GCSE Media Studies Knowledge Organisers

GCSE Media Studies

01 Media Language: the way in which the meaning of a media product is communicated to the audience

Key terminology	Definition	Example
Denotation	The surface meaning of a sign – what you see	A gun in a film poster being held by the character
Connotation	The deeper meaning of an image / sign / text	Gun signifies action and violence. The character holding the gun is the hero/villain.
Sign	An element in a media product that is used to communicate something	Low key lighting is a sign of a dark theme/story
Signifies	What something suggests	The gun signifies violence
Codes and conventions	The elements of media language that usually occur in particular forms (e.g. magazines or adverts) or genres (e.g. crime drama)	Horror films conventionally feature a villain and low-key lighting
Polysemic	A sign can have many different connotations/interpretations depending on the audience	The colour red could connote danger or passion or anger. The colour red is therefore polysemic.
Stereotypical	A widely held and over simplified image or idea of a particular type of person or thing.	Boys stereotypically like sports, cars and video games. Girls stereotypically like the colour pink, fashion and make up.
Genre	The type or category of product	Crime, comedy, thriller, adventure pop, rock, high fashion, high-street fashion
Narrative	How stories are structured and communicated	Katy Perry's Roar is structed as an action adventure story. The way the Guardian and The Sun present the same story to different audiences
Intertextuality	Where a media product refers to another text to communicate meaning to the audience	In Duran Duran's Rio video there are references to the first James Bond film Dr No. Katy Perry's Roar is sequenced as a mini adventure film.

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Semiotics - the study of signs and symbols and what they mean

The codes of media language can be divided into four categories:

Visual	Written & language	Technical	Audio
lighting & colour	written or spoken words	camera angles	non-diegetic music
mise-en-scène / clothing, hair, make-up	slogans, headlines, captions, mastheads, titles, sub-titles etc.	framing of shots (ES/ELS, LS, MLS, MS, CU, ECU, POV)	effects
colour palette	font style / font size	cropping	dialogue
layout and design	language techniques	transitions	
facial expressions & body language	emotive language	juxtaposition	
objects			
key signifiers/images			

- When you analyse a media product, first describe what you see (denotation)
- Then explain what this suggests to the audience/reader (connotation).
- You could then evaluate the interpretations of the signs (polysemic)

Denotation: what you can see/hear – the sign ➡ **Connotation**: what this suggests – the deeper meaning to you, the audience

Denotation: Skull with two bones crossed
Connotation: danger, death, pirates, poison

Denotation: The colour red
Connotation: Danger, passion, love, anger

Denotation: Black rimmed glasses
Connotation: Clever, nerd, geek, intelligent, educated

Codes and conventions of a genre can vary and develop over time due to new technologies and changing social/ cultural contexts.

Choice = selection, combination and exclusion

You need to understand how the **choice** of elements of media language influences **meaning** in media products, for example:

- How the selection and combination of camera shots creates narrative in the set television episodes or music videos.

- How the written text anchors meanings in the images on the set newspaper front pages to portray aspects of reality

- What has been excluded from the set print advertisements—and how the point of view might be different if alternative elements had been included.

- How the combination of design elements, images and cover lines conveys messages and values on the set magazine front covers.

02 Representation: the description or **portrayal** of someone or something in a **particular way**

Key terminology	Definition	Example
Representation	The way in which people, issues and events are depicted in media products. How aspects of reality and versions and perspectives of events are presented to the audience	Brexit was presented as a good thing or a bad thing depending on the media presenting it – e.g. The Sun vs The Guardian. The editors of these papers "re-presenting" news from their own viewpoint.
Selection	The action of carefully choosing something as being the best or most suitable of the message. This includes what is, and isn't, included	The Sun chose to omit any benefits of being in the EU so that the emphasis in its Brexit position of the need to save our British culture had more impact
Mediation	How the maker/producer draws on all possible ideas and resources to present their version of reality to you	The Sun newspaper uses populistic images, large bold text and sensational quotes from well-known figures and celebrities.
Construction	Representations are 'built' by producers, using elements of media language. i.e. how things have been designed, laid out, edited, put together	Magazines will often build representations using a person with star quality on the front and align headlines and other images to present the side of this persona that they want to promote
Stereotype	A widely held and over simplified image or idea of a person or thing.	Grumpy older people or flat cap wearing northerners.
Archetype	A very typical example of a certain person or thing	a male archetype = muscly, strong, powerful with short hair and tall.
Feminism	Supporting equal rights for women (society was traditionally male-dominated but from the 1960s onwards there has been a move towards more equality)	Media industries have traditionally been male-dominated, with fewer opportunities for women. Women have often been under-represented in the media; they also tend to be 'passive' in the narrative, and portrayed as 'objects' (Mulvey's Male Gaze theory)
Dominant	1)The main idea or message. 2) The person considered to be in charge or who has the power.	1) A dominant message is that adults must work and pay their taxes. 2) Traditionally, men have been portrayed as more dominant than women. This stems from the concept of a patriarchal society
Inferior	Lower in rank, status, or quality	This could be a product, a style, a genre or a person

Representation is not a 'window to the world' – it is how the media producers want you to see the world

Representation often includes **stereotypes:**
- Stereotypes are a widely held, often negative and over simplified image or idea of a type of person or thing. They are used to communicate meanings that audiences will easily recognise.
- **Stereotypes become established** when a social group (often a minority group) has been categorised repeatedly in the media and becomes recognised by a set of attributes.
- **Stereotypes may alter and develop** over time, mainly due to changes in culture and society.

Group	Stereotype
Women	Motherly, cooking, cleaning, feminine, weaker gender, emotional, concerned about appearance…
Men	Masculine, strong, powerful, dominant gender, sports, gadgets, emotionally strong, cars…
Teenagers	Unruly, rude, lazy, disrespectful, defiant, unmannered…

Media producers make choices about how to represent:	
Events	The set newspaper front pages combine images and text to convey information about the issues and events in the main splash (story).
Social groups	• Are often categorised by age, gender and ethnicity. e.g. how the set magazine front covers communicate ideas about gender/ identity in the use of media language. • Media products often feature representations of powerful social groups (who have traditionally controlled the media). Certain groups (e.g. minority ethnic or LGBTQ people) may be absent, or under/misrepresented (e.g. stereotyped). • The choices about how to represent a social group will communicate a point of view, e.g. the set Pride cover conveys positive messages about black female empowerment.
Aspects of reality	These may be represented differently depending on the purposes of the producers. Newspapers are informative and need to include factual detail, a sitcom might exaggerate/ subvert reality to entertain
Values and beliefs	Examples of these are diversity and human rights, e.g. the multi-ethnic representation in the set video Uptown Funk.

Remember: the representation in a media product will reflect the **contexts** in which it was produced**:**
- **Social:** reflecting society at the time/place of production e.g. in terms of issues such as gender or racial equality, or economic prosperity.
- **Historical:** the time/ period in which a product is created, e.g. the 1950s (Quality Street), the 1970s (The Man With the Golden Gun).
- **Cultural influences on a product**, e.g. current trends or direct references to popular and / or classic culture.

03 Audiences: the people consuming the media product

Key terminology	Definition	Example
Mass audience	A large group of people, not individualised. Producers can reach more people, and possibly make more profit, by appealing to a mass audience.	These products might include, for example, popular or 'universal' themes/ ideas, or include representations of different social groups to appeal to a wide range of people.
Specialised audience	A smaller/narrower group, defined by factors such as age, socio-economic group or interests. Producers can target a very specific group to try to guarantee an audience for the product	A specialist magazine might target people with an interest in gardening or heavy metal music
Target audience/ main audience	Every media product needs an audience to target. These are the people most likely to consume the media product.	Will almost certainly watch the show, see the advert, buy the product, read the magazine, play the game etc
Secondary audience:	Is wider than the target audience and will include some demographic /psychographic groups not in the target/main audience	Someone in a waiting room might read a magazine, someone flicking through channels might watch some of a show if they're intrigued
Tertiary audience:	These audiences are mostly passive and don't really engage with the media, whereas main and secondary audiences do.	Watching a TV show with a friend, being linked to an article online, watching adverts in a commercial break or seeing an advert on a bus
Active audience	Selects media to consume for a purpose. They are also able to interpret and form their own opinion on media messages, question messages and are not influenced	Will actively seek out information on Covid-19/Brexit and form their own opinions. They won't accept face value interpretations from media outlets or the government without proof
Passive audience	• Will accept what they consume in the media, assuming it is true or related to real-life. They do not question what they consume. • In the past, audiences were assumed to be passive, with the potential to be negatively affected by media products.	• If they read the tabloid press, they will take as true what is written as a headline – "Freddy Starr ate his hamster" • If the product contained violence, they might think that this was ok
Consumption	How a media product is used or experienced by an audience e.g. watched/ listened to/ played etc.	The BBC can be consumed on many channels and in many ways – Freeview, Freesat, Digital, iPlayer, Sounds App
Response	How audiences react to a particular product.	An audience might respond in the way the producer intended (by agreeing with the viewpoints in a product), or question/ disagree it

Audiences: these may be as small as one person reading a magazine or as large as billions of people around the world watching events, like 9/11, unfold live on television. Audiences have a complex relationship with the products they consume.

Media producers categorise audiences in order to target their products more effectively. They often use a combination of demographic categories and psychographic factors :

- **Demographics:** These are factual and measurable pieces of information about the audience. For example, age, height, gender, income, marital status, nationality, ethnicity, home ownership, job, education
- **Psychographics**: These are more about a person's thoughts, values, beliefs, attitudes and lifestyles. For example- religion, social life, taste in media, political ideology, membership of groups/organisations etc.

Audiences will respond differently:

Media products are **polysemic** (communicate multiple meanings), so different people are likely to find different meanings in the same text.

Media producers make assumptions about a target audience that people in a certain age group and income bracket might share similar values/beliefs. This is now not always the case due to the wider availability of information**.**

Example: depending on the time / place in which a product is consumed, and a person's age, upbringing, education, where they live, their values and beliefs, audiences might respond very differently to the confrontation between Luther and Madsen in the set episode of Luther.

Audience theories

The Hypodermic Needle Theory	Suggests that media inject messages into the brains of audiences, and they are controlled by these messages. If you watch something violent, you will act violent.
Blumler and Katz's Uses and Gratifications	States that audiences actively select media products to fulfil particular needs, or pleasures: • **Personal identity** - they can relate to the characters/ situations/ values and beliefs in a product. • **Information**: to find out what is going on around them and to find out things • **Entertainment/ Escapism** - provide the opportunity for enjoyment, relaxation and distraction • **Social interaction -** people use media to interact socially with others and/or use media products to be **included** in social interaction
Stuart Hall's Reception Theory	This proposes that audiences receive messages in one of three ways: • **Agree** – **Dominant or Preferred Reading**: audiences will agree with the message that the media producer intended • **Agree and Disagree** - **Negotiated Reading**: audiences will accept part of the producer's views, but will have their own opinions as well • **Disagree** – **Oppositional Reading**: audiences will reject the message based on their own views, experience and culture.

04 Media Industries: the companies making media products and distributing them to the audience

Key terminology	Definition	Example
Conglomerate	A very large organisation that owns different types of media companies. These organisations have huge financial resources and a lot of power. They can control the messages in many areas of the media.	Comcast or Newscorp.
Diversification	Where a media company moves from producing one type of product to creating different media forms to increase their chances of success	A TV company moving into film production
Horizontal Integration	is where an organisation develops by buying up competitors in the same section of the market	A music publisher buys out other smaller music publishers and they end up owning more than one company at the 'production' stage.
Vertical Integration	Where one organisation owns more than one stage of the industrial process (production, distribution and circulation) of media product creation.	These companies can control every stage and ensure that their products reach the audience.
Convergence	Making a product available across different platforms, in order to reach different audiences. This enable organisations to construct/reinforce a brand identity and maximise audience reach	A film marketing campaign including posters, trailers, social media/ viral content and a website, where all of the different elements converge (e.g. James Bond)
Government funded:	A product that is financed by government money	A public health campaign, for example This Girl Can and all th Covid-19 information adverts
Not for profit	Products that are made for a reason other than to make money	The BBC is funded by the licence fee and its programmes need to fulfil a public service remit.
Commercial model	Companies producing products in order to make a profit, often funded by advertising.	ITV, Channel 4, Sky (almost everything except the BBC)
Regulation	Monitoring / control of media industries by independent organisations.	Ofcom, IPSO, BBFC and PEGI

Media Industries

Media Industry Choices

Today we **seem** to have a huge choice of media

However, a huge proportion of these choices belong to one of **SIX** media conglomerates:
- **Time Warner, Comcast, Disney, National Amusements, News Corp** and **Sony**

All these companies' primary aim is - to make money

In the UK, the **BBC** is different.
- It is a "public service broadcaster"
- All the BBC's television and radio stations have a public service remit, including those that broadcast digitally to produce content that is intended for public benefit rather than making money.
- Every household in the UK must pay a licence fee
- The BBC provides viewers with a service of programmes with wide appeal that are guaranteed to conform to its public service remit to: "**inform, educate and entertain**"

Power and Media Industry Theory by Curran & Seaton

The theory states:
- media is controlled by a small number of companies primarily driven by the logic of profit and power.
- media concentration generally limits or inhibits variety, creativity and quality.
- more socially diverse patterns of ownership help to create the conditions for more varied and adventurous media productions

Regulation:

- Regulation refers to the control or guidance, by established rules, applied by governments and other political and administrative authorities to all kinds of media activities.
- For example, media is controlled and censored to protect people (especially children/ young people) from unsuitable, inaccurate or harmful media content.

bbfc View what's right for you	**B.B.F.C**	Films
PEGI Pan European Game Information	**P.E.G.I.**	Video games
ipso. independent press standards organisation	**I.P.S.O.**	Newspapers
Ofcom stay connected	**OFCOM**	TV & Radio

Media production process

Production	The stage where a media product is made e.g. filmed, recorded, written, designed.
Distribution	The stage where a media product marketed and distributed to the target audience.
Exhibition	The stage where a media product is displayed e.g. broadcast, sold available to the audience

05 Analysing A Print Text

There are 4 elements that you need to analyse when you examine a print text

Element	What you need to consider
Layout	• The placement of the Image, any text, the slogan, logo, small print. Consider where they are placed, the size of each in relation to each other and where they are on the page • Consider what is and isn't included- do they want you to focus more on an image, or on text, or a mix?
Images / Visual codes	• The **CVI** (Central Visual Image) - What is it? Why has it been chosen? What is the relationship to the text? What does it reveal about the genre/product? • Images besides the CVI - graphics, boxes, smaller images. Why have these been included? • **Technical codes** - things like digital effects, photoshopping, layering- things that have been created in DTP (Desk-Top Publishing like InDesign) software or image manipulation software like Photoshop. What is the effect? Why has it been done? **Mise-en-scene of the CVI-** what choices have been made in the 5 main areas of MES? 1. Facial Expression/Body Language 2. Positioning 3. Hair, Makeup and Costume 4. Colour & Lighting 5. Props and Setting What are the **connotations** of the image? • Consider the overall colour palette- does it link to some element of the product? • What might be the connotations of the chosen colour(s)? • Do they all blend together, or are there any clashes? • Cinematography- what shot lengths and angles are used? Why?

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Analysing A Print Text

The 4 elements continued

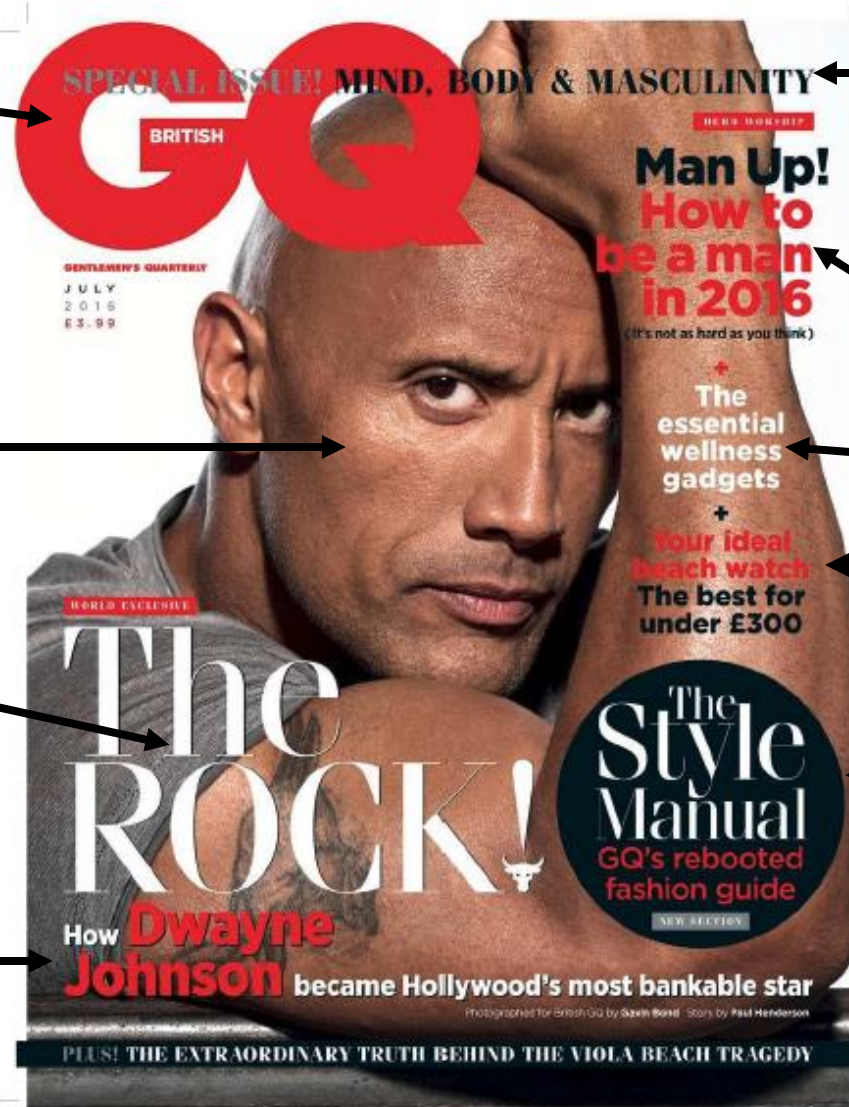| Element	What you need to consider
Language (Lexis)	• What are the words chosen? What are their connotations/denotations? Emotive language? • What ideas/phrases/words are repeated? Are there any common themes/ideas? • How do they address the reader? Direct or indirect? • Does it use subject-specific lexis? (words and terms only used in the topic/area of the product- sometimes called 'jargon'. You would need to know about the topic to understand these terms) • Is the tone formal or informal? • Do they use any techniques? (EG Alliteration, hyperbole etc) • How is punctuation used? (Exclamation marks, ellipsis) • How does it use full sentences, individual words, phrases and questions? • Do the lexis choices create a narrative? Do they establish genre?
Typography	The size and style of font used: • **Serif fonts** - This is an example of a serif font. It has little 'flicks' on the letters- it is much more formal and traditional (old-fashioned if you like) than more modern sans serif fonts • **Sans Serif** - This is an example of a sans-serif font. It doesn't have the 'flicks' and is a much more contemporary (modern) font choice Consider also the size and style of font. For example - use of **bold** text, or *italics,* or underlining. Some may be bigger and others smaller

06 Magazine Cover Terminology

Masthead: Name of the magazine- usually gives clues as to the genre/focus of the mag. Also helps it stand out from other magazines- brand identity

Banner: Runs along the top of the cover- usually indicates content of the magazine

CVI (Central Visual Image): The main image on the cover, usually the largest thing on the cover, usually matched to the main splash, and usually the main feature of the magazine.

Sell Lines/Cover lines: The text around the CVI, usually indicating the content or features of a magazine. The lexis will give clues as to the genre as it will usually be subject specific

Main Splash: The main feature of the magazine- usually in large writing, sometimes just a few words or single words. Will be the main feature of the magazine and usually linked to the CVI

Puff/Boxout: Used to indicate either a competition/promotion or free gift, or sometimes to highlight a particular feature or special section in the magazine.

Strapline: Additional information about the Main splash, to give a taster of the story

Footer: Runs along the bottom of the cover- usually indicates content of the magazine

07 Newspaper Cover Terminology

Terms **NOT** used on this front cover:
- **Subheadings** - used within an article to break up and give each section a focus. Can be just one word, or a pull quote from the following section
- **Pull Quote -** a quote from the story, enlarged and designed to focus on a particular issue/angle and draw the reader in.
- **Splash** - a sensational or big news story, often the front-page lead. Linked to the headline

Headline - Grabbing the attention- presents the main story of the page/paper, in a short, snappy phrase/word

Strapline - underneath the headline- to give more information on the main story or put the headline into context

Byline - the line naming the writer of an article

Standfirst - the first line of text in an article, in bold, usually a little larger than the main copy text. Introduces the story & sets the tone/angle for the article

Jumpline - 'Turn to page X' story continued in the paper. Follows either the main headline or a smaller, teaser headline on standalone/other smaller stories

Plug/Puff- advertising other features/content in the newspaper. Usually along the top of the front cover, will be on a wider/alternative topic to the main headline- to broaden the target audience.

Masthead - name of the newspaper. The logo and colours/font reveal something about the values/ideology of the newspaper

Standalone – a story, usually just a picture & caption, that 'stands alone' on the front page, with a jump line to the full story in the paper.

Central Image/ CVI - The main image chosen. Other images may be used to support, especially in an article

Caption - adds information/puts an image into context.

08 Media Theories

Theory	Description
Semiotics: Roland Barthes	• Texts communicate their meanings through a process of signification - communication using signs & symbols • When we interpret or read a sign (a word or an image) we understand the literal meaning (**denotation**) but words or images can also communicate something deeper - a **connotation** that we associate with a word or image.
Narratology: Tzvetan Todorov	The overall narrative stature of most texts will be split into 5 parts: 1. The text starts in equilibrium - everything is normal 2. Something happens to disrupt the equilibrium 3. The characters in the narrative recognise the disruption 4. They attempt to repair the disruption 5. By the end of the narrative, either a new equilibrium is established, or it goes back to the old equilibrium
Character Roles: Vladimir Propp	Based on a study of thousands of folk tales, Propp stated that all characters in all narratives could be put into one of seven different roles: 1. The hero- the focus of the story, who sets off on a quest to complete a task 2. The Dispatcher- someone who sets the scene and sends the Hero on their quest 3. The villain- who opposes the hero and tries to stop them completing the task 4. The Helper- an assistant who helps the hero on their quest 5. The Donor- someone who gives the hero something to help them complete their quest 6. The Princess- often the prize for the Hero once the task is complete 7. The False Hero- at first, he might seem like the hero, but is in fact working against the hero or for himself
Narrative Codes: Roland Barthes	Media language choice in a text is encoded with meaning to drive the narrative along. Barthes created 5 main codes. The main 2 are: 1. **Enigma Codes** – These codes control the amount of information that is released to the audience. Unexplained 'clues', in the form of enigmas, are given early in the narrative. 2. **Action Codes** – These codes are a form of shorthand (a short way of expressing something) for advancing the narrative. They signal to the audience that an event is going to take place in the narrative. E.g. the packing of a suitcase signifies that someone is going somewhere.
Genre theory: Steve Neale	Genres are defined by difference, variation, and change. Genres do not stay still- they develop through time, and vary, as they borrow from and overlap with one another. This can create hybrid genres (e.g. the Rom-Com or action-comedy). They also develop in relation to social and cultural contexts, and in response to technological developments.

Media Theories

Theory	Description
Stereotypes: **Stuart Hall**	• The way we communicate is through interpreting signs, images, words & sounds (reading a word on a page and knowing what it means) • The relationship between these signs and how we understand them is governed by codes (rules) in society and how we are raised (For example, a foreign language is just a different system of understanding letters on a page or spoken sounds) • Certain signs and symbols communicate ideas to us straight away. When we make judgements based on combinations of signs/symbols, we create stereotypes • Stereotypes are shortcuts to understanding something or someone but can be both positive and negative. Usually those in power can create and change stereotypes
Feminist Media Theory **Laura Mulvey**	The media form part of discrimination against women in society, which can be linked to: • everything is viewed in the media from a male perspective, as if through a heterosexual male's eyes – Laura Mulvey's Male Gaze theory. • women are under-represented or often absent in the media and in the creation and control of it. • women tend to be represented as objects rather than active subjects in the media
Reception theory: **Stuart Hal**	Communication is a process involving encoding by producers and decoding by audiences- the producers create signs/symbols for the audience to interpret and understand. The audience is active. There are three possible ways we could decode these messages: 1. The **preferred** reading: the encoder's (producers) intended meaning is fully understood and accepted 2. The **negotiated** reading: the encoder's general message is understood in general terms, but the message is adapted or negotiated to better fit the decoder's own individual experiences or context 3. The **oppositional** reading: the encoder's message is understood, but the decoder disagrees with it, reading it in an oppositional way.
Uses and Gratifications: **Blumler & Katz**	The idea that the audience is active in their consumption of media texts, not passive to the messages within. The audience consume media texts in order to fulfil certain goals, or to gain certain 'gratifications' (pleasures) from it. These can be numerous, but mostly fall into **4** categories: • **Personal identity** - they can relate to the characters/ situations/ values and beliefs in a product. • **Information**: to find out what is going on around them and to find out things • **Entertainment/ Escapism** - provide the opportunity for enjoyment, relaxation and distraction • **Social interaction -** people use media to interact socially with others and/or use media products to be **included** in social interaction Different people can use the same media for different purposes. Factors, such as social background, demographic will affect the way they engage with text and the uses/gratifications they get from them.

09 Quality Street

Production Context	Quality Street made by Mackintosh in 1936. In the 1930's chocolate was expensive. This product was cheaper for families. The tin was introduced in the 1950s
Social/ Cultural Context	Luxury and high-class things were now more available (chocolate). Very traditional gender roles - men worked, women stayed at home and had to make husbands happy
Historical/Political Context	Rationing had ended = more sugar available. The Regency Era (elegance) is referred to (Major Quality and Miss Sweetly) - the 1950s was a similar time post war.

Key terms and conventions

Structural features, slogan, logo, copy, central visual image, typography, lines of appeal, superlative, alliteration, brand identity, rationing, Regency Era, patriarchal, intertextuality, rule of thirds, Z line composition, Triangular composition, Male Gaze

Media Language

Technical Codes	• Composition - Triangular arrangement of people, halo effect around man, product is framed in the central = attention • Camera - Mid shot of people so we can see what they are doing. • Lower third - where all the text is found (less important) • Logo - at the bottom but in colour (stands out)
Visual Codes	• Costumes look like sweets (girls), Man is in a suit = professional / working • Use of Gold and rich, warm colour palette = wealth/ luxury / attention • Facial Expressions = excited by chocolates (treat) • Body language (kiss) = girls stealing sweets, man happy • Typography -- bold, strong, colourful (purple = royalty) • Hand drawn images - indicates a lack of technology
Written Codes	• Alliteration = delicious dilemma (persuasive language) • Superlatives=delicious, delightful, distinctive (persuasive language) • Description of new sweets = we need to buy and try • Formal -- educated audience.

Quality Street

Representation

Male dominated	He is in control (chocolate/women), he is higher in class, the 'provider' (suit) and high status (central image), traditional stereotype that was common at the time of the advert. He is rewarding the women with chocolate.
Major Quality	Of higher class than miss sweetly, has power (military uniform) and status.
Women	Love of chocolate, subservient body language suggest that they do as they are told, please the man (implies that this is what all women need to do to be successful). Women are also shown as manipulative -- distracting the man to get to the chocolate.
Miss Sweetly	Very typical feminine colours and showing of skin. Even her name is suggesting a stereotype.
Age	Makes young people look fun and exciting (ad with old people show them knitting -- less fun)

Links to theorists and theories

Intertextuality	the people in the frame are from Quality Street ads from the 1930s.
Narrative/ Propp	male is the 'hero' choosing between two 'damsels in distress' (distressed over the dilemma of which chocolate to choose), he has a more serious dilemma to solve
Patriarchal Society	This advert is showing that men are perceived as having more power and status than women.
Laura Mulvey and the male gaze	the two women are shown in a way that men would like. They are slim and pretty, acting like they really like the man and are being subservient.

Messages and Values
- Aspirational message linked to class - this product was symbolic of elegance and higher class but now working men can buy it for their families as a treat.
- Brand identity - the chocolate is luxurious even though now cheaper. References to the Regency Era, use of gold and purple, pose of people in the frame

The Target Audience
- People in the 1950s - very different from today's audience. Men could buy this for wives / girlfriends
- Working & educated families - new techniques made it cheaper to make, big words used in the copy
- Women - fits the idea that all women like chocolate.
- Adults - features adults in the advert

10 This Girl Can

Production Context	Developed by Sport England. Funded by Lotto. Purpose was to break down the key barrier that stopped women from doing sport (fear of being judged). Wanted to celebrate active women. Included TV adverts as well
Social/ Cultural Context	Research showed that there was a massive gender gap in participation. As a result of the campaign 1.6m got involved. Numbers of women joining teams is now increasing faster then men. Nike copied this idea.
Historical/Political Context	The campaign was run by 'Sport England' who are a government organisation. There is no commercial aspect to the campaign – they were not aiming to make money.

Key terms and conventions

Copy, Slogan, Logo, Central Image, Typography, Brand Identity, Propp, Rule of Thirds, Mantra, Protagonist, Dominant Ideology, Stereotype, Counter--Stereotype, Hashtag, Social Cohesion, Enigma Code, Use and Gratification Theory, Personal Identity, The Male Gaze (Laura Mulvey), objectify/ objectification

Media Language

Technical Codes	- Mid shot =focus on action (enjoying it) Central Image – centre= important - Logos at the top/small = less important - Slogan – Large/ central in front of image) = very important (covers the woman) - No Photoshop = looks are not important
Visual Codes	- Costume – ordinary = anyone can do this, bright = eye-catching, not stereotypical - Hair/Make up – messy = she does not care - Body Language – full movement/ enjoying it - Facial Expressions – eyes closed/ singing, happy - Colour – red (passion/happy), text is white = stands out - Colour Palette – bright and eye catching
Written Codes	- Mantra – made up of two similes, turning a negative into a positive - change attitude about sport: Simile 1 – sweating like a pig = unladylike. Simile 2 - feeling like a fox = sexy doing exercise. - Language = Informal simple but positive. - Typography bold, unusual font. "GIRL" = wide appeal. #thisgirlcan – encourages involvement

GCSE Media Studies

This Girl Can

Representation

Challenging	The dominant ideology that women can't do sport by portraying physical activity for women in an extremely positive way.
Counter-stereotype	She is enjoying sport, doesn't care about being judged on how she looks, she is not weak or unsuccessful at sport. She is independent, confident and happy (body language and facial expression)
Aspirational role model	she is not a famous sports person, shows that anyone can do this.
Focusing	On 'real' women –no airbrushing, PhotoShoping, no glossy not perfect but happy. Other adverts don't do this.
"Girl"	Used to represent all women but some women may not like this word as it has negative connotation (childish, silly, too young)

Links to theorists and theories

Propp	Dominance of image suggests she is the 'protagonist' / hero as she has overcome fear
Laura Mulvey	This images does not objectify woman, it is not focused on how they look or portraying them in a way that men stereotypically would like.
Use and Gratification	Personal Identity, the audience can see themselves in this person because she is not a celebrity. They can identify with her because she is ordinary, normal and like her they too could learn not to fear being judged and get active.
Engima Code (Barthes)	'this girl can' - what can she do? Creates a sense of mystery, wonder

Messages and Values
- Key message is that women should be proud of what they look like and therefore not be afraid of being judged when doing sport or physical activity.
- Values woman not based on looks (she does not look typical), instead the value is not being healthy and happy. Brand name/Identity - 'This girl can' suggests that anyone can get active.

The Target Audience
- Females aged 24-40. This group were identified as least likely to take part in sport for fear of being judged because of their appearance. Appeal – young woman as the model, appearance, not a celebrity, she is clearly enjoying being activity, group working out together, bright colours, positive slogan (fox),
- Use of hashtag = appeal to modern audience, way to get info, create social cohesion by bring people together

11 Vogue Magazine (July 2021)

Production Context	Monthly, glossy women's lifestyle magazine, first published in NY in 1892, bought by Conde Nast in 1905, first published in UK 1916. New editor in 2017 increased social media following and the representations that the magazine made. Readership (including digital) is 5.5 million, circulation (printed copies) over 191,000. Social media followers currently at 14.3 million.
Social/ Cultural Context	Aimed at ABC1 fashion and style conscious women. Traditionally an older female audience, 30-45, but now inspires and empowers a younger and more culturally diverse audience. The average Vogue reader spends up to £8k a year on fashion and £1000 on cosmetics.
Historical/Political Context	Vogue was originally a high society diary in 1892. Conde Nast then changed it into a women's fashion magazine but continued to aim it at the upper classes. This didn't change until Edward Enninful became editor in 2017 and introduced changes – more diversity.

Key terms and conventions Strapline, cover line, colour palette, direct address, left third, masthead, anchorage, polysemic, hyperbole, survivor, legend, pose, body language, facial expressions, Image as commodity. Red connotes strength, power, courage, energy, warmth, Silver connotes sophistication, class, stylish

Media Language

Technical Codes	- Masthead – iconic. Unchanged since 1950s. At the front suggesting the magazine's dominance of the fashion industry. Didot font. - Strapline - none! Vogue doesn't need one – it is the pinnacle of fashion and there is no need to remind its readership as they know this. - Cover lines - fashion styles (The shape of now), lifestyle (Love after lockdown), beauty guides and tips and iconic status main cover line - Narrative - main cover line suggests an exciting and fascinating story of Malala, leaving an enigma for us to discover. - Layout – adheres to classic Z-rule, rule of thirds, framing of subject.
Visual Codes	- Pose is graceful, welcoming but confident and self-assured. - She looks at us - direct address and serious facial expression - Costume - culturally classic - Colours – a limited colour palette (red, silver-grey, black & white) suggests confidence, sophistication, high end. Red suggests celebration, joy, luxury, power and strength. Suggestion of elegance and glamour with the silver and glints of gold jewellery - Hair/make up - subtle and in keeping with beliefs and what Malala represents
Written Codes	- Challenge to the TA – be up to date: *the shape of now* and *Vogue's guide to summer beauty* - Hyperbole – fighting talk, extraordinary, survivor - Alliteration - pleated / puff / perfectly – love / lockdown - Minimal amount of text - assumption that the TA will know what Vogue is and be happy to buy it with confidence.

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Vogue Magazine (July 2021)

Representation	
Aspirational role model	MY – survivor as shot in the face by the Taliban for wanting an education. Now graduated from Oxford. Inspirational and challenging us to succeed
Challenging stereotype	A Muslim woman in traditional dress on the front cover of a magazine is unusual, even today. Vogue and MY are both challenging the "traditions" and encouraging everyone that they can a voice and equality in their culture.
Objectification / Sexualisation	The importance of body image is the same for different races, a lot of pressure on women to be perfect, the mag reminds reader that they can still be judged on their looks, but is focusing here on being a survivor, an activist and a legend at the age 23
Cultural	MY challenging the cultural tradition of Muslim girls living under the oppression of patriarchy. The way she is dressed also challenges this.

Links to theorists and theories	
Stuart Hall	Hall says stereotyping reduces people to a few simple traits or characteristics that are often negative about minority groups. The cover challenges ethnic stereotypes but does reinforce some gender stereotypes (challenges others).
Laura Mulvey	Gender Representation. Mulvey talks about the male gaze and how women are shown (behaviour and looks) in a way that men would like. Cover does reinforce some gender stereotypes e.g., makeup but challenges others e.g., she is a survivor and activist.
Engima Code (Barthes)	Narrative and the use of enigma codes. The cover lines tease us to want to read more, "to provide readers with a sense of community, comfort, and pride in this mythic feminine identity" (Bignell). "define and shape the woman's world" (McRobbie)

Messages and Values
- Be proud of who you are, and your culture, have confidence and self-respect. Have your own voice and overcome oppression.
- Focus on body image - reminding the reader that they could/ should look better (women are valued based on looks)
- Women should aspire to be a role model and break barriers, like MY
- Vogue as a fashion bible – *Vogue's Guide to Summer Beauty - The Shape of Now*

The Target Audience
- Females, traditionally between 30-45, but since 2017 targeting a younger and a more culturally diverse audience.
- *Fighting Talk* and the inclusion of a heavyweight boxer is also appealing to a wider audience.
- April 2018's cover featured a group of models of all colours, ages and sizes. This is a big deal on the UK cover of the fashion bible.

12 GQ Magazine (August 2019)

Production Context	Mag launched in 1931, renamed in 1967, Produced by Conde Nast, Multi-platform (iPad, website, app) 212,000 copies printed, with online boasting over 2 million monthly unique users, and more than 2 million social media followers. The magazine for men with an IQ, not just about girls. GQ is aimed at ABC1 men aged between 20 and 44.
Social/ Cultural Context	Metrosexual - ok for men to care about looks, Spornosexual - extremely body focused, obsession with muscles, The modern man should 'have it all' - health, wealth, strength, success etc Funded by magazine sales and advertising, GQ says that 88% of its audience have bought or plan to buy products they've seen in GQ and 93% of GQ's audience own designer fashion.

Key terms and conventions

Strapline, Extreme Close Up, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, Capitalist ideology, hyperbole, Spornosexual, pose Metrosexual, body language, facial expressions. Red connotes strength, power, courage, energy, warmth Black connotes power, sophistication, classic, stylish

Media Language

Technical Codes	• Full body shot of gym body male = strength • Layout - Strapline at top = implies not achieving perfection and being different is ok. • Colour Palette -- Gold, Black, White, Orange • Cover lines are varied = lifestyle magazine • Left third = most important info • Main image = only image = most important, appeal to TA and also in touch with cultural diversity. Historically GQ was less focused here
Visual Codes	• Raheem Sterling is staring out at us - Direct address • Facial expression and body language = confident, determined, serious, tensing muscles = strong, powerful • Mise en scene - causal costume, has made his face/hair look good, tattoos = brave, real man
Written Codes	• Angel = strength, stability, large font, saviour, guardian, security • Speak no evil - Imperative/ command - enigma • 74 minutes in the insane totally wild life.... - hyperbole, sensationalism. • Typography -- size and colour used to show importance, highlight, style of font is classy. GQ - short and catchy

GCSE Media Studies

GQ Magazine (August 2019)

Representation	
Aspirational role model	Raheem Sterling as a role model for men, someone to aspire to be like - strong, powerful, determined, successful (wealthy), good work ethic, kind, does not do bad things (breaks the stereotype drug dealer).
Stereotype	GQ shows a male representation that is hyper masculine, strong and muscular (bicep) - men should be like the Raheem Sterling and have it all - power, wealth, heath, fancy watches, the latest fashion etc.
Success	Guardian Angel – saved football from itself = he is successful– football is popular and is very male orientated. TA appeal. Success as a premier footballer is popularly equated with an acceptable and desired star route of fame and success.
Motivational	The magazine is also telling men 'how to wear a broken suit' which suggests that GQ is now more aware that obsession with stereotypical male perfection is not the be all and end all. Times have moved on and changed. More in touch with metrosexuality than historical copies.

Links to theorists and theories	
Propp	Raheem Sterling is the 'hero'. He has become successful through hard work and determination, he has key qualities of a hero - he is strong, powerful, cares about others
Stuart Hall (stereotypes)	he has broken the stereotypes associated with African Americans by being a positive figure
Blumler and Katz (uses and gratifications theory)	• Personal Identity - some men will see themselves as being like Raheem Sterling , will feel a connection with Raheem Sterling and want to read all about him • Information - some men will read this magazine, so they know what is happening in the world of fashion, fitness etc.

Messages and Values
- Key message about how to be a man = strong, fit, successful, you have to have the right look.
- Masculinity = physical strength.
- Men are valued on wealth and looks.
- They should aspire to be successful like the Raheem Sterling

The Target Audience
- Mostly men who are 25 - 45 years old, they have a high income (note watches and jewelery), into fitness, fashion, like to know about new technology, want to know about hard hitting stories, like to buy brand names and are willing to pay for them (evidence = cover lines cover these sorts of stories)

13 The Man With the Golden Gun

Production Context	Film released 19/12/74, starred Roger Moore (2nd time as Bond), based on book by Ian Flemming, film produced by Eon Productions and distributed by United Artists, Budget=$7mill, box office=$97 mill, Poster by Robert McGinnis
Social/ Cultural Context	Featured Kung Fu as martial arts were popular due to stars like Bruce Lee and Jackie Chan. Filmed in Asia (Hong Kong, Thailand, Macau). At this time man were seen a dominant and women were seen as objects but the poster does feature s strong girl. Minority ethnic group were often depicted as dangerous, exotic to be pitied or laughed at.
Historical/Political Context	Film set during the 1973 Energy Crisis, this is hinted at in the poster -- power plant in the lower left corner and an energy beam aimed at Bond. Prior to 1990 illustrations more common on posters due to technology.

Key terms and conventions

Credit Block, Central/Focal Image, Typography, Visual Codes, Written Codes, Enigma Codes, Action Codes, Hero, Villain, Helper, Princess, Sexualisation, Mid Shot, Long Shot, Extreme close up Layout, Direct Address, Narrative, Attire, Costume, Genre, Body Language, Stereotype, Ethnic groups, Masculinity, Iconography

Media Language

Technical Codes	• Mid shot of Bond = central image = he is dominant, he is the hero • Credit block at the bottom, small = less important but does includes key info • Title in lower third but big = more important, Includes writers name = famous • Actor name at top in colour = very important, includes writers name = famous • Long shot of a karate girl = not stereotype but use of 'exotic' ethnic stereotype • Hand drawn images = limited technology in 1974
Visual Codes	• 007 logo at the top = recognisable and the audience would watch this film • Bond looks at us = direct address, he is confident, strong. Bond's costume = suit = smart/ sophisticated/ the hero • Bright colour palette = eye catching, exciting, fits the action/ spy genre • Lots of images = tells us about the narrative • Bond holds a gun (prop) = signifies danger, action part of his uniform' =intertextuality with other Bond posters • Girls costumes = bikinis = typical of old posters, sexualised • Body language = one appears to be looking at the golden gun assassin and pointing at Bond, other one has her arm out to protect Bond = are they allies or enemies

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The Man With the Golden Gun

Representation	
Gender and Ethnicity Men	Intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual. Typical of the time
Gender and Ethnicity Women	Two are wearing bikinis which show off their slim bodies, are heavily made up, wear earrings and bracelets. The two women also have long flowing hair. Stereotypical of the time. However - Another female, dressed in a karate uniform, shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'.
Representation of Issues and Events	One of the main themes in this Bond film was the 1937 global energy crisis. With the embargo on oil, countries were considering alternative power sources and this is portrayed through the iconography of the power plant and the related explosions. By including this theme, the producers are encouraging audiences to consider what might happen if oil really did run out and predict what the outcomes might be

Links to theorists and theories	
Roland Barthes	Enigma Code (suggest mystery) e.g. who is the villain, is he going to kill Bond, are the women going to help or hinder Bond? Action Codes -- suggest actual events that will occur in the narrative/ story
Laura Mulvey	The Male Gaze e.g. the images of the women focuses on the curves of their bodies, done to please men (and the film was aimed at men and the poster was designed by a male)
Propp	Character types e.g. Bond is the hero, the man with the Golden Gun is the villain

Narrative
- The images on the poster suggest possible events that might happen in the film. They act as **Action Codes.**
- There is a golden gun (wealth), aimed at Bond. Is the villain going to try and kill Bond (the bullet has 007 on it). An **extreme close up** shot is used to show the gun and bullet.
- The film will be filled with action e.g. cars chases (and crashes), there will be explosions etc. All of this is typical of an **action adventure film**

The Target Audience
- The long-running Bond **franchise** has an established fan-base and receives **global distribution** to reach a very **large audience**.
- Unlike many media products, it is difficult to specify a specific **target audience** for Bond. The reason for this being that it has spanned so many decades.
- It enjoys **mass** audiences and has great **commercial** appeal

14 No Time To Die

Production Context	Film released 30/09/2021 (significantly delayed because of COVID-19), starred Daniel Craig (5th & final time as Bond), based on the books by Ian Fleming, film produced by Eon Productions and distributed by United Artists, Budget=$250/301 mill, box office=$774 mill, Poster by Empire Designs a British company & first teaser poster released on 5th October 2019 which was James Bond Day.
Social/ Cultural Context	Dominant image is Bond as the stereotypical male action hero. Daniel Craig's Bond is more evolved than the original Bond, but this is largely not visible. The other main character, the antagonist is also male – arguably a male dominated franchise – although Hollywood has evolved, and Bond is now a more culturally representative product. There is a deliberate social move to represent women in strong roles in this film with Lashana Lynch, who is British Jamaican, cast as the new 007. The term 'Bond girl' in No Time To Die no longer implies sexual objectification and bit parts, but strong intelligent women with integral roles in the narrative.

Key terms and conventions .

Equilibrium, disequilibrium, new equilibrium, binary opposites, enigma code, antagonist, protagonist, franchise, Intertextuality, credit or billing block, logo, high key lighting, direct address, low key lighting, costume, props, posture, body language, facial expressions, typography

Media Language

Technical and Visual Codes	• Mid-shot of Bond = central image = he is dominant, he is the hero/protagonist
	• Serious expression with his back to us = he has an enigma and is more thoughtful and world weary than previous Bonds. The serious facial expression tells us about his personality he is cool calm and collected,
	• Other images of Bond, in a car and on a motorcycle = connotes action and danger but showing that Bond is calm and in control and meets our expectations of the franchise. He does not, however, hold a gun in any image which is at odds with traditional expectations.
	• Background=exotic scenes from the film, multiple locations, connotes global reach and mystery and fulfils our expectations of a Bond film
	• Smart suit = connotes wealth, professionalism, the high life,
	• Guns - only in the hands of the women in the narrative, showing a cultural shift of perspective from 'traditional' Bond imagery and showing the females as being confident, poised and relaxed in the face of conflict and danger.
	• Credit block at the bottom, small = less important but does includes key info
	• Title in lower third but bold and capitalised, hints at death which might be unexpected
	• Other male characters are the antagonist, looking suitably evil (dark colours, low key lighting), and Q looking stereotypically 'nerdy' (glasses emphasized, smartly dressed)
	• 007 logo very large at the top so it drops off each side=suggests the logo is so recognizable that it doesn't even need to be there in full. Also appears at the top and the bottom of the title in white and gold, gold showing wealth, privilege and quality)
	• Key lighting and makeup on the females=shows them as beautiful in line with Hollywood expectations

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No Time To Die

Representation	
Men	Bond is pictured three times in the poster and in all instances, he provides an image of masculinity that connotes skill, intelligence, and strength. In the larger image, although facing side on, Bond's posture is strong, relaxed, and dominant, acting as a frame for the rest of the characters. His facial expression is thoughtful and care-worn, reflecting more contemporary ideas of masculinity. In the smaller images, he is represented as calm, skilled and determined while driving at speed – all traits that we would expect in a hero and a spy. Interestingly, he is not represented with a weapon, which is unconventional for masculine representations in spy thrillers. The second most dominant character on the poster is also a male – Rami Malek as Lyutsifer Safin. His size in the poster could reflect the male-dominated nature of the franchise – the main protagonist and antagonist who drive the narrative are both male.
Women	Women are well represented in this Bond film although as beautiful, to be expected with Hollywood, two of the women on the poster are shown to be powerful as they hold guns which suggests danger, but their posture connotes confidence with a relaxed attitude toward such dangers. Arguably, Nomi and Swann are more than the 'Bond Girls' of the past within the film, and not just present for the development of the male characters. Each woman is independent and not shown as a 'damsel in distress' or 'Proppian princess', reflecting the shift in Hollywood to represent women more equally to meet the expectations of a modern mainstream audience.

Links to theorists and theories	
Roland Barthes	The lack of direct address from Bond acts as part of the Enigma Code because it creates a question of what Bond is thinking and might do and who he really is – he isn't letting us in.
Todorov	A film will always have narrative disruption - will that disruption (or disequilibrium) be caused by the apparent villain (Rami Maliek)? It could be seen as another darker side to Bond and act like a binary opposite (Levi Strauss)
Propp	The dominance of Bonds images suggests he is the film's protagonist and so probably a 'good guy / hero'. The darker image of Rami Malek along with the facial expression suggests that he is Propp's Villain / antagonist

Intertextuality
- The smart suit is a ongoing theme in Bond films. Also, the Aston Martin car is an iconic mode of transport for Bond and references the classic Bond films of the 50s and 60s.
- The logo (the 007 with the 7 shaped like a gun) is an iconic symbol of the franchise and instantly recognizable.
- Names like Ian Flemming and Albert R Broccoli are well known for their connect with Bond films of the past.
- Even the name Spectre (which means ghost) is intertextual as it refers to the ghosts/ enemies from James Bonds past and knowledge of the other Bond films Daniel Craig has been in will help you to understand the plot of this film.

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15 The Guardian Front Cover (18th January 2022)

Production Context	Average daily circulation of roughly 105,000. 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 Guardian is described as having mainstream left political values. It does not have an affiliation with any political party, but does lean towards the left and has a very liberal tradition
Social/ Cultural Context	The paper will select issues that attract ABC1 audience with more money to spend on art, luxuries and wine etc. The newspaper features stories on potential political corruption, showing it to be the guardian of morality, and also articles on mental and physical health and lifestyle that affect their demographic ("what we miss about working in the office")
Political Context	From 2019-2020, Dominic Cummings served as Prime Minister Boris Johnson's Chief Political Advisor. Forced out of Downing Street at the end of 2020 after an internal power struggle, Cummings has a blog, and he reveals events & activities that took place during his time at No.10 Downing Street. The COVID-19 pandemic is a global pandemic. First identified in December 2019, & a pandemic was declared in March 2020. As of April 2022, it has caused approx. 6 million deaths globally. The UK went into 'lockdown', where legal measures were put into place to prevent social mixing. At the time of the "bring your own booze" party, this included the banning of indoor gatherings of more than two people from different households, and those found breaking this law could be fined. At the start of lockdown, many offices and institutions closed and workers were advised to work from home. In January 2022, although some have returned to offices and workplaces, this is often with reduced numbers and working from home continues for many. The use of PPE – Personal Protective Equipment – such as masks, visors, gloves, and gowns was widespread and often compulsary. Ukraine borders Russia and is a post-Soviet democratic republic. The 2019 presidential elections saw the pro-western leader Volodymyr Zelensky come to power; historically, Ukrainian leaders had been pro-Russia

Representation

Politicians	Are often portrayed as inept and useless in both left/right wing press, and in both tabloids and broadsheets. This portrayal of the most powerful people in the country could offer audiences a sense of superiority. The Guardian cover has a long shot of Boris Johnson jogging with his dog. Dressed in a beanie hat, woollen jumper, shorts, and trainers – it is not a statesmanlike image of the Prime Minister and the fish shorts and fake leather trainers are clownish and imply an inept leader. The headlines imply that he is also a liar and that the conservatives are dishonest
COVID-19 and connected issues	Narrative of the cover story positions the audience into accepting the newspaper's viewpoint, analysis and opinion. It portrays the conservative government of lying and cheating with one rule for the people and another for the leaders during lockdown. Both of the main articles (Johnson and Mone) imply the conservative politicians to be dishonest and this represents them in a way that aligns with the Guardian's readership viewpoint and political leaning (liberal / labour)

GCSE Media Studies

The Guardian Front Cover

Key terms and conventions of a tabloid + examples from The Guardian

The Target Audience
- Audience=well-educated, relatively young and liberal audience which is 86%(ABC1.)
- 54% of Guardian readers are male, and the average print reader age is 54.
- online edition has over 42 million readers.

Links to theorists and theories

- Narrative: headlines used to tease people to want to read certain stories (could be linked to Roland Barthes – enigma codes).
- Active/Passive audience, Hall's Reception, stereotype and selection theories. The Guardian readers are more active and will have chosen to read the paper because they generally engage with the ideas and values that the paper adheres to
- Proppian characters on the front cover immediately connect the reader as to how the editor is portraying stories

Cover line (or **puff box**) reflecting on lockdown and what not working in an office means. Relatable to many as COVID-19 has brought isolation.

The **dominant image** is of the Prime Minister Boris Johnson, running with his dog. This gives a glimpse into a behind the scenes life and also portrays Johnson as un-statesman like and an inept clown. This is anchored by the caption underneath the picture and the headline implying that Johnson is dishonest and a liar.
There are two other **secondary** stories. One implying more conservative corruption (VIP lane deal) and the other suggesting that the Guardian supports the aid the UK is giving to the Ukraine and therefore so should we.

The Guardian's **masthead** is written mostly all in lowercase and uses a **serif font** to make it stand out from the crowd. It is essentially a two-tone graphic, dark blue and white, making it clear and obvious.

Part of the **skyline** is given over to culture and food, with references to wine and pop art ("a bottle of Warhol 75 please")

The majority of the front page is given over to the **labelling** of Johnson and the conservatives as being untrustworthy and telling the liberal target audience of The Guardian that they are an unsafe pair of hands for the country to be in. The photo takes joy in supporting this image of clownish ineptitude.

16 The Sun Front Cover (1st January 2021)

Production Context	The Sun started life as a broadsheet in 1964, becoming a tabloid in 1969 after being purchased by its current owners. Owned by News UK, a subsidiary of right- wing, Australian-born American media baron Rupert News Corp (Rupert Murdoch). A tabloid. Published 6 days a week initially and then in February 2012 launched The Sun on Sunday. The largest print run of any UK newspaper at 1.3 million Readership of 2.3 million daily makes it very influential.
Social/ Cultural Context	The Sun has always been considered controversial in terms of its output, partly due to its over-reliance on sensational news and partly due to complete fabrication for the sake of a story ("Freddie Starr Ate My Hamster", 1986). It has also maintained an anti-elitist' agenda where it regularly exposes the sex or drug scandals of celebrities or authority figures. In the past few years there has been a surge in 'populist nationalism'.
Political Context	COVID-19 is a global pandemic. The disease was first identified in December 2019, before the pandemic was declared in March 2020. It was clear that a mass immunisation programme was essential to help prevent the spread of the disease. At the start of 2020, the world saw unprecedented levels of funding for vaccine research and development (R&D). By December 2020, the UK became the first western country to license a vaccine against Covid, which is astonishingly fast given that, on average, a vaccine usually takes 10–15 years to accomplish. By January 2021, the NHS had delivered more than 1 million vaccinations, colloquially known as jabs. On 23 June 2016, citizens of the UK voted to leave the European Union. This was nicknamed 'Brexit'. The vote was very close with 51.9% voting leave and 48.1% voting remain. Boris Johnson was a figurehead of the Leave campaign, which The Sun newspaper supported. During World War Two, Winston Churchill gave a rallying speech in which he quoted Horatio Nelson, "England expects that every man will do his duty". This was slightly altered to "Britain expects that you too, this day will do your duty" on a World War Two poster and has now become a much-quoted phrase in the tabloid press.

Representation

Politics	In its early years, The Sun nominally supported the Labour party but has moved back and forth between Labour and the Conservatives, depending on party leadership. Today, The Sun is described as having political allegiance to the Conservative party and does not support the EU. The paper has always been very vocal in telling its readers how they should act, whether voting, during lockdown or getting vaccinated. For example, "Boris ticks all the boxes" in 2019, "Stay home" in 2020 and "As 1.5M miss vax… don't blow it Britain!" in 2021. During the pandemic, news media played a crucial role in communicating public health and policy information. Traditional newspaper coverage and representations of issues were important amidst increasing disinformation and conspiracy theories spread online.
Brexit	Brexit is represented positively in the off lead. The Sun suggests this political decision has brought "newfound freedom" to the UK, while terms such as "heralded" and "dawn" imply Britain has a great future away from the EU. This is in line with The Sun's pro-leave, isolationist ideology.

GCSE Media Studies

The Sun Front Cover

The Target Audience
- The Sun targets the lower middle social classes, most of whom haven't attended higher education.
- Two thirds of its readers are 35-65 years old, the majority of the print audience is male, and its biggest audience share comes from the C2DE demographic
- The average reading age of the UK population is 9 years old. The Sun has a reading age of 8 years, which means it is accessible to everyone and especially appealing to members of our society who have weaker literacy skills.

Links to theorists and theories

- Narrative: headlines used to tease people to want to read certain stories (could be linked to Roland Barthes – enigma codes).
- Active/Passive audience, Hall's Reception, stereotype and selection theories.
- Proppian characters on the front cover immediately connect the reader as to how the editor is portraying stories

Key terms and conventions of a tabloid + examples from The Sun

Under the **masthead** there is also a **strapline** that reads "Sun New Year Campaign" tying in with the tradition of New Years' resolutions, re-enforced by the image of Big Ben.

The **main image** is a photoshopped picture of the clock face on the Elizabeth Tower (also known as Big Ben). This is an iconic symbol of British culture and would be recognised by most of the audience, especially on 1st January when many people would have heard Big Ben tolling at midnight to bring in the new year. The designer has replaced the clock hand with a syringe, which highlights that this story is about vaccinations. The needle pointing to 12 is an indication of the new year arriving, whilst also suggesting to the audience that time is of the greatest importance when it comes to distributing the vaccination. This sense of urgency is reinforced in the body copy of the article, "help get millions vaccinated rapidly".

The opening to the article is on the right third of the cover, and it begins with "The Sun says…", suggesting the newspaper has real influence and reinforces their strength of opinion on this matter. The standfirst uses flattery, "our fantastic readers", to encourage the audience.

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 start of the **headline** The headline "Join our jabs army" uses an imperative to call readers to action, asking them to volunteer as a steward at the vaccination centres. The choice of the term "army" for the campaign frames Covid as a common enemy that the readers can help defeat. The use of military language for a medical story is typical of tabloids, who often use it in sports stories too. The use of "our" connotes that The Sun is a proactive, dynamic paper that is helping the country

17 The Film Industry - No Time to Die

Production	• The **budget** of No Tome To Die was an estimated $250-301 million, making it the most expensive Bond film to date. So far it has grossed over $774 million worldwide at the box office.
Exhibition	• No Time To Die was released in **IMAX** (Skyfall was the first Bond to have an IMAX release) due to the previous success of Skyfall. It made $10.9 million form IMAX sales. It was released on 30th September 2021 • The long-running Bond franchise has an established fan-base and No Time to Die, a US/ UK co-production, received global distribution (theatrically, on DVD/Blu-ray and VOD/ streaming) to reach a mass audience. • No Time to Die is available to stream on Amazon Prime, along with all the other James Bond films.
Marketing	• Marketing methods can be broken into two different groups: 1. Traditional - posters, trailers, reviews adverts in newspapers, on buses etc. • The poster was designed by Empire Designs, a British film promotion agency. The first teaser poster for the film was released on James Bond Day, 5th October 2019, as part of a global marketing campaign for the film. 2. Modern -- websites, facebook, twitter, tie--in, competitions. • A series of trailers were made for No Time To Die. They were screen on TV, at the cinema, on the official websites and Youtube. The main trailer followed key conventions and featured key moments from the film. All the trailers made the genre clear and the teaser trailer create enigmas. • Many posters were produced including ones for each key character. Some were teaser posters while others were more detailed. Ties in with Nokia, Triumph, Omega and Aston Martin created extra advertising and created synergy as more than one product was being advertised. • A series of vlogs were released on the official YouTube page and website including behind the scenes and 'making of' videos. • Using Billie Eilish as the singer of the theme song also helped marketing as it reached #1 in the charts. • The official website was an important part of the marketing - it featured info about previous films, news about upcoming films, clues about the narrative, promotional material, links to merchandise and events (e.g., exhibition of Bond material) and links to other social media making it easy for avid fans and new fans to find out about the film and interacting with the brand .

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The Film Industry – No Time To Die

Company Information

- The James Bond series is produced by EON productions, a British film production company based in London. It is the first Bond film to be distributed by Universal Pictures, which acquired the international distribution rights following the expiration of Sony Pictures' contract after the release of Spectre in 2015.
- Universal also holds the worldwide rights for physical home media (DVD/Blu-Ray). United Artists Releasing (owned by MGM) holds the rights for North America, as well as worldwide digital and television rights.
- Soundtrack by Billie Eilish on Interscope (owned by Universal) – 'star appeal', synergy and convergence of different platforms to promote the film.
- Synergy with other brands (e.g. Nokia, Triumph, Omega) to fund production and/or market the film.
- Amazon bought MGM in 2022 and with it the rights to stream the whole James Bond catalogue on Amazon Prime, a video on demand subscription service.

Regulation

- BBFC = British board of Film Regulation. Film and video releases in Britain are amongst the most tightly regulated in the Western world.
- 12a = No--one under the age of 12 allowed to watch the film at the cinema unless accompanied by an adult 12 = No--one under the age of 12 allowed to rent or buy the DVD. The Bond franchise always aims for a 12 certificate to increase audience. No Time To Die was awarded a 12a for the cinema and 12 for streaming/DVD/BluRay

REGULATION –WHAT MAKES A CERT 12A/12?
- Discrimination: Must not happen unless it is condemned
- Drugs: infrequent, not glamorised
- Imitable behaviour: No promotion of dangerous behaviour children may copy eg: knives
- Language: There may be moderate language. Nudity: brief and discreet. Sex: brief and discreet
- Threat: moderate, should not be frequent or sustained.
- Violence: There may be moderate violence, but it should not dwell on detail.

LINK REGULATION TO SPECTRE 12A
- Sex/Nudity : unzipping the woman's dress, nude back, cuts to her in bed and Bond getting dresses. We don't see them in bed together
- Language : use of 'bloody' – typical British swear word, not offensive and in context. One use of 'shit' as a man falls from a train
- Violence : The eye gouging scene focuses on sound effects not visuals, Bond is uninjured and his suit intact. The gun fight in the snow shows no blood or injuries.

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The Film Industry - No Time To Die

Terminology			
Development	Ideas developed, finance obtained, screenplay written (John Logan, Neal Purvis, Robert Wade, Cary Joji Fukunaga and Phobe Wller-Bridge)	**Conglomerate**	a massive media company that owns various smaller companies that all produce different types of media e.g. radio, TV, news, magazines, films etc. E.g. Disney or Sony
Pre-production	Cast and crew hired, locations found. Directed by Cary Joji Fukunaga. and starred Daniel Craig.	**Iconography**	iconic images and signs associated with a particular thing. E.g. the Bond logo or Aston Martins or Omega watches
Production	The film is shot (including Italy, Jamaica, Norway, and the Faroe Islands. Pinewood studios in London was also used for the scene which needed big sets.)	**Franchise**	a collection of related media products that are produced from one original idea/product. The Bond franchise started in 1952, No Time To Die was the 25th Bond film in the franchise.
Postproduction	Editing, add sound and effects. Billie Eilish wrote/ sung the theme song which came out 20 months before the film.	**Synergy**	when two different media products are released in conjunction with each other to promote each other and mutually increase profits
Distribution	Advertising and distributing to cinemas	**Target audience**	the main audience the film is trying to reach
Exhibition	the ways a film is shown to the public, 1st at the cinema, 2nd on home exhibition on DVDs	**Demographic**	factual information about the target audience, e.g. age and gender
IMAX	a format of cinema exhibition on large screens with very high resolution film images	**Mass audience**	the way in which media products reach a large number of people
BBFC	the regulatory body of the film industry in Britain	**Mainstream**	something that is in popular appeal and accepted by people on a large level. E.g. mainstream blockbuster films
Vertical integration	when the steps of production are carried out by companies who are all owned by the same parent company. This keeps the profits all 'in house'	**Convergence**	web site containing loads of Bond info and every type of merchandise, social media groups for fans to converge

18 The Archers

Production Context	Produced by the BBC, publicly funded broadcaster. Aired on Radio 4 the main spoken word station. Convergence with other technologies. Available on I player and has presence on social media with websites/Twitter etc.
Social/ Cultural Context	Covers contemporary issues which are in the news. Helps shape national debate on issues such as domestic abuse with the Helen & Rob story. Would include real events like the death of Princess Di, foot and mouth outbreak, and 9/11. They would often re-record episodes to do this. In the 1950s it was seen as a way of bring people together and even now people will discuss it but now that happens mostly online
Historical/Political Context	Oldest 'soap opera' has been running for 65 years. Originally for farmers to gain information on crop developments. Broadly neutral politically but covers issues of political interest to rural communities

Key terms and conventions

Radio Soap Opera, Public Service Broadcasting, Convergence, OFCOM, licence fee, remit, omnibus, market share, brand identity. cliff--hangers, on going narratives, multi strand narratives, melodrama

Industry Information

The radio industry was considered under threat from digital media like YouTube but has embraced change and found new ways of attracting listeners through digital platforms.
The BBC especially has been at the forefront with the introduction of the iPlayer which The Archers can be accessed on.
Radio 4 has maintained its position as the UK's flagship spoken word station.
Radio is regulated by OFCOM.
There are two type of radio - commercial (has adverts) and Public Service (govt money, licence fee), not for profit, to benefit people and this is BBC Radio 4.
BBC remit -- education, inform and entertain.
There is a tight production schedule that includes biannual meeting (pre-production) monthly recording sessions that last for 6 days (production) and the shows go to air 3--6 weeks after recording (post--production/ distribution)

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The Archers

Representation	
Stereotype	• The tag line of 'An everyday story of country life' positions the listener to believe that the characters are typical of those found in rural communities. • A number of stereotypical representations are used. The large scale farmer, the small contractor, the village busybody. These simplify the characters for the audience • Increasing representation of gay and minority ethnic characters used to increase audience and to reflect the diversity of British life • Clear use of victims and villain following gender stereotypes

Links to theorists and theories	
Blumler and Katz (uses and gratifications theory)	• Simple entertainment – Story lines are designed to entertain the audience with trivial events like the 'Flower and Produce' show, they would be engaged by the on--going storylines, reflect that their relationship was better than Rob and Helen's • Information and education – Many story lines are designed to inform the public about current issues in agriculture such as intensive farming. The plots educate the audience about issues like domestic violence. Gave information out about domestic abuse - warning signs and helpline, inf about 'Battered Women's Syndrome' • Personal identity – The audience relates their own lives to those of the characters, see Helen as a role model as she stood up to Rob • Social Interaction – By using social media outlets, the audience can share their reactions to the programme with other listeners • Escapism – Many listeners wish they lived in an 'idyllic' English village and use the programme to imagine that they live in Ambridge.

Messages and Values

• Strong community values. Set in fictional village where everyone knows each other.
• Family values: based round the Archer family
• Specific messages delivered through storylines. For example introduced gay marriage and surrogacy and issues of drug supply in rural communities
• The Archers happens in real time i.e. it portrays events taking place on the date of broadcast,
• Allows for a variety of topical subjects to be included. If a real-life event can be predicted, it is often written into the script.
• This provides a sense of "realness" and personal identity (uses & gratifications) to the audience.

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The Archers – website and technologies

Technologies and Convergence

There are a variety of ways for fans to engage with the show:

- the regular radio slot, listeners can catch up with the omnibus on a Sunday,
- episodes repeated on BBC Radio Four Extra,
- download the podcast
- listen 'on demand' through BBC iPlayer Radio
- The Archers' page on the BBC website
- Audience can use social media by following it on Twitter or liking their Facebook page
- Due to convergence The Archers is a global show as it is listened to around the world. Its latest story lines reflect this.

Audience

- Original audience was agricultural workers. Now audience mainly female
- Demographic: well-educated middle-class professionals (ABC1) middle aged and above, white women.
- Age 40 plus listeners who are targeted with storylines which they can relate to
- Radio Four has a high cultural status / niche audience.
- Psychographics – Mainstreamers

The Archers Website

Iconic BBC **logo** – instant **brand Identity**

The **corporate** black **banner** offers links to the rest of the BBC

Synergy promoting other BBC radio dramas

Search the whole of the BBC **website**

Link to radio and TV schedules

The **background** image sets the tone for the show – rolling green fields - **escapism**

Interactive content

Convergence podcasts / on demand

Links to social media- **convergence**

The show site **banner** contains multiple links to other pages, offering **catch up**, clips, **blogs** and detailed character information to encourage the audience to explore further

Enigma codes: details and questions about characters and current events that will intrigue the audience via **tiled** visual links (these scroll down a considerable way)

19 Fortnite

Production Context	• Produced by Epic Games, launched 2017. Fortnite franchise is a series of multiplayer free-to-play battleground games available on a number of platforms and devices. 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 and 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.
Social/ Cultural Context	• The global videogame industry has been growing since the early days of Atari home entertainment in the 1980s. In recent years, the diversity of game genres and platforms on which they can be played has meant an explosion in the gaming industry. Based on a 2015 economic forecast videogame sales are expected to reach $90 billion by 2020. • In 2014, it was calculated there were 1.8 billion gamers in the world - 25% of the global population. This challenges the stereotype of gamers as young geeky men. In 2018 in the USA, 28% of gamers were under 18, but 23% were over 50 years old. There was a 66/44% male/female gender split. • The range of genres - from first-person shooters to puzzles and learning tools – has varied the demographic for gamers. The variety of platforms - not just home consoles, but on tablets and smartphones - that high quality, complex and engaging games can be accessed has also led to the growth of the industry. • Gaming has increasingly become a social activity. In 1997 Ultima Online became the first on-line multiplayer game, and since then socialising in the game world has become an everyday activity for millions of people. • 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.
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).

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Fortnite

Technological convergence	• One of the things that have made Fortnite so popular is the ability to access the game from consoles, PCs, laptops, smartphones or tablets. You can also download it for a range of operating systems. Not only this but you can move, mid-game, between devices without interrupting gameplay. This means it can be played at home, or on the move, on a tiny screen or a video projector. This is a good example of technological convergence.
Cross-media convergence	• 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. • Films/TV/sports can promote their brands to over 20 million of players, whilst famous collaborations keep Fortnite in the news and social media.
Synergy	• 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.

Links to theorists and theories

Blumler and Katz (uses and gratifications theory)	• Fortnite - along with many videogames – could relate to the 'escapism' and 'catharses'. • The collaborative nature of the gameplay could also provide social interaction. • The use of gamer and non-gamer celebrities could also relate to the search for role-models that contribute to personal identity. This could be linked to Dyer's 'Star Theory'.

Regulation
Fortnite has the PEGI rating of 12 for "frequent scenes of mild violence"

The Target Audience
• Fortnite has used a combination of addictive gameplay, media/technological convergence and marketing to target a diverse and varied audience. 78% are male, 22% are female, 53% are 10-25, and 42% are in full time employment.
• The unrealistic violence and cartoon-style graphics, along with the emphasis on construction as much as killing, make it appealing to a younger audience

Funding and revenue
• Fortnite is an example of the 'Games as a Service' (GaaS) model - where there is a constant revenue stream from 'in-game purchases'
• 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.
• Unusually in Fortnite the upgrades are purely 'cosmetic' i.e. they don't actually affect the gameplay.
• Another revenue stream for GaaS titles is to offer 'season passes'. Fortnite offers players 'battle passes' and then drip-feeds limited edition and exclusive content to these players over the course of the season.

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Fortnite – website front and other pages

Other pages

Page	Purpose	Audience
Battle pass	To market the Battle Pass – makes money	Primary: 18-24 men C1-D Secondary: parents, may have to pay
Creative	Allows creation for sharing amongst players	18-24, female, C1, D
Save the World	A social co-operative, acts as marketing for different editions	Primary: 18-24 men C1-D Secondary: parents, may have to pay
Competitive	Information point – news and rules for tournaments	21-30, men ,B-D
News	Tiled display of stories about the Fortnite franchise	Primary: 18-24 men C1-D Secondary: parents, may have to pay
Help	Information point for users	Secondary: parents who have to navigate the website for help and advice
Merch	Synergy link with Amazon who supply Fortnite merchandise	Primary: 18-24 men C1-D Secondary: parents, may have to pay

**Logo / Brand Identity** – the shield implies the genres of gameplay

The background is on an automatic timer which scrolls to reveal crucial features of news

The **colour palette** features bright **primary, high key** colours designed to attract attention

The Battle Pass is a source of **revenue** for the company which explains its **prominence** on the page

Convergent links to social media

Legal information and links for parents
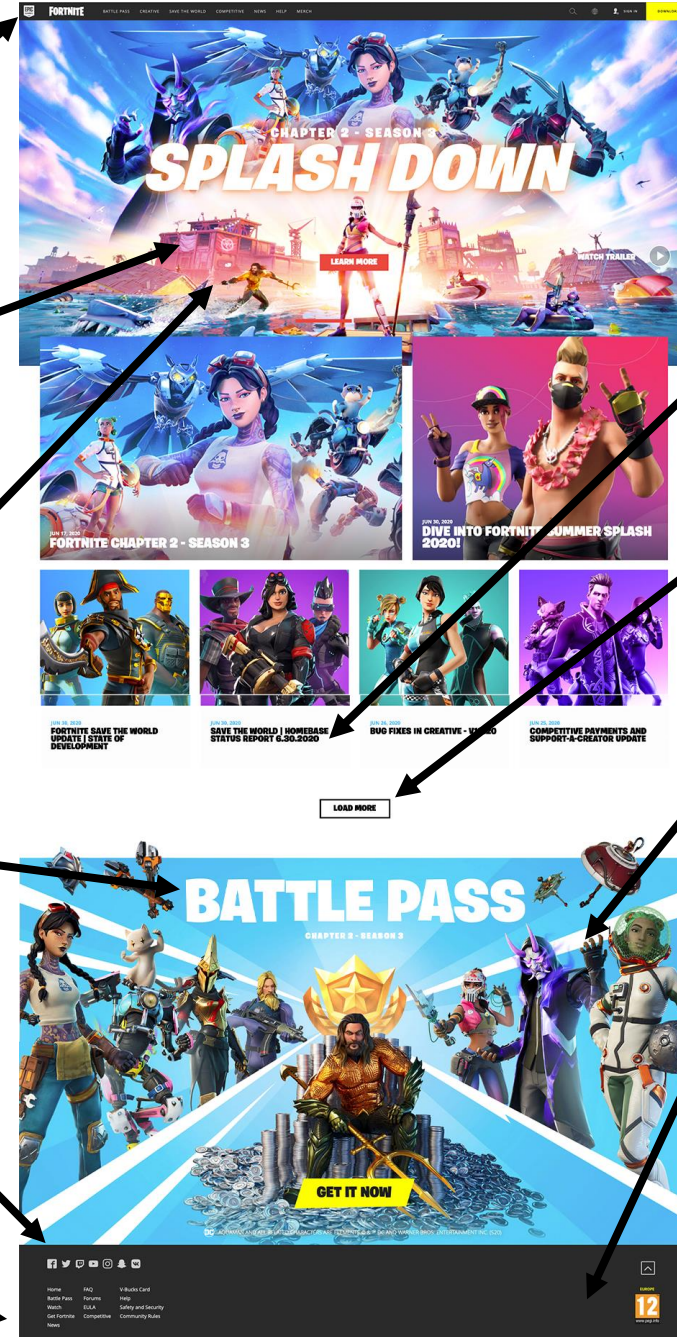
The **banner** includes **tabs** to other **pages** on the **website**

The **titles** include **date stamps** so the **audience** can see how relevant the news is

The "Load More" **button** allows for more news to be displayed elongating the **homepage**

Examples of **characters/ skins** showing variation

Range of **console** the game can be played on, widening appeal

The **PEGI rating** is included for parents but is further down the page showing the **primary audience** of the website are the **active audiences**

20 Industry and audience – The Sun

Institution - Newscorp	• Newscorp is a media conglomerate and they own The Sun. They are one of the "big six" media companies in the world so are very powerful. • Newscorp is owned by Australian Rupert Murdoch, well know for supporting right wing political agendas • They are horizontally integrated as they own many newspapers • They also own The Times and The Sunday Times newspaper as well as shares in Sky and Fox.
Funding and revenue	• 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. • The Sun is also sold for 55p Monday– Friday and 75p on a Saturday. This also brings them revenue. • 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.
Audiences - targeting	• The Sun targets the lower middle social classes, 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. Using 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. • In addition, this way of formatting makes it easier to read at speed – on the daily commute for example - and to skim and scan the paper to find specific articles that interest you. This could help explain why The Sun is "Britain's most popular paper" as stated by its tagline, as it is an easy read. (Note: In June 2020 the Daily Mail overtook The Sun as the most popular paper) • 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 society who have weaker literacy skills
Audiences – passive and active	• 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.

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Industry and audience – The Sun

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.
- This was just one of the ways The Sun adapted to people's reading habits, with people now having little time to spare and increasingly 'reading on the go'.
- 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.

ipso. independent press standards organisation

• The Independent Press Standards Organisation (IPSO) is the independent regulator for the newspaper and magazine industry in the UK.
• They ensure that individual rights are protected and that standards of journalism are high in the UK – to ensure that audiences are given the correct information and not 'fake news'.

Controversy and regulation

- The Sun has always been considered controversial. The most notable controversy was The Sun's coverage of the Hillsborough Football Stadium
- disaster in Sheffield on 15th April 1989, in which 96 people died.
- 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. The story was seemingly based on allegations from anonymous sources that were later proved to be false and The Sun apologised. The front page caused outrage in Liverpool where it was soon titled "The Scum" and a significant proportion of the city's population still boycott the paper today with many shops even refusing to stock it.
- More recently, The News of The World, which was owned by NewsCorp was forced to close after allegations that journalists were involved in hacking people's phones for information. This led to the closure of the 168-year-old News of the World tabloid in 2011 and a trial costing reportedly up to £100m.
- This lead to the Leveson Inquiry, which investigated the scandal and then IPSO was set up to monitor journalism in the UK more effective.

Uses and gratifications theory
The idea that the audience is active in their consumption of media texts, not passive to the messages within :
- **Personal identity** - they can relate to the characters/ situations/ values and beliefs in a product.
- **Information**: to find out what is going on around them and to find out things
- **Entertainment/ Escapism** - provide the opportunity for enjoyment, relaxation and distraction
- **Social interaction -** people use media to interact socially with others and/or use media products to be **included** in social interaction

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Industry and audience – The Sun

ipso. independent press standards organisation

• The Independent Press Standards Organisation (IPSO) is the independent regulator for the newspaper and magazine industry in the UK.

• They ensure that individual rights are protected and that standards of journalism are high in the UK – to ensure that audiences are given the correct information and not 'fake news'.

What does ipso do?

- make sure that member newspapers and magazines follow the Editors' Code.
- investigate complaints about printed and online material that may breach the Editors' Code.
- make newspapers and magazines publish corrections or adjudications if they breach the Editors' Code (including on their front page).
- monitor press standards and require member newspapers and magazines to submit an annual statement about how they follow the Editors' Code and handle any complaints.
- investigate serious standards failings and can fine publishers up to £1 million in cases where they are particularly serious.
- operate a 24-hour anti-harassment advice line.
- run a low cost compulsory arbitration scheme to settle legal disputes.
- provide advice for editors and journalists.
- provide training and guidance for journalists so they can uphold the highest possible standards.
- provide a Whistleblowing Hotline for journalists who feel they are being pressured to act in a way that is not in line with the Editors' Code.
- work with charities, NGOs and other organisations to support and improve press standards.

The Sun Website

Red top iconic masthead and The Sun logo

The black **banner** maintains the **house style**, advertises News UK company and acts as a **hyperlink** to other sections of News Corp

Interactivity – a personal account is offered

The **banner** at the top offers **tabs** that indicate the **soft news** focus of the **tabloid** and the **primary demographic's** interests

"UK Edition" signifies that the paper and audience are worldwide

The **main story** is **populistic** and has a **mass appeal** to the **primary audience**

Quick links and **banners** to direct the audience quickly to other sections of the site

This is just the very top section of the website as it scrolls down a long way to include more content. **There is a consistency** to the **layout** so readers know where to find items. There is lots of **bold** and colourful type (mainly red to match the iconic logo) and a high proportion of images and video clips to cater for the low reading age of the paper.

21 Camera shots and angles

Camera Shots and angles		
Extreme Long shot Establishing shot	This image is an example of an extreme long shot/Establishing shot, as it allows you to see many aspects of the image and covers a wider range of the surroundings highlighted, which then enables you to focus on them from a distance.	
Long shot	This is an example of a long shot, as it focuses on one specific subject (which is the man running), in this shot the audience is able to see the full image of the man, along with being able to fully see the background which shows how a long shot image can grasp the audience's attention in the shot as a whole.	
Medium Long Shot	This is an example of a Medium Long Shot, by using this technique, it creates an effect on the audience, that allows them to feel closer and more connected with the subject shown in the photo, as they are able to recognise facial expression from the close proximity, while also being able to view the stance of the person shown. For example, in this image the body language projected by the girl suggests to the audience that she is feeling happy and carefree, which therefore has an impact on them as the audience will feel and more knowledgeable about the image shown.	
Close Up	A close-up shot is used to create an effect on the audience that immediately makes them feel close and intimate with the object shown. By using this technique, it creates an important atmosphere around the image and audience which the audience respond to by focusing their attention on the specific object and not the background.	

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Camera shots and angles

Camera Shots and angles		
Big Close Up	A Big Close Up shot, is used to create the effect of intimacy with the audience as they will feel very close to the subject shown, also in this image it has been cropped and edited to project a tense and unsettling atmosphere for the audience. The close proximity of the girl shown makes the audience feel closer to her, another example of the effect this image has, is through the position the girl is shown in that allows eye contact to be kept, which will further the feelings of a tense and unsettling atmosphere.	
Extreme Close Up	When this technique is used it is able to create an effect on an audience as it shows so much of a subject that is usually difficult to focus on, this then captures the audience attention as they are able to focus on the detail of the image. However, this technique also creates an effect that mimics the feelings of being trapped into a confined area as they are only able to view a small proportion of an image.	
Low Angle/Worms Eye	This shot creates an effect of feeling threatened or weak, as the image itself is focused in an upwards position that makes the subject seem much larger and powerful then the audience.	
High Angle/Birds Eye	This shot creates the effect of making the audience feel more powerful and dominating as it projects the image to be smaller and as though it is looking up at the audience, this is shown in the image by the people in it looking up, as if they are looking up at the audience.	

Camera shots and angles

Camera Shots and angles		
Aerial Shot	An Aerial shot is used in this image to create the effect of making the audience feel much bigger as the shot captures the people in it to appear much smaller and further away from the audience, this allows the audience to feel god-like when viewing it.	
Over the Shoulder Shot (OTS)	In this image, the use of OTS creates a tense atmosphere, as the shot allows the audience to see a characters reaction towards another character, by using OTS the audience is able to feel more involved with image as the shot allows them to witness the conversation that is shown with more detail as they are able to view the characters facial expressions.	
Two Shot	This image is an example of Two Shot, as it allows the audience to see the relationship between these two characters, this is a useful technique as it gives the audience some context and how the characters are feeling through their facial expressions and body language in the shot. For example, in this shot you can see that the characters facial expressions show that they are happy or excited, then through their body language it tells the audience that they are comfortable with one another due to how close they are with one another, this therefore makes the audience feel more understanding and close to them.	

GCSE Media Studies

Camera shots and angles

Camera Shots and angles		
Point of View Shot (POV)	This is an example of the POV Shot, it creates the effect of making the audience believe the image is from their perspective, which therefore makes them feel more involved and intimate with the scene as not only are they viewing the image from their perspective, the person in the image has also been positioned in the shot to make it feel as though the character is staring straight at the audience, which can cause reaction from the audience such as them feeling uncomfortable or even guilty from the way the image has been positioned to look at the audience.	
Large Depth of Field	In this image the audience is able to view the background and foreground, this is an example of a Large Depth of Field Shot, this effects the audience, as they are able to clearly see what is occurring in the image, which gives them more context abut the scene as it helps create the atmosphere needed.	
Shallow Depth of Field:	This shot creates an effect on the audience, as focuses on one object while the background is still visible but isn't the main focus, this creates the assumption that the object the shot focuses on, is significant to the scene as it captures the audiences attention completely.	

22 Crime Drama – Luther, Season 1, Episode 1

Genre:

Recognisable as a crime drama due to conventional characters, themes and iconography. Hybridity with other genres including:
- **Thriller**: low key lighting, intense non-diegetic music and dramatic cross cutting, femme fatale character
- **Horror:** graphic shots of the murder scene and use of jump scares
- **Psychological:** Luther's psychological analysis of WHY Alice committed the crime e.g. she is a narcissist

Key Facts:
- British crime drama television series starring Idris Elba in the lead role as DCI John Luther
- Written by Neil Cross
- Series 1 was first broadcast in May 2010.
- So far, there have been 5 series
- Created by **BBC Drama Productions** and distributed by **BBC Studios**

Representation

John Luther is an engaging 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 as a more progressive representation of masculinity as he is also shown to be vulnerable and not completely in control	
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.	

Context

Social	reflects current attitudes towards the role of women in society E.g. Zoe, Rose & Alice are all professional women in senior positions.
Social	reflects current attitudes towards racial equality. DCI John Luther is black. His ethnicity is not a major focus of the programme, which shows that there is now greater social equality in society
Cultural	constructs a representation of central London by featuring iconic landmarks and modern buildings which suggest it is a successful financial centre
Historical	reflects recent developments in forensics e.g. Alice goes to extreme lengths to destroy evidence of the gun so that she cannot be convicted

Crime Drama

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**

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 a 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

Audience	
Target audience	1) Wide to reflect BBC One 2) Adults due to adult themes e.g. murder 3) Both genders – there are a range of complex male & female characters 4) All ethnicities – it is a diverse cast 5) Fans of crime drama 6) Fans of Idris Elba
Audience Appeal	• Crime drama is a **popular genre**. Includes expected conventions along with unexpected elements • **Star appeal** in the form of Idris Elba, familiarity with audiences and appeal to male and female audiences • **Engaging narrative** The range of complex **characters** for audiences to appreciate and identify with

Crime Drama

Applicable audience theories	
Uses & gratifications theory	• **Surveillance –** could learn about police procedure • **Diversion –** audience can immerse themselves in a fantasy world • **Social Interaction –** talking with other fans, social media interactions • **Personal Identity –** audience may be able to relate to the characters
Audience Reception theory	Consider how different audience members might read the following aspects of the programme differently: • Luther's crime solving skills and violent responses to challenging situations • Alice's intelligence and resourcefulness - getting away with the crime of killing her parents

Industry.	
BBC 1	• 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:: 1) High quality 2) Original 3) Challenging 4) Innovative & Engaging 5) Nurture UK talent
Production	• Luther is an original BBC Production. In 2012, BBC America began co-producing Luther based on the success of the 1st two series • 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
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 for USA launch • The website interactive content: a crime board allowing audiences to create and share their own investigation board, postcards from Alice, a series of graphic novel images. Clips on the website contain a warning about adult theme. Links to a Facebook page. Twitter feed
Regulation	• BBFC rated the series 1 DVD 15 for strong violence. It was shown after the watershed to reflect the violence and dark themes

23 The Man - Taylor Swift (2020)

Production Context	• Successful Singer/Songwriter Taylor Swift released The Man in February 2020 as the fourth single from her 2019 album Lover. • Taylor Swift has sold over 200 million records globally and is the most streamed female artist on Spotify • She is the only artist to have five albums with ove one million copies sold in the US • As of May 2023, the music video has had 78 million views
Social/ Cultural Context	• The song explores how differently Swift feels she would be treated if she were a man. • The social context of feminism has influenced the video with Swift assuming the role of **The Man** • It explores the issues of gender bias and misogyny – Swift mocks patriarchy to make serious point about gender discrimination • It explores the arrogant and self-obsessed nature that men can have, and the way that women are treated as secondary by them • The video appears to reference Jake Gyllenhaal who Swift dated in 2010 – he is similar in appearance to "The Man" • There are many intertextual references to other elements of Swift's career and to examples of male arrogance

Links to theorists and theories

Mulvey's Male Gaze theory	• In relation to feminist theoretical perspectives there is a clearly message about patriarchal society and how women are viewed as subservient • The male gaze theory is explored by Swift as she takes on the role of **The Man**
Propp's Character Theory	• Traditionally **The Man** would have been the hero. However, he is shown in this video to be the false hero at best and more likely the villain.
Reception Theory	• Preferred reading would be to feel empowered by the feminist message. • An oppositional viewpoint might be a misrepresentation of men – that it is outdated and offesnsive
Uses and gratifications	• The video could offer escapism, entertainment and personal identification with the characters in the narrative

Key messages

- **The Man** is the false hero – he is unmasked by the credits - "written by" and "directed by" - showing Taylor Swift as the real hero
- Swift constructs the video to make a statement about misogyny and male privilege
- The issue of "manspreading" is highlighted by **The Man's** disregard for women
- The camerawork often positions the man in the centre, showing how men can assume importance and surround themselves with sycophants and shows how women can be seen as subservient

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The Man - Taylor Swift (2020)

Representation	
Men	• Swift constructs the character of the Man to make a statement about misogyny and male privilege. Men are represented as disrespectful throughout, with the Man engaging in exaggerated versions of several male behaviours which are often criticised in society. • The business suit connotes power and status, and the gold Versace shirt he wears on the yacht suggests a glamorous, wealthy lifestyle. • **Gesture codes** create meaning, such as in the scene on the subway where the Man is 'manspreading' and flicking cigarette ash onto the woman next to him. Both actions reflect a disregard for others. • The Man's voice is is performed by Dwayne Johnson, a recognisable Hollywood star well known for portraying hypermasculine characters.
Women	• The video was inspired by the #MeToo movement at the time. A lyric from the song – 'When everyone believes ya, what's that like?' – could be a reference to the slogan #believewomen which was used as part of the #MeToo movement • Throughout the video women are represented as secondary, supporting characters rather than in the starring role, apart from at the end when the real 'star' of the video is revealed to be Swift. • For example, the women in the yacht scene all wear yellow bikinis, which objectifies them by taking away any sense of individuality. • Women are shown as "desperate" to be chosen by an eligible male. Draw comparisons with the 1950s and Quality Street and partriacrhal society
Ethnicity	• The Man is a typical white man perhaps suggesting that the perceived stereotypical white masculine man is most at fault here traditionally and historically (bearing in mind that this is a western, American setting.
Lyrics	• Repetition of "If I was a man" and then the "Then I'd be **the** man" show Taylor Swift to be considering how easy it would be to take on the misogynistic role of **The Man** is she was a man, and by that how easy it can be for men in the workplace to "get on" in life or achieve the powerful jobs

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The Man - Taylor Swift (2020)

Media language – a summary

- Challenging music video **conventions**, the video does not include a performance of the song by the music artist. As she is playing a character role, she does not use direct mode of address, and the video is mainly **narrative** based with a short section at the end which reveals the making of *The Man*.
- The video constructs a linear **narrative**, by following the Man's typical daily activities in various locations including the subway, the office and the park. These everyday **settings** represent the sexism women encounter in their daily lives.

- The scene in the office where the Man tosses a crumpled piece of paper and three women try to catch it represents women being subservient, and audiences may draw a parallel with women at a wedding catching a bouquet, desperate to be 'chosen'.
- In the subway scene, the Man is positioned in the centre of the frame and is manspreading (when men sit on public transport with their legs spread, taking up more space than necessary).
- This represents the arrogant and self- obsessed nature of men and highlights an issue which *The New York Times* has called *'the bane of many female subway riders'.*
- The posters on the subway wall highlight hypermasculinity in action movies, and male stereotypes are reinforced in the newspaper the Man is reading, with headlines such as *'Year's most eligible CEOs'* and *'Men we love in sports'.*

- In the park scene, the Man earns praise for spending a few seconds with his daughter, something that Taylor Swift feels many women do every day with no recognition. This represents the theme of gender inequality which is explored throughout the video.
- Throughout the video women are represented as secondary, supporting characters rather than in the starring role, apart from at the end when the real 'star' of the video is revealed to be Swift.

- In the tennis scene, the Man, after a time shift of 58 years, marries a visibly much younger woman, then pushes cake in her face. This plays on the negative stereotypes of arrogant and ego-driven men. A feminist reading would also highlight the objectification of women in the scene.
- The scene where the Man smashes his tennis racket references John McEnroe, the tennis player notorious for his angry outbursts on the tennis court in the 1980s, especially a match in 1984 where he lost his temper with an umpire.

- Swift is revealed as the director at the end of the tennis scene, directing her male alter-ego to 'be sexier' and 'more likeable'. This highlights the manner in which some male directors in particular speak to female actors.

24 Superheroes – Stormzy (2020)

Production Context	• Michael Ebenezer Kwadjo Omari Owuo Jr. (born 26 July 1993), known professionally as **Stormzy**, is a British rapper, singer and songwriter. • In 2014, he gained attention on the UK underground music scene through his *Wicked Skengman* series of freestyles over classic grime beats • Stormzy's first album, *Gang, Signs and Prayer*, was released independently. It was the first rap album to win the BRIT Award for British Album of the Year. • Superheroes was released on 13 December 2019 as part of Stormzy's second album, Heavy is the Head. This was the 5th best-selling album in 2020 • The video for Superheroes premiered on 9 September 2020 when it was shown in school classrooms in London, Glasgow, Dublin and Manchester at the start of the term when schools re-opened after having been closed since March due to the Covid-19 pandemic. • The video was directed by British filmmaker Taz Tron Delix and produced by Argentinian animation studio 2veinte.
Social/ Cultural Context	• Stormzy dedicated the video to Chadwick Boseman following the actor's death in August 2020. • Stormzy was the first unsigned artist and the first grime artist to appear on *Later with Jools Holland* on BBC2. • In 2014, he was the first ever artist to win Best Grime Act award at the MOBOs (Music of Black Origin Awards). • He was also the first Black British solo performer to headline Glastonbury in 2019. • Stormzy has won the Brit Award for Best Male Solo Artist twice. • The video contains many references to popular culture chosen to represent Black culture in an empowering way. These include rappers Dave and Little Simz, and footballer Marcus Rashford. • The scene that depicts the Black Lives Matter protests reflects the social and political climate of the summer of 2020, shortly after the death of George Floyd in the US • The use of the Marcus Rashford shirt reflects social and political contexts as, at the time, Rashford had made a stand against the UK government on their decision to end the free school meals provided during the pandemic.

Key messages
• Stormzy is represented positively as a Black role model with the power to inspire the younger generation. From the start he is shown to be caring, taking time to support and inspire the central male character.
• The central character is represented as vulnerable and lacking in confidence at the start before he is guided by Stormzy on his hero's journey where he is inspired and empowered by the positive role models he is presented with.

GCSE Media Studies

Superheroes – Stormzy (2020)

Representation	
Stormzy	• Stormzy is represented positively as a Black role model with the power to inspire the younger generation. From the start he is shown to be caring, taking time to support and inspire the central male character. He is also reading *Noughts and Crosses*, which he presents to the police. This highlights the issue of racial profiling and represents education as the route to empowerment and equality.
Ethnicity	• The events of the 2020 Black Lives Matter movement are depicted in the graffiti shot and in the scene where the protestors are holding placards and wearing face masks due to the Covid-19 pandemic. • These scenes represent issues of Black empowerment, police prejudice and racial profiling (particularly with regard to stop and search). • Before the video was aired, Stormzy sent a video message to schools welcoming pupils across the UK back to school and telling them they would be the first people anywhere to see the video. He told them: *"I think it's important that you guys understand how powerful you are. Despite the colour of your skin, despite where you come from, despite your religion, despite whatever it is that you feel may be holding you back; you are a superhero. I wanted to make this video to inspire you guys, to let you know that the sky is the limit. To let you know that all those things inside of you, make you incredible."*
Gender	• Genders are show as very equal but also carrying out traditional roles: The 'young Black queen' chopping vegetables and washing dishes reinforces a stereotype of females being more powerful in domestic settings but also suggests that the young Black female is a superhero because she is caring for her grandmother. • The scene where a young female character is shown anxiously looking at herself in the mirror represents the issue of body confidence. It is transformed into a moment of empowerment when she is inspired to embrace her natural beauty by looking at a picture of the music artist Little Sims. Her gesture codes show this transformation, and the picture highlights the importance of positive role models for young Black females. • The 'young Black kings' are represented as empowered by education in the classroom scene and as talented and creative in the scene in the music studio.

Audiences
• The **target audience for *Superheroes***, Black British males and females from Generation Alpha, is younger than Stormzy's typical target demographic (male and female millennials/fans of the grime genre) due to the focus on younger characters and the animated nature of the video.
• Older, Gen Z audiences reacted on social media to Stormzy's use of lyrics from Keisha White's *Someday*, which feature at the end of the *Superheroes* track. This is better known as the Tracy Beaker (CBBC, 2002–2005) theme tune and sparked comments such as 'Man is singing Tracy Beaker riddims on his album?? Give that man a grammy' (-joezay(@pxpajoe, December 13th, Twitter, 2019).

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Superheroes – Stormzy (2020)

Media language – a summary

- The **opening shot** of the video establishes the urban **setting** with a wide shot of a UK cityscape. The accompanying **audio code** of birdsong connotes hope and optimism.

- The **colour palette** creates meaning, with the soft shades throughout the video signifying a positive mood. For example, the pink sky connotes hope and optimism, and the gold used to highlight the bones of Stormzy and the boy when they appear translucent reflects the lyrics about courage and inner strength.
- **Lighting** is used throughout the video to connote power and energy. Lightning flashes, sunlight and stars are used to connote positivity and to reflect superpowers, such as the lighting effects chosen to show Stormzy teleporting to different locations.

- The **iconography** used in the video is associated with Black empowerment. The placards and raised fists in the protest scene send a message of Black power. Then, the symbolism at the end of the video when Stormzy places the world in the boy's hands before leaving him sends a clear message of optimism for the 'young Black kings' and 'young Black queens' who have the power to change the world.

- The **costumes** in the video create meaning for the audience, with Stormzy's black outfit symbolising Black empowerment. The boy's Adidas tracksuit was selected by the director to reflect a style similar to the dress code in Stormzy's *Sounds of the Skeng* video, adding authenticity and relatability for the young audience.

- Subverting music video **conventions**, *Superheroes* does not include the artist performing the song. It is entirely **narrative** based, with Stormzy featuring as a character leading the young boy on a typical **hero's journey**, showing him other characters who have found their gifts or superpowers. The **lyrics** narrate the story throughout, and the visuals contain many cultural references to real people and events from 2020.

- Stormzy is shown in the role of the hero, who rescues the young boy when he falls when flying by himself. The 'young Black kings' and 'young Black queens' could be seen as **Proppian heroes**, who receive help from Stormzy and other inspirational figures on their journey towards empowerment.

- **Intertextuality** - the scene where Stormzy is flying with the boy could be interpreted as a reference to Buzz Lightyear and Woody in Pixar's *Toy Story*. Later, the character in the classroom who works out the maths problems and appears to have telekinetic powers over the pens may remind audiences of the character of Neo in *The Matrix*.

- **Technical codes** also create meaning in the video. For example, a low angle shot establishes Stormzy as the hero the first time he meets the boy. The boy is looking up at him from the corner of the frame, positioning the audience to view Stormzy as an inspirational role model.
- The **animated** nature of the video enables the characters' superpowers to be constructed imaginatively, such as the scene where the musician is shown with six arms to represent his many talents.

25 Rio – Duran Duran (1982)

Production Context	- Duran Duran formed by John Taylor and Nick Rhodes in Birmingham in 1978 became popular in 1980s. - Duran Duran is an English new wave and synth-pop band – 'Synth Pop' was popular "Rio" is one of the band's most recognisable songs, predominantly because of its well-known music video, which clearly depicts the glamour and excess so common in the 1980s. "Rio" the single was released on 1st November 1982. Shot in Antigua and uses many 'cutting edge' technologies for the time. 35mm film which gave a more polished look for their music videos. - The new MTV channel were looking for music videos to air and Duran Duran wanted exposure. The video is a perfect example of how MTV and music video changed music in the 80s'. - The band's fashion-model looks and glamorous sense of style was emphasised in music videos – band in brightly coloured designer suits presents luxury lifestyles. There is also Intertextuality of ' Bond' films
Social/ Cultural Context	- Period of economic instability in Britain in 1980s with high unemployment rates - Economy grew in mid 80s and this was period of 'excess' (yuppie) - wealthy young people with disposable income spent on luxury goods - Fashion trends were bright colours, bold patterns and shoulder pads - Feminist movements were developing but mainstream media was still stereotyping gender - Minor strikes in 80s causes unrest – riots in Brixton and Toxeth due to racial inequality - Ethnic minority groups had low level of income and poor quality of life

Links to theorists and theories

Mulvey's Male Gaze theory	Women viewed as objects – prime example when "Rio" is being viewed through a camera
Andrew Goodwin's Music Video Theory	5 key aspects to a music video: - Lyrics connect to visuals - Thought through beat - Narrative and performance video types - Star image (centre of attention) - Technical aspects of music video

Key messages
- Wealth = power, style, material things = success. Many references to decadent 80's lifestyle
- Aspire to be like the males in the band. They came from humble beginnings but made it big – the yacht & champagne are immediate symbols of this
- If you have the wealth you will attract the opposite sex
- However, "desirable" females have power and you have to impress them

GCSE Media Studies

Rio – Duran Duran (1982)

Media language and representation – a linear tour

- The **pin-hole close up shot** of the lady's eyes as she gives a direct address to the camera gives the impression that women will be the centre of attention. According to Mulvey's male gaze theory, the producer's intentions are to **objectify** women. The periscope vision has a **voyeuristic** quality.
- The **over-the-shoulder shot** of a man using binoculars to spy on an unassuming woman lying down in a bikini reinforces the **male gaze**. The use of squares **symbolises** when men frame women like a work of art. It is ambiguous whether Duran Duran are shaming men who do this or are glorifying it.
- The **direct address medium shot** of a painted woman in the sea with green paint being splashed on her body has **erotic connotations** as she poses for the camera. She is presented as otherworldly and mysterious with the **recurring motif** of splashed paint. Duran Duran have united ideas in art from sex in 1980s culture.
- The **medium two shot** of a man being bitten by a crab whilst he attempts to woo Rio (exiting the water like Ursula Andress, 1962 Bond film 'Dr No') at the beach (who rolls her eyes then kicks him over) showing men can be foolish. Challenges the idea that Duran Duran celebrate **misogyny** mocking men who fail to impress woman.

- The **long shot** of all band members standing tall on the front of a moving yacht **represents** their wealth, confidence and status. From their fashion, to a video full of supermodels and items of wealth as a **symbol** of their success, they delight in their own celebrity status. It is arguable that they have a **patriarchal** agenda
- The **point-of-view medium shot** of windows inside the yacht return to the **theme** of spying as people can be seen through the windows. However, it seems that men rather than women are being observed at this point. They are challenging the initial theme of men spying on men which is a **gender stereotype** role reversal.
- The **close up** of a make-up mirror creates an effect where twisting the mirror reveals a **direct address** of a woman which reverses the representation of men observing woman. Women are looking back at the **male gaze**. DD may be **representing** a 'battle of the sexes' and the mind games in courting between genders.
- The **medium shot** of a man caught in a fishing net as a woman drags him to the shore suggests men are slaves to their desire for these woman. The woman smiles as she takes the man in. There is a **role reversal** between stereotypes of predator and prey, suggesting that **gender stereotypes** are being culturally **subverted**.

- The **close up** of neon cocktails on a tray in the sea adds a surreal (magical realism) element to the **representation** of a luxurious playboy lifestyle. The shot of a diver attempting to drink the pink liquid underwater is humorous.
- The **medium two shot** of a painted woman peering at a man inside the boat reverses the roles of **voyeurism**. The woman spies on the man, turning the tables on the **male gaze**. Duran Duran intend to **subvert** the male gaze, but decadent representations are problematic.
- The **point of view shot** of a man failing to pour champagne properly as a woman poses then rolls her eyes on the boat suggests that men are foolish and awkward in scenarios surrounded by beautiful women. She rolls her eyes as if he is an idiot. The male dominant **stereotype** within social power dynamics has been subverted. **Feminist** connotations abound.
- The **wide angle shot** of all band members standing tall on a moving yacht highlights their wealth, confidence and status. This recurring shot uses **parallel editing** to combine the **narrative** concept with a **performance** element. Women are not passive in this video.
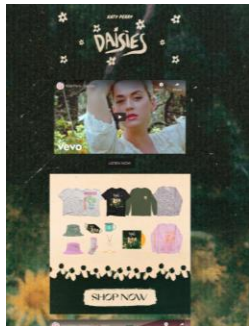
26 Music – websites and social media

A website is an additional platform that allows an artist to generate new fans and keep existing fans engaged. It should be well structured and easy to navigate.

Purpose of an artist website	
Artist image	• To help with building a brand/identity • To introduce a new artist/song • To provide information about the artist • To show off an artist's image • To promote an artist or song
Commercial (to make money!)	• To link to an online store to sell merchandise and digital content • To provide information about the artist such as tour dates or release dates • To promote an artist or song
For the fans	• Provide links to all their social media platforms to increase social engagement from fans • Can provide an element of interaction with fans • To attract global fans and distribute to them • To let fans hear new music or see new videos

Social media & contexts

- Historically, music fans would form communities offline, maybe meeting through conventions or the back pages of the music magazines.
- Music journalists had some real clout too and artists would spend time trying to get into the pages of music magazines, whether through reviews or whole articles.
- Now though, it's much easier for fans to create communities online and these communities can span space and time as the internet has a global reach which operates 24/7. And, where once music journalists were king, now bloggers and vloggers have taken over in many respects.
- Social media is very important to the music industry - most fans turn to Twitter and Facebook to keep updated with their favourite bands and how most new tracks and videos will get their launch on social channels.
- Social media is monitored, often by paying someone to carry out data analysis and monitoring engagement of different tweets, posts and image uploads. This will then inform them of how to launch their next campaign, maybe by using pre-release material, or teasers.
- Social media is also very important for artists to identify and engage with fans to maintain their relationship, however it is often unlikely that artists write all their own Tweets/Posts and they usually have a brand manager who helps with their online presence

Music – websites and social media

Why audiences use websites - applying Uses and Gratifications theory

Uses and gratifications theory refers to ACTIVE audiences - audiences who seek out, chose and use media products to satisfy a need. There are four main needs audiences will satisfy when consuming media:

Personal identity	• The need or satisfaction of relating to the media product, in the artists, their music, their fashion sense, their lifestyle choices • Fan identity - they can relate to the artist and their music, the way they look/how the audience want to be (like them) • To compare their life experiences with those portrayed in the artist's lyrics/music
Information	• The need or satisfaction of getting information from the media product • Learning about the artist's latest news including new music, music videos, tours and merchandise
Entertainment	• The need or satisfaction of escaping from everyday lives and being entertained) • Enjoyable functions - watching music videos, exclusive clips and interviews, where they are taken away from their every day lives
Social Interaction	• The need or satisfaction of being able to interact with people about the artist - either in person "did you see the latest news/music video" or sharing on social media/being part of a community online) • Fan community – e.g. Special offers, custom fan versions of albums. Sharing fan identity with others – e.g. sharing views on artist. • To discuss with family/friends or by continuing the conversation about latest news on Twitter or Facebook

What makes a good website?
- Page should be simple and uncluttered.
- There should be access to free music for fans to listen to.
- There should be a continual theme/ colour scheme/ use of font across all pages.
- There should be space for fan interaction – Twitter feed, chat room, forums, contact us.
- Music that starts when clicked.
- Should include links to all social media platforms such as Facebook, Twitter, Instagram and YouTube.

Brand identity
- Media organisations use branding to help establish a **brand identity** that audiences can invest in and remain loyal to.
- A brand is crucial to a music artist so that they can target their audience correctly
- A brand identity will be built up over time.
- It is reinforced with advertising campaigns and new material that represent the **ethos** of the artist.

Music – websites and social media

www.taylorswift.com

Examples of website conventions	Target audience and how it appeals
• Page has a **simple layout** with different sections to focus on as you scroll down and a navigation bar at the top. e.g., Tour Dates, Videos and Merchandise. • Fans **can listen to music** by watching the music videos. • Fans can **choose** to watch the videos; nothing starts playing automatically. • There is a **theme of blue / purple with some** • On the navigation bar there is a **'social'** option with links to all **social media accounts.** • There are options to sign up to mailing lists and to pre-save somgs on Spotify and Apple Music	**Target audience**: Females and males, aged 12-50. • 48% men, 52% women who are interested in Taylor Swift's influence and pop music. • Links to social media as young people are constantly on social media and enjoy using it. • Merchandise is shortened to 'Merch'. Recognisable for younger audience that use slang. It opens up a new "store" website • Merchandise clothes aimed at quite a wide audience – hoodies, mugs, guitar plectrums, mats and some aimed at younger girls (nail gems) and collectable audio products – vinyl, cassettes and CD

www.stormzy.com

Examples of website conventions	Target audience and how it appeals
• Page has a **simple layout** with different sections to focus on as you scroll down and a navigation sidebar on the left e.g., music, tour dates, videos and merchandise • There are options to sign up to mailing lists and Spotify and Apple Music • Fans can listen to music. There is an option to have music on in the background, but you must choose to do this. • There is a **continual theme** of black background, with white for text and boxes. • Links to all **social media accounts** on the right sidebar	**Target audience**: Females and males, aged 13-45. • 39% men, 49% women who are interested in Stormzy's influence and music. • Links to social media as young people are constantly on social media and enjoy using it. • Links to Spotify, SoundCloud, Apple Music all downloading platforms which are mainly used by younger generations. • Merchandise is shortened to 'Merch'. Recognisable for younger audience that use slang. • Merchandise clothes aimed at specific demographic – mostly hoodies but also vinyl and cassette custom / collectable options