Paper 1 Section A)

- **Propp's villain:** In the **background**, behind Bond, there is an image of a man wearing a skeleton **mask and bone design on his jacket**. The skeleton has connotations of death and danger and the mask is covering up someone's identity, someone who wishes to remain hidden, someone lurking in the shadows. He is Bond's **antagonist**.
- The background figure acts as an **enigma code** for the audience **(Barthes)** as we want to find out who this character is and why he wants Bond.

Intertextuality (Paper 1 Section A)

The white tuxedo intertextually references earlier Bond films (this poster specifically references Sean Connery in *Goldfinger)*, providing a sense of familiarity, nostalgia and pleasure to fans who recognise the link.

Media Language (Paper 1 Section A)

- The central **image** is a **long shot** of James Bond, smartly dressed, arms folded, with the gun pointing to his left.. The dominance of his image suggests he is the film's **protagonist.** According to **Propp's** theory, he would be considered the **'hero'**.
- This is reinforced by the use of **colour** – Bond's white jacket connotes his heroic status, contrasting with the dark, shadowed **antagonist** in the background.
- Bond's **clothing** connotes business and professionalism and the gun, an **iconic** part of Bond's 'uniform', is a common **prop** used in the action/thriller **genre** and so audiences can expect violence, action and danger. The gun connotes that Bond is always alert and ready for action.
- The **tuxedo** is iconic of the Bond image, and the white tuxedo connotes luxury, wealth and sophistication, the 'high life' that off-duty Bond enjoys (linked to martinis, women, gambling etc.). The red carnation has connotations of romance and passion, but also of danger.
- There is a **direct mode of address** as Bond is **looking directly** at the audience. This is a common **convention** of film posters. The intensity of his stare and the lack of a smile could suggest how seriously he expects to be taken.
- A common **convention** for film posters is to have the **actor's name**(s) placed quite prominently as another way to entice the audience. However, this poster doesn't do that - his name is in a very small font in the upper left corner of the poster suggesting that the producers expect the audience 'to recognise Craig. Craig's name also appears alongside many other names 'Albert R. Broccoli's EON Productions presents Daniel Craig as Ian Fleming's James Bond', reflecting the many iconic figures involved in creating the franchise.
- At the bottom of the poster, the **title** of the film appears along with the iconic 007 **logo**. The gold **typography** connotes luxury, wealth, aspiration and exclusivity; the **capitalized title** suggests power and strength. The title *SPECTRE* relates to the organisation that is in opposition to Bond in the narrative, but also connotes a 'ghost' from Bond's past.
- Beneath this is another typical convention of film posters, the **billing block**. This gives industry information such as other star's names, directors and producers.

Representation (Paper 1 Section A)

Social and Cultural Context	• James Bond is an action hero who, since the 1960s, has been constructed to embody many masculine stereotypes of strength, independence, sexual prowess, etc. • The representation of women in the franchise has traditionally been similarly stereotypical: the 'Bond Girl' who is the beautiful 'love interest' for Bond (Propp's princess), insignificant to the narrative and ultimately disposable. • The representation of gender in the Bond franchise has evolved over time - to an extent – to reflect the changing social context. However the 'Bond Girl' from *Spectre* is missing from the poster.
Gender	• Bond provides an image of **masculinity** that connotes bravery, intelligence and strength: Bond's **posture** is strong and dominant, his arms are folded in a stereotypically masculine stance. This closed body language connotes his lack of emotion, his independence, and also his professional role as a rational, ruthless assassin. • The **high key lighting** on Bond is stark and highlights his chiseled features, constructing a representation of strength and masculinity**.** • The **gun** suggests danger but his posture connotes confidence with a relaxed attitude toward such dangers. This '**hero'** archetype is typical of the action genre. • The '**villain'** in the background is also male, reflecting the male-dominated nature of the franchise – the main protagonist and antagonist who drive the narrative are both male.
TIF: A feminist perspective	The absence of female characters on this poster reflects a **feminist perspective**, as women are still under-represented within action film franchises. There are stronger female characters in *Spectre*, however this poster does not feature them and so we can infer that much of the marketing prioritises Bond as an iconic figure who will appeal to audiences.

Video Games: Fortnite *Context*

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*).

Social and Cultural Context –
• 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-personshooters to puzzles and learning tools – has varied the demographic for gamers.
• 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.

Epic Games

• Epic Games was started by Tim Sweeney in 1991 and was originally run from his parent's house.
• In 2014, the *Guinness Book Of Records* named Unreal Engine as the 'most successful videogame engine'.
• Epic Games owns video game developer Chair Entertainment and cloud-based software developer Cloudgine, and has substudios 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.

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.
• 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 recently a tie-in with *Godzilla*.
• 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.

Funding

Fortnite is an example of the **'Games as a Service'** (GaaS) model - where there is a constant revenue stream from **'ingame 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 earnt in the game or bought using 'real world' money.
• 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.

Audiences

Historical Contexts	• The relationship between videogames and audiences has been a controversial area, with many **moral panics**. These ranged 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'.
Targeting 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 cartoonstyle 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 ranks highest in the world for social media interactions (no.2 is Christiano Ronaldo). • This creates gamer celebrities that have become **aspirational role-models** for some audiences. • The use of **non-traditiona**l gamer celebrities such as rappers and NBA athletes widen 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.**
Active/ Passive Audience Response	• 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.
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 **'catharses'**. • 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.**

Regulation

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". If seems that parents are more concerned with issues surrounding the addiction than the levels of violence.

THE ARCHERS *Context*

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 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 Borsetshire, in the English Midlands. Its **tagline** is, 'contemporary drama in a rural setting.'

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 Princess Margaret and the 2001 foot and mouth crisis.

In recent years, the BBC has introduced more controversial storylines into *The Archers*. The **domestic abuse storyline** of Rob and Helen being one of the most famous. The **listeners' privileged position** of being able to eavesdrop in on characters' private conversation has added a very real touch to the storyline. Audiences 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**.

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

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.

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.

Audiences

Targeting 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.
Audience Response	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**.
Blumler and Katz's Uses and Gratifications Theory	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**/diversion from their everyday lives • to be **informed or educated (surveillance)** about rural life or topical issues that the storyline may be dealing with • for **social interaction (personal relationships)** 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.

Technology 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 iPlayer Radio**.
- 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 SUN *Context*

Background Context – *The Sun* is a British tabloid daily newspaper owned by Rupert Murdoch's News Corp.
It was originally published six days a week until News Corp. also started producing *The Sun on Sunday* in February 2012 to replace the *News of the World*.
- With an average daily circulation of roughly 1.6 million copies of their print edition in the UK and a daily readership of around 4.1 million (http://www.newsworks.org.uk/ The-Sun), *The Sun* has the largest circulation of any daily print newspaper in the United Kingdom. In addition, *The Sun on Sunday* is the UK's biggest selling Sunday newspaper.
- 18th December is International Migrants Day. A day where the UN encourages the world to acknowledge the importance of immigrants.
- Just days before this front page, a YouGov Poll revealed that 42% of their responders said immigration was the key area where Britain needed to win back power from Brussels.
- Britain ultimately voted to leave the EU on June 23rd 2016 – Brexit – and it is believed that many people voted this way due to their feelings about immigration.

Historical and Cultural Contexts –
- Sex was an important feature of the paper's **marketing strategy** and the first topless **page 3** model appeared in November 1970. This soon became a regular feature of the paper and doubled their daily readership in the first two years
- *The Sun* has always been considered **controversial** in terms of its output, with an over-reliance on sensational news and historical examples of fabrication such as its coverage of the Hillsborough Football Stadium disaster in Sheffield on 15th April 1989. The paper ran a front page headline of "The Truth" and printed allegations that fans pickpocketed victims, urinated on members of the emergency services and assaulted a policeman who was administering the kiss of life to a victim. This was later proved to be false and The Sun apologised. As a result *The Sun* is no longer sold in Liverpool.
- *The Sun* has also maintained an 'anti-elitist' agenda where it regularly exposes the sex or drug scandals of celebrities or authority figures.
- In the past five years there has been a surge in 'populist nationalism'. This is a political ideology that distrusts 'experts', statistics and mainstream politicians in favour of returning control to the 'common people' (populist). Positively, nationalism could be seen as pride in your country's culture, traditions and achievements. Negatively, the dismissal or fear of other cultures could be viewed as xenophobia or racism.
- *The Sun* is unashamedly right wing, and part of its brand is to support a nationalist ideology - especially in sporting events and stories about the royal family, but also extending into politics. These have been controversial: during the 1980s Falkland War they featured a photo of a sinking Argentine battleship with the headline 'Gotcha!'.
- They often employ outspoken columnists like Katie Hopkins whose descriptions of migrants as "cockroaches" were condemned by the UN Commission for Human Rights.
- During the Brexit campaign and aftermath, The Sun enthusiastically supported the leave party and published a number of exaggerated or plainly untrue stories that linked into nationalist beliefs: that migrants from the EU are stealing British jobs, overwhelming the welfare services, planning terrorist attacks etc. They even reported the Queen supported Brexit, a claim that Buckingham Palace denied.
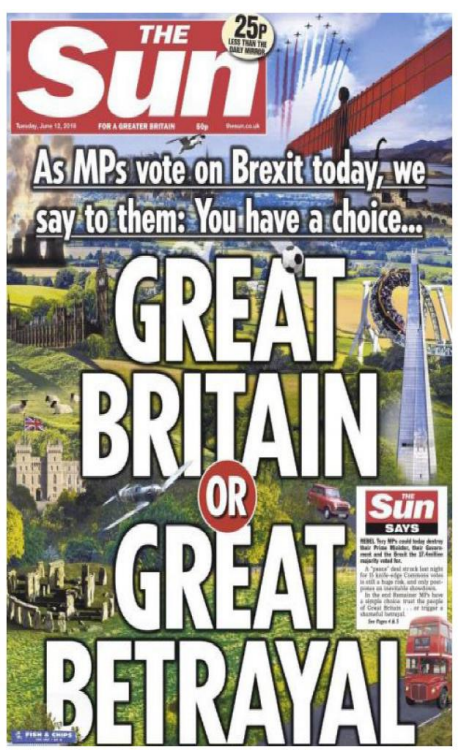
Media Language

- The **dominant image** is a **photo-montage** of **iconic** British landmarks or traditions. There are key historical sites like Stonehenge and the Shard; popular British brands like Minis and red buses and spitfires; and even the Houses of Parliament to show a respect for our political system. These are set on backdrops of rolling fields, forests and coastline. It creates the image of Britain as a 'green and pleasant land' (a common term from William Blake's poem 'Jerusalem', itself a song with a nationalist message). This is a very **positive representation** but also quite a stereotypical one.
- This montage is **anchored** by the **headline**, "Great Britain or Great Betrayal'. The headline's use of the emotive term 'betrayal' make it clear that the cultural icons featured on the cover are at risk from politicians.
- There is also a **strapline** that reads "For A Greater Britain' that suggests *The Sun* has a clearer idea than MPs what is good for the country.
- The start of the headline addresses MPs directly, and has a threatening tone. The huge letters for the 'choice' is phrased more like an **ultimatum**. This reduces what is obviously an extremely complex piece of legislation to something very simple and emotive. 'Cutting through bureaucracy' is something right wing populists favour, and this kind of 'straight talking' is what *The Sun* is renowned for.
- The **opening to the article** can be seen on the left third of the cover beginning, "The Sun says…" suggesting the newspaper has real influence when it comes to the decisions MPs make.
- The **masthead** is in block, capitalised text and uses the colours red and white. Other newspapers in the UK also use this design (such as *The Mirror, The Daily Star* and the *Daily Sport*) and 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 **masthead** also has a **puff box** to show the price and how much cheaper it is than *The Mirror* who are *The Sun's* main competitor.

Technology and Convergence

- In August 2013, *The Sun* launched Sun+, **a subscription service digital entertainment package**. Subscribers paid £2 per week but were able to access all of *The Sun's* regular content as well as have exclusive access to Premier League clips, a variety of digital rewards and a lottery. Despite the cost of this, Sun+ had 117,000 **subscribers** who they could **engage** with on a more personal level due to the **brand loyalty** created from the subscription.
- However, in November 2015, the paper had to remove the paywall and offer most of its web content for free in order to compete with major rivals such as *The Mail Online*. Since removal of the paywall, it now has around 1 million browsers per day.
- Despite the move of most news services to online platforms, the print edition continues to be extremely popular with approximately 3 million daily readers, compared to 4 million who consume it on their mobile devices.

The importance of funding

- Increasingly newspapers earn revenue from their **advertisements** and so, in this sense, journalism is being seen more and more as a **commodity** whose purpose is predominantly for profit. £1 in every £7 spent on groceries is spent by a *Sun* reader making it a very attractive advertising vehicle.
- As **readership figures of print news continue to drop** and advertisers choosing to leave if figures drop too low, newspapers are under **increasing pressure to capture audiences**, so the populist nationalist ideology on the cover is a clear bid to attract those readers who voted leave.
- The range of British cultural institutions, from royalty to the Red Arrows is trying to appeal to the largest range of audience interests.

Representation

Historical and Political Contexts	• 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, so it is not surprising they are backing offering a **pro-Brexit** viewpoint that links to nationalist values. • The paper does have an **ambivalent** *(indecisive)* representation of politicians. They often flatter and endorse specific MPs and policies, but also regularly feature articles that expose government policies they consider too left wing (especially concerning immigration or multiculturalism). This links to the populist belief that politics is run by an 'elite' who have 'lost touch with the people'.
Immigration	• The cover is a montage of different British cultural traditions that we should be proud about (including fish'n'chips). These are also quite **stereotypical** elements of British identity. *The Sun* isn't just reinforcing these stereotypes; it is saying that if we don't celebrate and protect them then we will be 'betraying' Britain. The only way to 'protect' British identity is for MPs to vote in favour of the Brexit bill. • The landmarks and traditions are closely associated with England and particularly the South of England where there was strong support for Brexit. There is only one Northern landmark (the Angel of the North) and no representations of Scotland and Northern Ireland except for Loch Ness. This may be because Scotland and Northern Ireland both voted to remain, so are not part of *The Sun's* target audience. • The strapline 'For A Greater Britain' implies, along with 'The Sun Says…' suggests *The Sun* has a clearer definition of what makes Britain great than others, and implies the reader should trust its vision.

Target Audience

- *The Sun* targets the **lower middle classes and below**, most of whom haven't attended higher education. Two thirds of its readers are over 35 years old, 54% are male and its biggest audience share comes from the **C2DE** demographic.
- According to www.see-a-voice.org , the average reading age of the UK population is 9 years old. *The Sun* has a reading age of 8 years. Use of 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**.

TIF: Consider theoretical perspectives:
- **Active/Passive audience**: Historically, readers of print newspapers were considered to be passive (i.e. they read what was in front of them and believed it), especially as there is an expectation that what is shared in the news genre is true. However, today's audiences are much more active and understand how tabloids often don't report full facts. This potentially changes the way they interpret the information they are given.

THE GUARDIAN *Context*

Product Context – *The Guardian* is a British national daily newspaper with an average daily circulation of roughly 189 000 copies of their print edition in the UK.
• *The Guardian* newspaper targets a well-educated, relatively young, predominantly male and liberal audience. The demographic is 89% ABC1. Fifty-two percent of *Guardian* readers are male, and the average reader age is 44.
• *The Guardian* has a UK online edition which has over 42.6 million readers (as of October 2014).
• In 2006, *The Guardian* went through a complete redesign. It became smaller, had a new typeface and balanced the longer pieces of journalism out with many shorter stories. The reasons for this were twofold: to adapt to what was going on in the market (*The Independent* and *The Times* had already changed to a tabloid format) and to adapt to people's reading habits, with people now having little time to spare and increasingly 'reading on the go'.

Political Context –
• On 23rd June 2016, citizens of the UK voted to leave the European Union (EU). This was nicknamed 'Brexit'.
• The vote was very close with 51.9% voting leave and 48.1% voting remain. This reflects the contentious and divisive nature of the referendum.
• The campaigns before the referendum were quite aggressive. The leave camp was accused of fueling racism and xenophobia (fear of foreigners), and the remain camp was accused of 'betraying Britain'.
• Boris Johnson and the other politicians featured in the photo were very fervent Leave campaigners. One of their catchphrases was to label the economic concerns of the remain party 'Project Fear' while they called theirs 'Project Prosperity'.
• The economy was a key element in both campaigns. After the financial crash of 2008, the state of the national and global economy became a popular concern.
• Popular entrepreneurs like James Dyson supported leaving the EU and insisted it would be good for UK businesses, especially smaller companies. This appeals to 'populist nationalists' who believe the EU takes control from the 'common man'.
• Alan Sugar (host of *The Apprentice*) insisted Brexit would be terrible for the UK economy, because without the trade deals, big businesses would move abroad.
• Britain's plan to leave the EU, and especially to limit migration, found support from other EU nations unhappy with their position. One such country is Hungary, whose prime minister, Viktor Orbán, has directly challenged the EU about migration issues. This has led to direct conflict between Orbán and the EU.

Cultural Context - A reliable topic to attract especially middle class (ABC1) audience is health. This demographic has disposable income to spend on healthier food, gym memberships etc. Many newspapers aimed at this audience, both left and right wing, feature stories about the latest scientific studies and reports about how to live longer, healthier lives. Often these stories are noteworthy because they contradict or complicate a popular health belief e.g. that too much dairy is bad for our health.

Stereotypes

Politicians are often portrayed as inept and useless in both left/right wing press, and in both tabloids and broadsheets. By exposing their weaknesses and mocking their decisions, this portrayal of the most powerful people in the country could offer audiences a sense of superiority. Politicians pretend to be intelligent and well-meaning but by **satirising** them, newspapers bring them down to the level of the general public.

Active Audience

Historically, readers of print newspapers were considered to be passive (i.e. they read what was in front of them and believed it), especially as there is an expectation that what is shared in the news genre is true.
However, today's audiences are much more active and can interact with the news they read. They have the option to read it online, comment and discuss below an article, as well as sharing it on social media.
The comments section in newspapers are known as 'below the line' commentary. *The Guardian Online* has a renowned 'below the line' section called *Comment Is Free* that reflects the liberal readers' string belief in freedom of speech.
In 2008, the editor said the future of the press lay in "newspapers becoming *views-papers*" i.e. forums for discussion and opinion.

Media Language

• Unlike many of its counterparts that use block, capitalised text for their mastheads, *The Guardian's* **masthead** is written all in lowercase and uses a curved font. This uniqueness makes the newspaper stand out from other papers and, arguably, is a more personal **mode of address**, one which offers an alternative form of journalism to the rest of the industry. It also suggests sophistication, which links to *The Guardian's* brand identity of strong investigative journalism.
• The **choice** of stories is serious and complex, suitable for a well-educated target audience.
• The **dominant image** is of a group of politicians looking sad and frustrated. Usually these politicians, particularly Boris Johnson, appear extremely confident and optimistic, so to see them looking so despondent *(hopeless)* is a striking image.
• The photograph is **anchored with the caption**, explaining they are at a meeting with Brexit supporters. The fact they look so despairing and tired implies that even they have doubts how positive Brexit will be for the UK. This would agree with the left wing, anti-Brexit beliefs of *The Guardian's* target audience.
• Behind them is a sign that reads "From Project Fear to Project Prosperity'. The optimistic tone of this slogan is **ironic** when **juxtaposed** with the defeated, sad posture of the politicians.
• The **emotive language** used in the **main headline** further **anchors** the meaning of the photo: words like 'warn' and 'risk' suggest that Brexit is not going to lead to 'prosperity' as the Leave party promised. Again, this reinforces the left wing political beliefs of the target audience.
• The audience is positioned in such a way so as to worry about the effects of Brexit on the UK economy, but to also take pleasure from the defeated postures of the pro-Leave politicians in the photo. This reinforces their personal and collective identity as it tells them they were correct to vote Remain.

Consider how choice of elements of media language portrays aspects of reality and conveys messages and values:
• Alongside the main article, there is a **linked article** about Orbán in conflict with the EU. Though it doesn't mention the economy, the labelling of Orbán of 'right-wing' immediately tells the liberal target audience of *The Guardian* that this man is a political enemy and reinforces their support for the EU.
• The photo **anchors** the image here, showing Orbán with a belligerent facial expression which suggests he is an aggressive, uncooperative figure.
• There is a **coverline** at the top right, for an article in the paper further exploring economic issues, and **graphic** of a dipping line that has become **symbolic** of the financial crash.
• There is also a **coverline** at the top left announcing a guide to fitness in the *G2* supplement. The 'How to…' phrasing makes a healthy lifestyle seem achievable, even when the "for the rest of your life" seems **hyperbolic**. The cartoon of the woman running indicates that this might be a more light-hearted article, and helps to balance the serious tone of the rest of the cover.
• There is a **headline** for the health story that dairy foods might be good for the heart. This fulfils the news value of unexpectedness as the dominant medical advice has been to eat less dairy.
• A much smaller part of the front page is given over to the *G2* **supplement**, a **regular segment** in the paper which, because of its placing, when displayed on news-stands may well be the section people see first. This supplement offers 'light relief' from the hard hitting news stories of the rest of the newspaper.

Representation

Political Context	• *The Guardian* is described as having mainstream left political values and has a very liberal tradition. It is therefore not surprising that the main photo seems to be mocking well-known and outspoken right wing politicians. • *The Guardian* isn't 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. • The paper supported the Remain campaign in the run-up to the Brexit referendum, and has continued to be very critical of the negotiations for Britain to leave the EU.
Politicians and Brexit	• The **text** of the **headline** is carefully constructed to position the audience into accepting the newspaper's **viewpoint**, **analysis and opinion**: that Brexit as dangerous for the economy, and perhaps the cause of future financial crash. • In both the photograph and the article, politicians are portrayed as ridiculous and clueless. Those in the photo look defeated, in contrast to their slogan on the wall behind them, and the tone of the headline suggests that May, the Prime Minister, doesn't know what she's doing. • The **omission** of any positive stories about Brexit and the economy reinforces the target audience's beliefs on this issue. • The article about Orbán's conflict with the EU and his combative facial expression suggests the EU is a positive organisation and that the UK is foolish to object.

GQ MAGAZINE COVER *Context*

Product Context – Launched in 1931, GQ began its life as a quarterly (released every three months of the year) 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 on the iPad; it has its own acclaimed website, iPhone apps and an annual event called 'GQ Men of the Year'.
- *GQ* has an average circulation of around 115,000 and a readership of almost 400,000 through its various platforms.
- *GQ's* catchphrase is 'the magazine for men with an IQ,'. The **brand** is built around **more traditional ideas of masculinity**. It includes coverage of executive concerns and targets a more serious minded, conservative, older reader than some other men's lifestyle magazines such as *Loaded* and *FHM*.

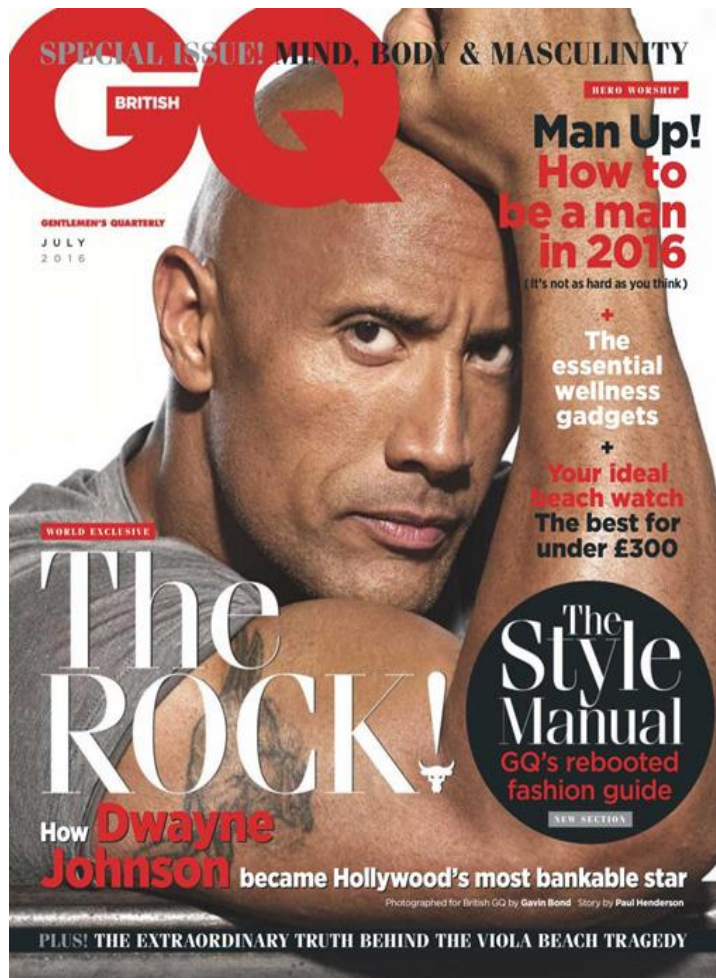**Social and Cultural Context** –
- In 1994, Mark Simpson an author and journalist coined the word '**Metrosexual**' in an article for the Independent newspaper after he attended Britain's first *GQ* style exhibition. He is famously quoted as saying "I had seen the future of masculinity and it was moisturised."
- The term 'metrosexual' gained global popularity in the early 2000s, epitomised by men like David Beckham, when 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**. Arguably, the primary role of such magazines is to encourage spending amongst its readers.
- In 2014, Simpson then introduced the term 'spornosexuals', men who are extremely body-focused, who spend all their time at the gym and make their bodies their best accessory. The selection of the *GQ* cover shot, with Johnson's bicep in the foreground and the rest of his image secondary to it, and the choice of cover lines surrounding it all support this concept.

Representation

Historical and Political Contexts	• **African Americans** have had a long and complex **history** in the motion picture industry. At the start of the 20th century, many films depicted black characters that supported the dominant stereotype of the time: incompetent, hyper-sexualised and/or criminals. It wasn't until the growing momentum of the **Civil Rights Movement** that there was a push against this status quo and there evidently there is still a way to go. • In 2015 April Reign, the Broadway Black managing editor, created the hashtag **#OscarSoWhite** to bring attention to the Academy's tendency to overlook performances and achievements by non-white professionals. By 2016, little had changed and so many actors and actresses boycotted the 2016 Oscars, branding it 'racist' and 'too white'.
Ethnicity	• Using a hugely successful black **cover star** (Dwayne Johnson is half Samoan and half African-American) as their dominant image, GQ is presenting a role model for its readers, someone to **aspire** to be like. • Johnson's success as a wrestling character allowed him to cross over into more **mainstream culture** as an actor. Black actors have, historically, always been paid less than their white counterparts and so for Johnson to be considered one of the most bankable **Hollywood stars** is a significant achievement.
Gender	• The use of Johnson's **iconic** bicep with its Brahma bull tattoo reinforces the **stereotype** of men as having to be **hyper masculine, strong and muscular**. • If we consider the **selection** process that takes place when creating a magazine cover, there was clearly a conscious decision to **associate** ideas of **masculinity with physical strength**. • Johnson's experience as a professional wrestler earned him the ring name, **'The Rock'**, which has **connotations of strength and stability**. This name is used prominently here, across his image, with his actual name appearing smaller and below it. Perhaps he is more famous as 'The Rock' or perhaps the magazine is suggesting that his persona and look are more important than the man beneath.
Social, Cultural and Political Significance	• For modern men, there is a **societal expectation** that they have to 'have it all': health, wealth and strength and the image of Johnson supports this as he epitomizes all three. • Like women's magazines, the very essence of men's lifestyle magazines is **consumerism** informing men of what they supposedly need, "the essential wellness gadgets" and also showing them thing to desire, "your ideal beach watch". • The **main coverline** reads, "How Dwayne Johnson became the Hollywood's most bankable star." The reader understands this to mean that he is a success in Hollywood, he brings in a lot of revenue for film companies. This is reinforcing the **capitalist ideology** that for a man to be thought of as successful you must be wealthy and make a lot of money. • **Coverlines** such as "How to be a man in 2016" suggest that the reader cannot possibly already know this and will need the magazine to help show him the way. *(This is similar to the female 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.)*

Media Language

- The **coverline** on the right third of the cover, "Your ideal beach watch. The best for under £300" should be considered when thinking about the magazine's **target audience**. Modern print magazines survive predominantly because of their advertising revenue, they are adept at selling you things you didn't even know you wanted – a £300 watch specifically for the beach implies a certain level of wealth of the target audience.
- Further down the page, there is another **coverline** advertising 'The Style Guide', a new section inside. In today's competitive society, which focuses heavily on **aesthetics** *(appearance)* and where having the 'right' look is apparently very important, the reader then begins to think of this magazine as a casual 'how to' guide when it comes to being a man.
- Finally, at the very bottom of the page there is a more **newsworthy topic** mentioned, "The extraordinary truth behind the Viola beach tragedy." This is a reference to the Warrington band Viola Beach who all died in a tragic car crash in Sweden. There is a lot of speculation around the crash and this cover lines suggests that GQ has the answers. By including some **serious journalism** as well as entertainment and fashion advice, the magazine is broadening its appeal.
- The **skyline** 'Special Issue! Mind, Body and Masculinity' reinforces the brand identity and its focus on traditional ideas of masculinity.
- The red, black and white **colour palette** used for this particular cover helps to support the idea of **power**. Red is associated with strength and the black is also a strong, bold statement.
- Johnson 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. The intensity of his stare and the lack of a smile could also suggest how seriously he expects to be taken and maybe how seriously the readers should take themselves and their own bodies.

PRIDE MAGAZINE COVER
Context

Product Context – *Pride* is a UK monthly women's lifestyle magazine that targets women of colour.
- It has been in publication since 1990 and has a circulation of over 30 000 copies per month and a readership of over 146 000.
- *Pride* is distributed in the UK by COMAG, part of Condé Nast.
- *Pride* can be mistaken for a gay magazine, as this word has become synonymous with the gay community over recent decades. In fact, the modern gay movement has its roots in the black liberation movement of the 1960s with **Gay Pride** borrowing its name from **Black Pride**.

Social and Cultural Context –
- In the 1950s and 60s, women's magazines moved away from articles on homemaking and moved towards articles on beauty and fashion.
- So readers are often being reminded that they should look and feel the best they could and the best way to achieve this was by purchasing the latest cosmetics and hair care advertised within the magazine's pages. This is still very much the case today and is evident in this magazine.
- The 'Uses and Gratifications Model' suggests that audiences interact with texts for different reasons: information, personal identity, social interaction and entertainment. Arguably the personal identity aspect is probably the main one.
- The magazine's **unique selling point** (USP) is that it is the only black media company that still remains in black British ownership.

Media Language

- The **title** of the magazine, *Pride*, has connotations of self-respect, self-esteem, dignity and strength. There is a subtext of resistance and an affirmation of cultural identity.
- Some of the **masthead** is lost behind the cover star's head, suggesting her dominance and showing how confident the magazine is that their readers will still recognise their **brand**, despite not being able to see all of the title.
- The **strapline** tells us that the magazine is "celebrating 24 years at the top!". The phrasing encourages the reader to feel a part of something great. The assumption is that they are reading one of the best magazines of its kind.
- The red and black **colour palette** used for the cover lines helps to support the idea of pride. Red is associated with pride and strength and the black is a strong, bold statement, perhaps representative of their target audience, women of colour.
- The **pose** used by the **cover star**, Harris, with her hand on her hip suggests confidence and sass. It's also a photographer's trick to lengthen the appearance of the torso, helping to make her look taller and slimmer, trying to add to her beauty and further improve her body shape making her figure **aspirational** to the **target audience**.
- Harris 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.

Representation

Historical and Political Contexts
- Around the time of The Civil Rights Movement of the 1960s, Black Pride was a response to dominant white cultures and ideologies that encouraged black people to celebrate black culture and embrace their African heritage.
- The Afro hairstyle, which was associated with everything natural, came to **symbolise** Black Pride and Power, in contrast with the artificial hairstyles of those wearing wigs or having relaxed/straightened hair, both of which were seen as conforming to European ideas of beauty.
Interestingly then, this text has a cover line which references "The wig revolution" and Harris herself has straight hair rather than her natural curls.

Ethnicity
- Using a successful, black, British **cover star** as their **dominant image**, *Pride* is presenting a **role model** for its readers but, importantly, someone from their community. Harris was raised in a single-parent household and came from a working class background. This very 'normal' upbringing makes it easier for the readers to **aspire** to be like her.
- The magazine declares itself to be "the face of this new young black Britain; outgoing, confident and ambitious, whilst still maintaining pride in their culture and origins" so having Naomie Harris, who appears to symbolise all of this, works very well.

Gender
- **Stereotypical representation of femininity**, especially in relation to body image: Harris is attractive and slim. For women, it is a constant struggle to be successful by holding down a job, whilst also looking good and dressing fashionably. The very essence of all women's lifestyle magazines is consumerism, and so the images and cover lines will always seek to support this. This is just as true of *Pride* as it is of *Vogue, Marie Claire* and *Elle*.
- **Coverlines** like "How far would you go to be beautiful?" suggest that the reader cannot already be naturally beautiful, there is always room for improvement. Therefore, black women reading or starring in *Pride* are represented as having just as many beauty problems as their white peers.
- In *Pride*, readers are reminded that they could and should look better and that they will be judged on their appearance – "objectified, sexualised, mocked. Black women's bodies examined." The subtext of all of this is no different from any other lifestyle magazine – you are inadequate.
TIF: Arguably both of the above coverlines have a polysemic meaning as they could also be interpreted as criticising the pursuit of beauty by suggesting that societal is too critical and demanding of women's appearance

Issues
The representation of the issue of **FGM** (female genital mutilation) is important. It could be argued that:
- the magazine is trying to elicit shock from the target audience by informing the audience that something as controversial as FGM is happening on Harley Street (an area of London well known for cosmetic procedures). The idea that some women are paying for FGM at expensive clinics is shocking.
- The exclamation mark makes the magazine's point of view on the topic clear, illustrating a tone of shock.
- the magazine is furthering its focus on beauty and body image. The statement suggests that, for some people, the practice is more about aesthetics than religion, culture or tradition.
- This is a brave move to put it on the cover of a popular lifestyle magazine, bringing a very serious topic into the public domain.

Mediation

- **Mediation** means how industries represent reality to their target audience.
- Many of the cover lines focus on **body image** reminding readers that they could and should look better. They will be judged on their appearance.
- One **coverline** references Female Genital Mutilation but uses only its acronym (FGM). There's an assumption then that the reader will understand this and so have a certain level of social and cultural understanding of the practice. It's a controversial topic, illustrating how the magazine sees their target audience as mature enough to handle the subject matter, and educated enough to engage with it.
- **Harris' coverline**, "Bond And Beyond", suggests that her role as Eve Moneypenny in the Bond film was a defining role for her, and her career has continued to improve ever since. However, it's argued that her defining role was in fact Tia Dalma in *Pirates of the Caribbean*. Perhaps though, this image of her as a voodoo witch doesn't fit with the mainstream ideals of feminine beauty. Whereas Bond females have certain attributes associated with them – those of beauty, femininity and overt sexuality.

Contextual information released by Pride Magazine in 2015.

STATEMENT

Pride Magazine celebrates its 25th birthday in 2015.

Over this time it has become the most successful magazine of its type in Europe with a readership of over 146,000 every month.

Over the last 20 years, Pride's readers have grown to become a successful hybrid of the many cultures linked with Afro-Caribbean diaspora.

While our readers are mostly well integrated within modern Britain they still have strong ties with their countries of origin , be it in Africa or the Caribbean, whilst integrating within modern Britain.

Today, Pride represents this burgeoning class of young urban professionals who have grown to become more aspirational in their outlook and expectations than the previous generation. They are an upwardly mobile audience (62% are university graduates, or students, up from 23% when we began in 1991) making them an ideal readership to recruit from. However some facts still persist from Pride's early days.

Pride's readers still spend four times more on hair and beauty than the mainstream audience (Mintel Report). And as a whole our readers still spend a far higher percentage of their income on goods and services, especially technology, than saving compared to their mainstream counterparts.

Pride is the face of this new young black Britain; outgoing, confident and ambitious, whilst still maintaining pride in their culture and origins.

Pride Magazine has dominated the black lifestyle magazine market for over 15 years.
The Guardian

PRIDE HAS OVER

22,000 Twitter Followers
(300% higher than any other title in the ethnic market)

20,000 Facebook likes
(Again over 300% higher than any other title in the ethnic market)

THE MARKET

23% of black women in the UK read Pride Magazine at least 4 times a year

26% are 16-23

54% are 24-35

18% are 35-45

61% of our readers are not married

34% are married

5% are divorced

63% are in full-time work

33% are students

WHY PRIDE?

While Pride readers are generally very well integrated members of the British community being a person of colour does lead them to requiring and seeking out certain information that is not available in the mainstream magazines.

73% of Pride readers stated that reading about role models from their community who are successful is important as it reaffirms the lifestyles they want to lead and shows that it is possible with hard work and commitment.

70% stated that the cultural references and stories resonated with them more than most mainstream magazines.

Importantly,
69% said they took note of the adverts in Pride because they felt that companies were targeting them specifically and this was something that would make them more likely to respond, as many still felt quite marginalized by larger companies.

87% stated that they found the hair and beauty information in Pride essential for keeping up with modern trends as this was not information they could get from mainstream titles.

It is also important to note that 37% of our readers said that Pride was the only lifestyle magazine they bought regularly.
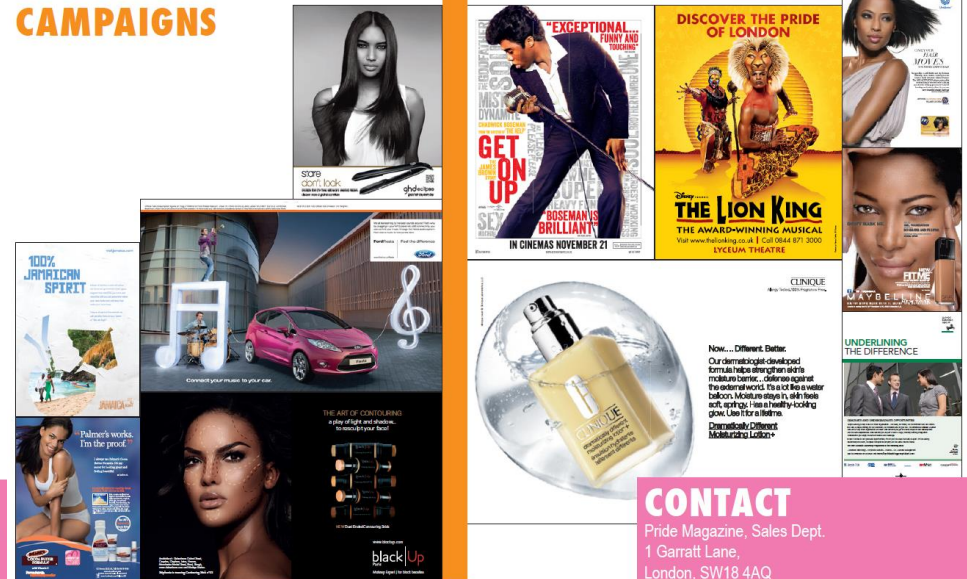
CAMPAIGNS

DISTRIBUTION

Pride is distributed across the UK by the country's biggest distributer, Comag (Part of Condenast).

Pride is sold in over 3,200 stores across the UK including WHSmith, Tesco, Asda and Sainsburys.

Representation
John Luther is an interesting representation of a **black male**.
He is a successful senior police detective
He has a brilliant mind for solving crime
He sometimes uses questionable methods to get results
He is highly committed to his job, at the expense of his personal life
He is highly emotional and this is exhibited through frustration and violence
Luther's representation embodies masculine stereotypes as he is shown to be forceful, independent and lacking in emotion.
Could be considered to be a more *progressive representation* of masculinity as he is also shown to be vulnerable and not completely in control

Female Characters
Alice
The antagonist of the set episode, suspected of murdering her parents and using her advanced IQ to get away with it.
She displays many traits stereotypically associated with masculinity e.g. unemotional, highly intelligent, ruthless and violent.
However, she is also shown to be an attractive female who uses her femininity to taunt and flirt with Luther

Zoe
Luther's wife and is a successful humanitarian lawyer.
Alongside this *progressive representation*, she is shown to be dependent on male characters.

Rose
Luther's boss. Shows strength of character by believing in Luther when others doubt him and she works hard to try to ensure that he follows the rules.
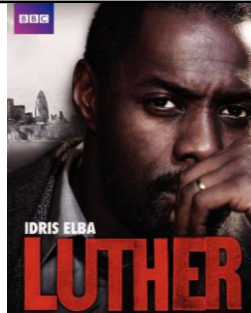
SEASON 1, EPISODE 1
Key Facts:
• British crime drama TV series starring Idris Elba in the lead role as DCI John Luther.
• Written by Neil Cross, created by BBC Drama Productions and distributed by BBC Studios.
• Series 1 was first broadcast in May 2010.
• So far (2019), there have been 5 series.

Audience
Target audience:
• Wide to reflect BBC One
• Adult due to mature themes e.g. murder
• Both genders – range of complex male & female characters
• Fans of crime drama
• Fans of Idris Elba

Audience Appeal:
• Crime drama is a popular genre. Includes expected conventions along with unexpected elements (TIF: Neale)
• Star appeal in the form of Idris Elba (Pleasure of Recognition), familiarity with audiences and appeal to male and female audiences
• Engaging narrative
• The range of complex characters for audiences to appreciate and identify with

U&G:
• **Pseudo-Surveillance** – audience may think that they are learning about police procedure
• **Diversion** – audience can immerse themselves in a fantasy world
• **Personal Relationships**– talking with other fans, social media interactions, connection with key characters (John, Zoe – even Alice!)
• **Personal Identity** – audience may be able to relate to the characters because of the "human" traits (e.g. John has mental health issues, Zoe is in a new relationship)
• **Reception Theory (Hall)** – possible responses might include:
• **Preferred** response: engaging in solving the crime alongside John;
• **Negotiated** response: accept that Alice is a villain but still quite like her;
• **Oppositional** response: reject the programme as being silly and unrealistic

Industry
BBC One
BBC One is the BBC's primary channel. It offers a wide range of programmes and aims to appeal to a wide audience
BBC One has a remit to create a high proportion of original programmes and to reflect the diversity of the UK
BBC One programmes should exhibit the following characteristics:
• High quality
• Original
• Challenging
• Innovative & Engaging
• Nurture UK talent

Production
Luther is an original BBC Production. Writer Neil Cross pitched the idea for Luther to the BBC Drama commissioning department who look for dramas that: will get people talking, are relevant to audiences, reflect the diversity of life in Britain
In 2012, BBC America began co-producing *Luther* based on the success of the 1st two series **Distribution**
• Series 1 of Luther was aired on BBC One at 9pm on a Tuesday
• Prime time slot early in the week means audiences are likely to stay in and watch TV
• Also available on BBC iPlayer
• Also broadcast on BBC America (a commercial part of the BBC)
• Also broadcast in European countries including: France, Germany & Denmark, and in countries in Africa and Asia
Marketing • Trailer released on 16th April 2010 on BBCs YouTube site
• Behind the scenes footage released on the website
• Inside look video produced for BBC America for USA launch
• The website includes a range of interactive content: a crime board allowing audiences to create and share their own investigation board, postcards from Alice where audiences were invited to create their own post cards from Alice's travels and send them to Luther, a series of graphic novel images. Links to a Facebook page & twitter feed
Regulation
• BBFC rated the series 1 DVD 15 for strong violence
• Shown after the watershed to reflect the violence and dark themes
• Clips on the website contain a warning about adult themes

Media Language
Camera
Close ups used to show character's emotion & to highlight items of importance e.g. close up of the Morgan's dog covered in blood to suggest its significance.
Camera framing of Luther often includes lots of empty space to signify a sense of isolation.
Editing The use of fast paced editing and cross cutting during the scene where Luther chases Henry Madsen to create tension and excitement.
Mise en scene
Props used to construct the crime drama genre, creating verisimilitude e.g. police tape, cars, interview recording equipment
Locations tie in with the crime drama genre e.g. deserted warehouse to create feeling of isolation and threat, typical UK street to suggest anyone could fall victim to the crimes committed
Lighting is dark to signify the dark themes of the programme
Sound
Diegetic sound is used to construct the crime drama genre e.g. through ambient sounds such as sirens & recognisable police dialogue.
Non diegetic sound is used to create tension and to create atmosphere.
Narrative
Could be described as an inverted detective story because we know who the murderer is from the outset.
The narrative contains non-linear elements in the form of flash backs to the Henry Madsen case.
Some of Propp's character types are evident in the episode E.g. hero, villain, side kick, dispatcher, donor, but due to the complex nature of the characters, they do not fit precisely.
The set episode contains a number of narrative strands e.g. the murder, Luther's relationship with Zoe. The end of the episode sees only partial narrative resolution due to the ongoing nature of the series. This encourages return viewers.