



KS4

Media Studies (Year 10)

Knowledge Book

Name: _____

Teacher: _____

Form: _____



Saint Benedict
A Catholic Voluntary Academy



Love, Belief, Integrity, Knowledge



OUR VALUES

**BE WHO GOD MEANT YOU TO BE AND YOU
WILL SET THE WORLD ON FIRE.**

LOVE

As we know we are loved by God, we will learn to love ourselves and care for our own body mind and soul.

We will show love to one another by being patient and kind, not by being rude, boastful or proud.

As one body in Christ, we will ensure that no member of our community is left out or left behind

BELIEF

We will encourage one another and build each other up.

We will let our light shine, making the world a better place for all.

KNOWLEDGE

We will value knowledge: intelligent hearts acquire knowledge, the ears of the wise seek knowledge.

INTEGRITY

We will always strive to make the right choice even when this is the harder path to take.

We will live and work sustainably.

**AT SAINT BENEDICT
WE DEVELOP THE
CHARACTER OF OUR
COMMUNITY THROUGH
OUR CURRICULUM AND
CULTURE.**

Respect

What is Respect?

Showing respect is an important part of life, and how you maintain relationships.

Three types of respect:

1. Respect Yourself
2. Respect Others
3. Respect the Planet

Why is respect important?

Receiving respect from others is important because it helps us to feel safe and to express ourselves. Respecting others helps maintain a peaceful world and encourages others to be better people. Showing respect to our planet allows us to maintain it for future generations.

Key words	Definitions
Respect	Due regard for the feelings, wishes and rights of others
Honour	The quality of knowing and doing what is morally right
Dignity	Sense of pride and self respect
Relationships	The way two or more people or groups connect and behave towards each other
Worthiness	The quality of being good enough

1

Rules and Sanctions

Build up a loving community

Key word	
Conduct	The way in which a person behaves.
Unacceptable	Something that is not suitable or appropriate.
Boundaries	The limits of something.
Sanction	A penalty or action taken when a rule or law has been broken.
Consistent	Acting in the same way overtime to be fair.

Behaviour

Rules and sanctions are things which guide our behaviour. We follow rules and regulations to be fair and consistent. Sanctions occur if we do not follow rules or deliberately break them.

Preparation for life

All aspects of life require us to follow rules. There are rules in school; rules in your family and home; rules to follow when crossing the road and using the bus and so on. Structure and rules allow us all to know what is acceptable and how to conduct ourselves. Rules reassure us

The law

We are all bound by the rules of the law. If we break the law, we face a raft of different sanctions. Ultimately, having rules in schools is about a lifelong understanding about what is right and what is wrong.

2

Kindness

Key word

Empathy	Understand and share feelings of others
Compassion	Concern for misfortune of others
Compliment	Praise or congratulate others
Considerate	Thoughtfulness and sensitivity to others
Generous	Being liberal with things

Treat others how you would want to be treated yourself.

What is Kindness?

The quality of being friendly, generous and considerate

What does it mean to be kind?

To have empathy/sympathy, be compassionate, looking for good in people.

Why is it important to be kind?

Makes you feel happy, feel good about yourself

Builds strong relationships

Inspires others

How can we show kindness?

Smile

Hold the door open for somebody

Say something nice (compliment)

Invite somebody sat on their own to join you

Manners

Listen to somebody

3

Emotions

Key Words

Feelings	An emotional state or reaction.
Relationships	The state of being connected with someone else.
Instinct	A fixed pattern of behaviour.
Intuitive	Using what you feel to be true even without conscious reasoning.
Reaction	Something done, felt or thought in response to a situation or event.
Identification	The act or process of identifying someone or something.

Work and play in harmony

What are emotions?

Emotions are biological states associated with the nervous system.

Thoughts, feelings, behavioural responses, and relationships all generate emotions.

An instinct or, intuitive reaction or feeling can create emotions

Identifying feelings

Making sense of what and how you feel is not always easy. To do this, we need to regularly check in with ourselves, making time to think about the feelings we are having and naming them. To do this, we need to think about our daily lives which may help us to see patterns of behaviour.

Not all feelings or emotions are bad or negative!

It is important to recognise when you feel happy; relaxed and good about yourself. Knowing what has led to these feelings can help us identify things we do not like which may cause us negative feelings.

4

Verbal Communication

Treat each other with dignity and justice

Key Words	
Clarity	Vocal clarity means you do not speak too fast or too slowly. You consider carefully the words you mean and whether your listener can understand you.
Honesty	Honesty is speaking the truth.
Respect	Respect means that you accept somebody for who they are, even when they are different from you or you do not agree with them.
Appropriate	fitting the practical or social requirements of the situation.
Tone	a quality in the voice that expresses your feelings or thoughts, often towards the person being spoken to or the subject being spoken about
Courtesy	politeness, good manners, or consideration for other people.

What is verbal communication?

Verbal communication is the use of words to share information with other people.

What does it mean to communicate effectively?

Every time you verbally interact with someone you are aiming to develop your understanding of the world; you may be wishing to obtain information, respond to a request or offer support or guidance to another. In every one of these exchanges you are representing your tutor, your family and most importantly yourself.

Why is it important to communicate effectively?

All young people need to develop good speech, language and communication skills to reach their full potential.

Speech, language and communication underpin the basic skills of literacy and numeracy and are essential for you to understand and achieve in all subjects.

How can we communicate effectively?

Make eye contact

Speak honestly

Consider your role within the school

Consider the role of the person you are speaking to

Think carefully why you need to speak to the person you are addressing

Where necessary adapt as your conversation develops

5

Manners

Key Words	
Manners	A person's words or way of behaving towards others.
Respect	A regard for the feelings, wishes, or rights of others.
Listen	To take in what you hear.
Harmony	A time of behaving in one way to produce a pleasing effect.
Vocabulary	The range of words that we know and use.
Gratitude	The quality of being thankful; readiness to show appreciation for and to return kindness.

Loving...harmony...dignity

Treat your neighbour as yourself

The way in which we behave and speak towards others, reflects in their actions and words towards us.

Show the best side of yourself

When you speak to others, always show respect; be polite and thankful. Use the words 'please, thank you, sorry and pardon' when communicating with others.

Manners are for every situation

Every interaction has space for the use of manners: speech, emails, messages. Often when we get upset or angry we don't use manners.

However it does calm a situation if you do.

6

Change

Key Words	Definition
Change	Make or become different
Organised	Make arrangements or preparations for an event or activity
Opportunity	A time set of circumstances that make it possible to do something
Coping	To deal effectively with something difficult
Embrace	Accept (a belief, theory or change) willingly and enthusiastically
Strategies	A plan of action designed to achieve a long term or overall aim

Develop potential to the full

Find the positive

Don't allow yourself to become negative about the changes in your life. Change is good, keep repeating it.

Feeling vulnerable

Facing change can be very overwhelming, leaving you feeling very emotional. Make it your mission to be proactive and respond to it positively.

Talk about it

It's good to talk about change in your life. Focus on problems, solutions and the positives that change will bring. Try to avoid focussing on the negatives and letting emotions take over.

Study Skills – Ways to learn and remember

Self quizzing (look, cover, write)



Read through the information in the knowledge book that you want to learn



Cover the information up



Write down as much as you can remember



Use the knowledge book to;

- a) Correct any mistakes
- b) Add any information that you forgot

1

Study Skills – Ways to learn and remember

Spacing



Complete a self quiz of the information you want to learn



Wait for a day or 2 (depending on the deadline)



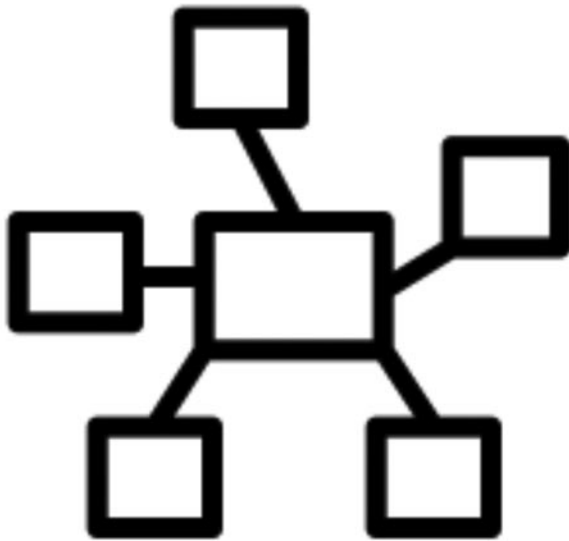
Repeat the self quiz.

The more times you can repeat this process, the more you will be able to remember without the book

2

Study Skills – Ways to learn and remember

Elaboration



Think about the topic that you are studying

Ask questions such as who, what, why, where, when how. Try to find the answers

See how these ideas connect - a mind map will be useful for this

3

Study Skills – Ways to learn and remember

Concrete Examples

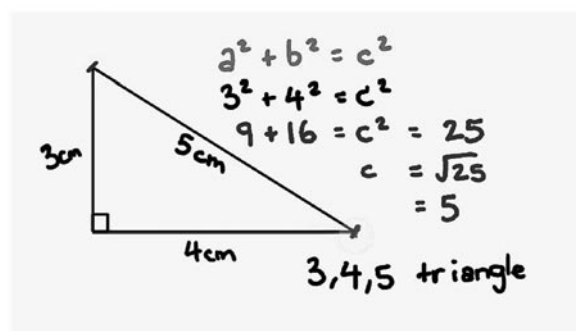


Pythagoras theorem example

If you tried to explain Pythagoras's theorem to someone verbally, it would be quite hard to understand.

By using a concrete example that shows exactly how to use Pythagoras theorem, it is much easier to remember, understand and use

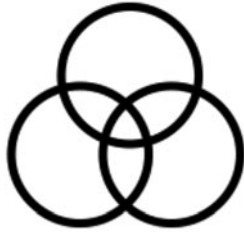
A concrete example is an clear example of an abstract idea



4

Study Skills – Ways to learn and remember

Interleaving



Research says we will actually learn more effectively if we mix our study skills up rather than using the same techniques all the time

1. Try to use different study skills rather than just one technique.

2. When revising for exams, prepare a revision timetable and try to revise more than one subject during a session

5

Study Skills – Ways to learn and remember

Dual Coding



As well as **writing** information down, **create an icon/ drawing** too for individual facts. This helps your brain to remember the information

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GCSE Media Studies

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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 structured 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.

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 populist 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 – "Freddie 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 the 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.



B.B.F.C	Films
P.E.G.I.	Video games
I.P.S.O.	Newspapers
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?

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 <i>italics</i>, or <u>underlining</u>. 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

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.

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

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



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

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.

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 Hall	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: - The preferred reading: the encoder's (producers) intended meaning is fully understood and accepted - 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 - 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 NHS 111 (2023)

Production Context	Developed by NHS England, Department of Health and Social Care in 2023
Social/ Cultural Context	Research showed that people were either going to A&E for minor issues or not seeking advice when they should. Socially people were encouraged to use the NHS app, go online or call 111 for expert advice, rather than not seeking advice or relying on misinformation from web searches.
Historical/Political Context	The campaign was run by the NHS in 2023 to encourage people to call 111 to release pressure on emergency departments in hospitals, so that less urgent queries could be dealt with over the phone by medical professionals.

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	• Long shot – one main shot showing a girl ill in bed with her dad looking after her and using the NHS app on his phone for advice • Landscape. Designed for billboards. • 2/3rds image, 1/3 text, clear and easy to read the message
Visual Codes	• Costume – normal, everyday wear implying that this advert applies to everyone • Hair/Make up – normal, everyday. The same as the viewer. Familiarity and comforting • Body Language – Dad shows a worried expression, concerned about his daughter, hand reaching out to comfort her. The daughter looking at her dad, trusting in him to help her • Colour – 2 zones – colours of a typical child's bedroom and the neutral medical colours of a hospital • Typography – main title Sans Serif, easily readable. Side panel, sans serif
Written Codes	• Mantra – "Get to the help you need". Personalised "you" makes viewers feel it is a personal message • Language – Clear statement. Easily understood • NHS and Department of Health and Social Care clearly visible, encouraging viewers that this is a real, officially approved service



NHS 111 (2023)

Representation

Challenging	Ethnic representation of the UK as a multi-cultural environment. Challenging those with a limited worldview.
Counter-stereotype	Dad as the carer, not mum. Subverting the traditional stereotype and showing that carer roles are not confined to a single gender.
Aspirational role model	Showing a caring parent-daughter dynamic; encouraging people to care and follow this example. Also encouraging family values and a supportive family environment.
Personalisation focus	"Help us to help you" - representing that everyone can be helped and that if in turn the audience uses the 111 system it means a fairer healthcare system for all.
Children and adults	111 is for everyone, children, parents and older adults

Links to theorists and theories

Propp	The dad as the hero. Getting help for his daughter, the princess
Uses and Gratification	Primarily this advert contains information and is educating the audience in a better way of using the health care system
Engima Code (Barthes)	The implied enigma of "how can 111 help me?" This makes the viewers consider using the service

Messages and Values:

- Encouraging the population to use 111 to gain hospital grade, professional advice from the comfort of your own home. The juxtaposition of the bed and the hospital reception re-enforce this.
- Ensuring that people ring for advice if they are concerned and encouraging people to ring before turning up at A&E if illness and injuries aren't severe and life-threatening

The Target Audience:

- All of the UK, but especially younger families and those who are not immediately able to access a surgery or an A&E department of a hospital.

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: <i>the shape of now</i> and <i>Vogue's guide to summer beauty</i> • 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 have 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.

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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

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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, health, 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)

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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 Fleming, 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 men were seen a dominant and women were seen as objects but the poster does feature a 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 include 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

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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 include 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

GCSE Media Studies

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 Malek)? 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 an 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 Fleming 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.

GCSE Media Studies

The Guardian Front Cover

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

Key terms and conventions and examples from The Guardian

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 **main headline** "No 10 to rethink fuel payment cut as local election losses alarm MPs" is typical of a broadsheet paper. It communicates the hard news of politics, combining two issues of interest to the ABC1 audience – local elections and fuel allowance cuts.

Above the byline, it states the story is an "Exclusive", acting as a persuasive device for the audience to buy the paper, whilst also suggesting that The Guardian has unique access to stories where other news sources do not, which gives them credibility and prestige



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 football. Men's football is the biggest and most popular sport in England, 40% of the population watch or follow the sport, so the newspaper editor would see this choice as an obvious one to attract readers to the paper

The **dominant image** is a wide shot of their Royal Highnesses The Prince and Princess of Wales with their children on the balcony at Buckingham Palace. The family's unity and interest make this a relatable photograph for mainstream audiences and the choice to use an image that captures an off-guard moment, rather than the formal poses of the day, reflects the paper's more liberal, relaxed attitude to the monarchy

15 The Guardian Front Cover (6 May 2025)

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/ Political 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
	In 2025, the Labour party was in government. UK local elections were held on Thursday 1 May; Labour lost 187 council seats. In July 2024, the government restricted the Winter Fuel Payment (£200–300) to only those receiving Pension Credit or benefits; this reduced the number of recipients from 11.4 million to 1.5 million. In June 2025, the government reversed the most severe aspects of the cuts, which meant 9 million pensioners would receive the payment. On 5 May 2025, the United Kingdom celebrated the 80th anniversary of Victory in Europe (VE) Day with a bank holiday. VE Day continues to be marked with street parties and a major gathering outside Buckingham Palace. In 2025, the celebrations included a special flypast – a large formation of military aircraft including the Red Arrows and a Lancaster Bomber. The cultural proximity, scale and historical significance of this event means that it is an obvious story for the front page of a national newspaper. In a move designed to bring film production back to Hollywood, in May 2025, President Donald Trump announced that he planned to impose 100% tariffs on movies produced outside of the USA. The UK serves as a major hub for US studio productions, accounting for approximately 5 billion pounds annually (UK Parliament, 2026). The proposed tariff (taxes) would lead to significant job losses and a drop in investment to the UK economy if it were to happen. Blake Lively is a US A-list actress. In 2024, during the production and promotion of the film <i>It Ends With Us</i>, a highly publicised, ongoing legal and professional conflict began between her and the film's director/actor Justin Baldoni, including allegations of sexual harassment. The cultural and political significance of this story make it an appealing story for a Reformer readership who value social consciousness over entertainment.

Social/ Cultural/ Political Context	Macmillan Cancer Support is a leading UK charity that provides specialist nurses, a freesupport line, information services and financial grants to those affected by cancer. On 5 May 2025, it announced it was cutting its £14m a year local welfare services, removing advisors operating across 70 Citizens Advice branches nationally. Macmillan being an elite institution combined with the fact that cancer affects a significant proportion of the UK population makes this a story of interest to The Guardian readership.
	On Monday 5 May, Trent Alexander-Arnold, a leading men's footballer, announced on his social media that he was leaving Liverpool, his club of 20 years (he joined the academy aged 6) to join the team Real Madrid. Men's football is the biggest and most popular sport in England, dominating in both spectator numbers and participation. 40% of the population watch or follow the sport, so the newspaper editor would see this choice as an obvious one to attract readers to the paper (Harris Interactive, 2019).

Representation

Gender	Although it doesn't explicitly state an opinion in the style of tabloids (for example. emotive, provocative language), the choice of these main cover stories clearly conveys The Guardian's British liberal ideology. Feminism is a key element of this ideology and represented on the front cover are women in positions of power. The byline of the headline story represents two female journalists, Pippa Crerar and Jessica Elgot in positions of professional power. Blake Lively is denoted with a head shot in a black blazer, which connotes her professionalism; The choice of image with direct address connotes her confidence and strength, The Princess of Wales is represented in both her professional role as a monarch and in her personal role as a mother. Men are similarly represented in significant positions of power on this front page, particularly in the world of politics. Keir Starmer, Sadiq Khan and Donald Trump all feature in stories indicating that political society in the UK and USA is patriarchal. The men featured in the visual codes of the front page are also represented with stereotypical masculine features, including uniforms representing their professions (RAF and Liverpool FC). Alexander-Arnold is framed as a dynamic and successful sportsman, while Prince William is shown in an equal way to the Princess of Wales, in his professional role in the royal family and in his personal role as a father. This equal representation of the genders is indicative of The Guardian's ABC1 audience.
Age	A range of ages is represented in this front cover, including Millennials (Blake Lively, Prince William and Princess Catherine), Gen Z (Trent Alexander-Arnold) and Gen Alpha (George, Charlotte, Louis). They are actively participating in royal duties and, therefore, represent the future of the British monarchy. Having the children on the balcony also provides symbolic continuity too, echoing the very first VE Day in 1945 where a young Queen Elizabeth II was pictured on the balcony celebrating the victory. In the main image, younger and older generations are represented similarly, brought together by the event, showing curiosity, awe and engagement.

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

The **headline** 'Faulty Powers' uses a pun, intertextually referencing the popular 1970s sitcom Fawlty Towers and implying the ineptitude of the national grid and more subtly the Labour government's underfunding of 'Britain's...infrastructure'. The 'Y' and the 'S' of the headline have been designed to appear wonky, further emphasising the chaotic nature of the event. This is also a reference to the wonky lettering on the Fawltly Towers sign outside the hotel, which was regularly misspelled in a popular recurring gag on the programme.

The bullet point sub-headings which sit above the main image serve as a summary, allowing the audience to gain a quick snapshot of the story. They also function as enigma codes, drawing readers in by encouraging them to discover how the fire started, how Britain has been 'humiliated' and why the 'back up failed'.



The opening to the article can be seen on the right-hand third of the cover, beginning with a byline. This suggests that the newspaper is delivering 'hard news' and adds weight to the story. Emotive language, typical of tabloid newspapers, is used throughout the body copy, including words such as 'shambolic', 'disaster',

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 **main image** is the dramatic nighttime image of the fire at the Hayes electrical substation. The tightly cropped image emphasises the scale of the fire, while the reds, oranges and yellows connote danger and destruction. Meanwhile the cropped image of the information board stating 'Heathrow Closed' adds a sense of proximity and veracity to The Sun's report, suggesting that reporters and photographers were on the scene covering the breaking news as it unfolded

16 The Sun Front Cover (22 March 2025)

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/ political 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'. Heathrow Airport (LHR) is the UK's primary international gateway and Europe's busiest airport. It serves over 200 destinations with four active terminals (T2–T5). It is a major transport hub for passengers and cargo, open 24/7. Heathrow uses as much electricity as a small city and has three connections to the national grid. On the evening of 20 March 2025, a fire began in an electrical substation in Hayes, one of these connections. The fire caused a 16 hour closure of the airport, disrupting 270,000 passengers. Big infrastructure is intrinsically political, whether the national grid or Heathrow airport, because of the effect it has on people's lives. By its nature it is built and/or regulated by the government. The headline is in part a reference to the power outage, but it's also a right-wing commentary on the Labour government of the day, suggesting the outage was a sign of inept management. Fawlty Towers, a 1970s television comedy series, was named the greatest ever British sitcom by the Radio Times in 2019. Its story follows Basil Fawlty, an inept and ill-tempered hotelier, as he runs a dysfunctional hotel in the UK. The series celebrated its 50th anniversary in 2025, and in March 2025 Fawlty Towers: The Play had a sold-out run in London's West End. Therefore, despite being a historical reference point, which would resonate with older audiences, younger audiences would be familiar with the brand. Kym Marsh is an English actress, singer and television presenter best known for her role as Michelle Conner on ITV soap opera Coronation Street (2006–2019). She is a familiar face on mainstream television, appearing in Strictly Come Dancing in 2022 and as the presenter of Morning Live on BBC One from 2020 to date. The image was taken at the British Soap Awards in 2016, 9 years before this front cover. Across the 2020s, the UK media landscape has undergone a cultural reappraisal of women aged 50 and over, shifting from historic invisibility to an era of redefining age as a 'new prime'. This has been driven by economic power (in the UK, the over-55 demographic outspends younger groups by hundreds of billions) and a new wave of 'midlife influencers' and celebrities, including Davina McCall, Claudia

Social/ Cultural/ political Context (cont)	Across the 2020s, the UK media landscape has undergone a cultural reappraisal of women aged 50 and over, shifting from historic invisibility to an era of redefining age as a 'new prime'. This has been driven by economic power (in the UK, the over-55 demographic outspends younger groups by hundreds of billions) and a new wave of 'midlife influencers' and celebrities, including Davina McCall, Claudia Winkleman, Tess Daly and Amanda Holden.
	Myles Lewis-Skelly is an England national team footballer who became the youngest ever player to score on his senior England debut, aged 18. On 21 March 2025, he scored 20 minutes into the match against Albania at Wembley. Harry Kane, England captain, also scored in the 77th minute, leading to a 2-0 win for England. This game was of particular significance, as it was Thomas Tuchel's first game in charge of the team, as well as a World Cup qualifier.
	Men's football is the biggest and most popular sport in England, dominating in both spectator numbers and participation. 40% of the population watch or follow the sport (Harris Interactive, 2019). Therefore, it is not a surprise to see football featured on the front page. Alton Towers is the UK's largest theme park. It typically closes for the off-season between mid-November and mid-March. Anyone over 90cm tall needs a ticket. One-day walk-up tickets can cost up to £68 (correct as of 2026). Merlin Entertainments, the conglomerate that owns the attraction, operates a dynamic pricing system, meaning tickets are usually more expensive during busy periods such as sunny bank holidays and cheaper on quieter rainy weekdays Giveaways are a typical convention for tabloids. The Sun Superdays is a promotion that provides free or heavily discounted tickets to major UK attractions, such as Alton Towers, Thorpe Park and Chessington World of Adventures. Access usually requires collecting a set number of Sun Savers codes printed in the newspaper. Therefore, The Sun can be seen to be incentivising their C2DE audience to buy the paper repeatedly in order to benefit.

Representation	
Gender	Gender is represented stereotypically on the front page of The Sun, with traditional gender norms being conformed to. Women, represented through Kym Marsh, are constructed as feminine and glamorous. While glamour can be associated with self-confidence and success, the choice of a very specific archive image reinforces the idea that women are passive objects of visual pleasure – commodities used to sell newspapers. The plunging sweetheart neckline of the red dress could be interpreted as an intertextual reference to the cultural sex symbol Jessica Rabbit, reinforcing patriarchal structures in society. These patriarchal structures can be seen in the representation of men too, through the two footballers. Men are constructed as dynamic, successful and strong, reinforcing traditional stereotypes of masculinity. These may also have been chosen to appeal to the dominant demographic of The Sun readership Both men and women are presented as stars, whose names the audience should know. This is clear through the use of a mononym for Kym and the use of a pun for Myles. Celebrity imagery is conventional within tabloid newspapers and helps drive sales, while also providing lighter, image-driven content that contrasts with the more serious lead story
Age	Tabloid newspapers often represent age stereotypically, and representations of age are frequently linked to gender. On this front cover, Kym Marsh is presented as discussing the 'Fab at 50 Club', implying that she is either approaching or has reached the age of 50. On the surface, the representation of a female celebrity positively discussing turning 50 offers a favourable representation of midlife, suggesting that it is an exciting milestone to be embraced and celebrated. This reflects the growing media focus on topics such as the menopause and the rise of female 'midlife influencers'. However, the choice to use an archive image of Kym from when she was approximately 39 years old, without explicitly acknowledging this, could suggest that women who visibly look 50 are considered less desirable or attractive. This reinforces 'ageless beauty' stereotypes that minimise or erase the visible signs of ageing and may contribute to wider societal ageism.
Events and issues	The fire at the substation is represented as a major event with consequences extending far beyond the airport itself. The Sun frames the incident in the body copy of the article as a 'global disaster', connoting that it had international repercussions. The event is also constructed as chaotic with the use of emotionally charged language like 'mayhem' and 'fiasco', implying that the situation could have been avoided if better systems and contingency plans had been in place. This use of hyperbole is typical of tabloid journalism. The Sun firmly positions itself as a revealer of 'truth' by claiming that the fire 'exposed' weaknesses in Britain's infrastructure and resulted in the country being 'humiliated'. The suggestion that the incident damaged Britain's international reputation reflects the newspaper's use of populist rhetoric, framing a complex infrastructure failure as an emotional national drama.

17 The Film Industry - No Time to Die

Production	The budget of No Time 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 from 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. 2. Modern -- websites, facebook, twitter, tie-in, competitions. - 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. - A series of trailers were made for No Time To Die. They were shown 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 .

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.

GCSE Media Studies

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 Wler-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

GCSE Media Studies

18 Desert Island Discs

Production Context	Produced by the BBC, publicly funded broadcaster. Aired on Radio 4 the main spoken word station. Convergence with other technologies. Available on iPlayer and BBC Sounds app and has presence on social media with websites/X etc.
Social/ Cultural Context	Eight tracks, a book and a luxury: what would you take to a desert island? Guests are invited to share the soundtrack of their lives. The guest is interviewed about their life, the reasons for their music choices, and the people and events that have influenced them.
Historical/Political Context	The show has been running since 1942 and has been presented by various hosts, including Roy Plomley, Michael Parkinson, Sue Lawley, Kirsty Young, and currently Lauren Laverne.

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 Desert Island Discs 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. Desert Island Discs broadcasts new programs for approximately 42 weeks each year on Sunday mornings on BBC Radio 4, with a repeat transmission five days later. The show takes two short breaks, in April and August/September.

GCSE Media Studies

Desert Island Discs

Representation

Overview

- Desert Island Discs represents a unique blend of musical, cultural, and personal narratives, offering a glimpse into the lives and tastes of prominent figures. The show's enduring format and extensive history (since 1942) allow for a fascinating study of how music and cultural trends have shaped British society.
- The music selections have evolved over time, reflecting changes in musical tastes and trends, including the rise of rock music and the influence of various genres.
- Desert Island Discs offers a window into the cultural landscape of Britain, showcasing how music and other chosen items reflect the changing values and priorities of different eras.

Links to theorists and theories

Blumler and Katz (uses and gratifications theory)

- Personal Identity: listeners might relate on a personal level to the guest that is featured and will gain gratification from this.
- Inform and Educate: The BBC has a mandate to do this and there could be content that reflect historical or current social perspectives
- Entertain: The show is essentially entertainment in the way that it focuses on choices of celebrities to interest the audience
- Social Interaction: There is an element of this with the links to social media and feedback to the programme from listeners

Messages and Values

- Essentially entertainment, but viewpoints and thoughts of the featured guests can link with historical or current issues
- Star persona: the show almost exclusively features public figures who have a persona which can influence a wide section of society
- Desert Island Discs happens in real time i.e. it reflects events taking place on the date of broadcast,
- Allows for a variety of topical subjects to be included.
- This provides a sense of "realness" and personal identity (uses & gratifications) to the audience.

GCSE Media Studies

Desert Island Discs – website and technologies Desert Island Discs Website

Technologies and Convergence

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

- the regular radio slot, 11am on Sunday. Listeners can catch up with the repeat at 9am on Friday morning
- episodes repeated on BBC Radio Four Extra,
- download the podcast
- listen 'on demand' through BBC iPlayer Radio
- Desert Island Discs page on the BBC website
- Audience can use social media by following it on X or liking their Facebook page or Instagram posts
- Due to convergence Desert Island Discs is a global show as it is listened to around the world. Its latest story lines reflect this.

Audience

- The show primarily targets a broad audience interested in music, culture, and personal stories.
- While the show's heritage and gravitas appeal to older listeners, Radio 4 has also made efforts to extend its appeal to younger audiences.
- The program's guests, ranging from celebrities to everyday individuals, also contribute to a diverse audience.
- Radio Four has a high cultural status / niche audience.
- Psychographics – Mainstreamers

The screenshot shows the Desert Island Discs website interface. Annotations point to various elements:

- Iconic BBC logo – instant brand identity**: Points to the BBC logo in the top left corner.
- The corporate black banner offers links to the rest of the BBC**: Points to the black navigation bar at the top.
- Synergy promoting other BBC programmes**: Points to the 'Available now' and 'Coming Up' sections.
- Search the whole of the BBC website**: Points to the search bar in the top right.
- Link to radio and TV schedules**: Points to the 'Radio' and 'TV' links in the top navigation.
- The background image sets the tone for the show – abstract escapism and variety of guests**: Points to the abstract blue and green background image.
- Convergence podcasts / on demand**: Points to the 'All available episodes (2016-2017)' section.
- Links to social media-convergence**: Points to the social media icons at the bottom.
- Interactive content**: Points to the 'Eight tracks, a book and a diary' section.
- The show site banner contains multiple links to other pages, offering catch up, clips, blogs and detailed guest information to encourage the audience to explore further**: Points to the main banner area.

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).

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'.
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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.

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**

40

41

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 known 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.

GCSE Media Studies

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.



- 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 led to the Leveson Inquiry, which investigated the scandal and then IPSO was set up to monitor journalism in the UK more effectively.

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

• 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

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

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



Interactivity – a personal account is offered

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

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.	

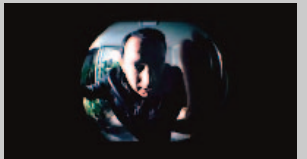
Camera shots and angles

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 than 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.	

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 about 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 Thriller / Crime Drama – Trigger Point, Series 2, Episode 1 (2024)

Genre:

Recognisable as a thriller drama due to conventional characters, themes and iconography. Hybridity with other genres including:

- Police procedural
- Action
- Mystery
- Crime fiction



Key Facts:

- "Trigger Point" season 2 is a British crime drama series starring Vicky McClure as Explosives Officer Lana Washington.
- Written by Simon Ashdown, Amanda Duke and Daniel Brierley
- Series 1 was first broadcast in May 2010.
- So far, there have been 2 series
- Created by ITV Drama Productions

Context	
Social	reflects current attitudes towards the role of women in society and gender equality E.g. Lana is a professional doing a dangerous job
Social	reflects current attitudes towards racial equality. DSI Samira Desai is an Asian woman. Her 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 counter terrorism and reactions to terrorist events in recent history

Representation
Lana Washington -A female bomb disposal expert, Lana is portrayed as a highly skilled and professional individual, regardless of her gender. The show emphasizes her expertise and leadership within the bomb squad, rather than focusing on her gender, according to the show's website. McClure says she is not wearing "a scrap of make-up". It makes sense – her character is doing physically demanding and dangerous work. It would look faintly ridiculous if hair extensions were getting in her way.
Detective Superintendent Samira Desai – A South Asian woman in her 40s, Samira is portrayed as a professional and disciplined officer, managing situations on the ground. She is petite and wears her hair tied back. She doesn't give much away about her personal life
Detective Inspector Tom Youngblud – 30s white male officer, usually in a suit and tie. In a relationship with Lana. Takes his work very seriously.
Danny – Is a young Black man with a muscular build and braided hair. He is Lana's number 2 and acts as a driver and operates a lot of the kit. He is keen and hungry to learn but still has a way to go in his professional journey.

Crime Drama

Narrative		Media Language	
Lana Washington returns from a teaching secondment in Ukraine to active duty in London, only to have an explosion rock the city during a routine talk. The episode picks up immediately with the explosion, plunging London into darkness, and Lana immediately gets drawn back into the action, despite her reluctance to return to active duty. The episode also introduces new characters and dynamics, with a chauvinistic new boss and a continued dynamic with John. The narrative is linear but is crosscut and has several strands to keep viewers engaged Propp's character types are evident in the episode E.g. hero, villain, side kick, dispatcher, donor		Camera	Close ups used to show character's emotion & to highlight items of importance. Long Shots/Wide Shots used to establish the scene and the characters' place within it, showing a full view of the setting and characters. Extreme Close-Ups focus on very small details, like a character's eyes or a specific object, to convey intense emotion or focus.
		Editing	The use of fast paced editing and cross cutting create excitement and suspense to keep views engaged and a sense of enigma heightened as to what is going to happen next
		Mise en scene	Props used to construct the crime / thriller drama genre, creating verisimilitude e.g. police tape, cars, interview recording equipment Locations tie in with the crime / thriller 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 often 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 ITV 1 2) Adults due to adult themes e.g. murder 3) Both genders – there are a range of complex male & female characters 4) Range of ethnicities – it is a diverse cast 5) Fans of crime drama 6) Fans of Vicky McClure (Lana)		
Audience Appeal	• Thriller / Crime drama is a popular genre . Includes expected conventions along with unexpected elements • Star appeal in the form of Vicky McClure, familiarity with audiences and appeal to male and female audiences • Engaging narrative , the range of characters for audiences to appreciate and identify with		

Crime Drama

Applicable audience theories

Uses & gratifications theory	• Surveillance – could learn about bomb squad procedure • Diversión – 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: • Lana's crime bomb disposal skills and personal responses to challenging situations • How the police and anti-terror units respond to terrorism

Industry.

ITV1 and ITV X	• ITV1 is the ITV's primary channel. It offers a wide range of programmes and aims to appeal to a wide audience • ITV has a remit to create a high proportion of original programmes and to reflect the diversity of the UK • ITV programmes always must comply with Ofcom guidelines and be of a high quality
Production	• Trigger point is an original ITV Production. • The first series was commissioned by ITV's Head of Drama, Polly Hill, and was the best performing drama of 2022, averaging 9.5m viewers per episode. The episode writers were Simon Ashdown and Daniel Brierley (who created the series).
Distribution	• Series 2 was broadcast on ITV1 on Sunday, January 28, 2024 • Also available on ITVX.
Marketing	• The official trailer for "Trigger Point" season 2 was released on December 10, 2023. Behind the scenes footage released on the website. Inside look video for USA launch • The website displays all the episodes from Series 1 and Series 2. • And electronic press pack with interviews of cast members was circulated before Series 2 launched to promote to new series.
Regulation	• Trigger Point was shown after the watershed (9PM) to reflect scenes of terrorism and peril and some strong language. Parental controls are available on the ITV website to stop minors viewing potentially distressing content

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 over 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 empowering message about women. • However Katy Perry's character becomes more scantily clad as the video progresses and is, therefore, also sexually objectified.
Propp's Character Theory	• Damsel in distress - Katy Perry at the start Hero - Katy Perry at the end • Antagonist-Tiger.

Key messages

- The female can cope with whatever life throws at her.
- The change of her clothes connotes power and dominance.
- The medium shots of Katy Perry sitting on the throne expresses the way in which she is portrayed as the queen of the jungle.
- The narrative is that her passive acting has been over-come by the way she has the courage now to be alone and survive.
- The new representation of the female character is established through a wide shot of her in the jungle, now dressed a little more practically.

GCSE Media Studies

The Man - Taylor Swift (2020)

Representation	
Men	- At the beginning of the video, the male taking selfies is a subversion of a typical stereotype of females. The media would have us believe that selfies are exclusively the domain of the females in our society but this unusual representation forces the audience to consider how men can also be victims of vanity and self-obsession. - If we consider that this song was Katy Perry's first release after her split from Russell Brand, this representation makes sense as he is known for his love of the limelight and there is also evidence to suggest he believes he is very attractive too.
Women	- The focus for the song is about female empowerment, sending a message to her fans that women are strong and a force to be reckoned with. To achieve this she represents the female character as submissive and inferior to the male to begin with but once he is out of the picture she is able to grow and become stronger, finding an inner strength she hadn't realised she possessed. - It could even be suggested that the leopard print fabric she is wearing at the start as a scarf is a motif to represent this inner strength. The fabric remains with her throughout the video, beginning life as a rather prim neckerchief, then as a belt, then an integral part of her spear and finally her revealing bra top. - Although empowered, Katy is still being a typical female – painting her nails, applying lipstick and wearing a bra.
Ethnicity	- Colonisation: the action or process of settling among and establishing control over the indigenous people of an area. - It is worth noting that the characters in the video are white and it is seemingly set in a jungle. The omission of any other ethnicities constructs the representation that links to white colonisation, representing white people as more powerful than other ethnicities
Lyrics	- Repetition of "Roar" expresses the power of a woman's voice throughout and how it should get louder as years go on. "you held me down but I got up" links to Russel Brand. - The use of the lyric "the eye of a tiger" shows the connotations of women being powerful and strong. "Cause I am a champion" references how she is at the top of the system and she is strong. "I stood for nothing" which shows how she wasn't happy with the level of respect from Russel Brand.

GCSE Media Studies

The Man - Taylor Swift (2020)

Media language – a summary	
The video opens with an establishing shot of a plane crash in the jungle leaving only two survivors. The female looks visibly shaken and scared whilst the male is seen, through a point of view shot, to be taking selfies indicating how he isn't recognising the seriousness of the situation or showing any care towards his partner. That night he meets his demise after being attacked by a lion, leaving the female alone. The surrounding darkness indicates the danger and the close up of the female's face shows her feelings of shock and absolute fear.	
- We cut to a mid-shot, again showing the female's abject terror whilst two tarantulas crawl over her. Her clothing indicates how she is unprepared for such an environment and she is seen as a victim who we sympathise with. - As the video progresses, the female becomes more accustomed to the dark and begins to see the beauty in the nature around her rather than the dangers, for instance when what looks like ominous yellow eyes actually turns out to be fireflies.	
- The female soon turns cat-like and a mid-shot shows her crawling on all fours and roaring at the water's edge. In the water we see what is supposed to be her reflection shown as a tiger's face. This primal behaviour connotes a sense of oneness with nature and indicates how the female is gaining emotional strength and feeling empowered. - This new representation of the female character is established through a wide shot of her in the jungle, now dressed a little more practically, standing confidently and holding a home-made weapon showing her new found skills.	
- Later shots see her completely absorbed into the jungle life-style wearing a skirt made of leaves and a garland of flowers. Low angle shots connote her dominance in the environment and her body language is open and even defiant at times, showing she is now fully in control. - The narrative is that she is no longer needing to act passively because of a man in her life and she has the courage to carry on alone, making the best of her situation.	
- This culminates with a wide shot of her sitting centrally on some kind of throne made from plants and flowers. Either side she is flanked by wild animals perhaps protecting her and her flowers form a crown, suggesting she is now the Queen of the Jungle. - The final scene is another wide shot showing how her world and that of the jungle have collided and both now live side by side in harmony. She has converted the broken plane into a home and made the best of her situation. The subtext here is that the female can cope with whatever life throws at her.	

24 Superheroes – Stormzy (2020)

Production Context	- Peter Gene Hernandez, known professionally as Bruno Mars, is an American singer, songwriter, multi-instrumentalist, record producer, and dancer. He is known for his stage performances, retro showman-ship and for performing in a wide range of musical styles, including R&B, funk, pop, soul, reggae, hip hop, and rock. - Uptown Funk was released in 2014 as a single featuring Bruno Mars by Mark Ronson, a DJ and record producer, known for collaborations with artists such as Amy Winehouse. - By end of 2017 Uptown Funk received more than 2.8 Billion Views on YouTube. "Uptown Funk" spent 14 weeks at number one on the US Billboard Hot 100, seven weeks at number one on the UK Singles Chart, and topped the charts in several other countries including Australia, Canada, France, Ireland and New Zealand. - It became the best-selling single of 2015 and one of the best-selling of all-time. - The song won two Grammy Awards, including Record of the Year, and the Brit Award for British Single of the Year. - Music video stars Ronson, Mars, and Mars's backing band the Hooligans dancing in a city street, and got 3.5 billion views on YouTube as of March 2019, making it the fifth most viewed YouTube video of all time.
Social/ Cultural Context	- The song "Uptown Funk" has all the key elements of Funk in modern era including the inclusion of certain instruments including guitar, bass, synthesizers and horns instrumentation. - Throughout his song he has used backing vocals that use the low frequency range expanding and creating a more dominant bass. [Low End Sound, over 2015] Uptown Funk is a song that many people have used to create parodies of using president speeches. By recreating a song with a genre/style from the past, the artist can easily appeal to a newer generation of listeners than if they were to solely rely on the style alone. - Bruno said in an interview that his video is very much inspired by the Minneapolis sound of 1980s funk music. - Sony described the song as having a 'fresh new retro sound' influenced by funk and RNB artists of the 1980s. 'Uptown Funk' is a performance based video filmed in a city location and the stylist choreographed dance sequences reference artists such as the Jackson Five. The video has high production values and the mise-en-scene also creates a retro feel.

Key messages

Bruno mars is constantly in shot - The editing style is rather quick to complement the quick music beat and quick movements. It has a modern yet old style with a party like theme. Bruno mars makes direct eye contact to the viewer - have fun! flaunt what you have!

Superheroes – Stormzy (2020)

Representation	
Bruno Mars	- Bruno's clothing in the video connotes a multifaceted representation of men - the pink blazer shows that he is comfortable in his own style as pink is usually associated with girls and gay men. - The props of gold chains connotes wealth and success, showing that Bruno is a successful male singer. - The sunglasses connote coolness and style, showing that Bruno is stylist and cares about his appearance.
Ethnicity	- Bruno Mars was born in Hawaii and is of Filipino/Puerto Rican/Spanish /Ca-nary Island/Catalan/Italian/Costa Rican heritage. He is seen to be the leader of a group of African Americans (his band mates, The Hooligans) and one White male (Ronson). Having a wide heritage and leading the group represents ethnicity as equal/not a main focus. - The shoe shining scene shows how role have reversed and become more equal as it shows two older white males performing the task of shining Bruno and Mark's shoes. Shoe shining has been linked to younger people, mainly children from poor backgrounds, performing this task. This shows wealth again of Mars and Ronson, even more so by the position of them in the frame - being higher than the males performing the shoe shine. - In the video, Mark Ronson, the white male, is shown to be higher in the frame on top of the white car. He is also shown to be being carried in the music video by the other males. This could connote his importance.
Gender	- There is very little sexualisation of woman in the video with only a brief moment in the beginning, where they are never facially identified and all dressed in little clothing. Each time they are shown, it is followed up by the male in the music video looking at them in a satisfied way. This fits the male gaze theory and suggests that men like to look at women. It portrays women as sexual objects to be looked at, for pleasure, by men. This also reinforces the common stereotype that men are the dominant gender group and does not account for those from the LGBTQ+ community. Interestingly as Bruno wears pink, commonly associated with the colour that a gay man would be more comfortable wearing. - Bruno mars is depicted as a smooth womanizer type as well as very fun, hip and stylish. This is shown through his costume and props as well as his overall role in the narrative. - Men in the music video look as though they care about their appearance, with Mark and Bruno getting their hair done in the salon - normally a feminine thing to do. Getting their shoes shined, although historically common for males, again shows how they care about their appearance
Lyrics	"Bitch say my name you know who I am" and "If you sexy then flaunt it" suggests Bruno is a womaniser, gets pleasure from a good looking woman. "Got Chucks on with Saint Laurent" and "Gotta kiss myself, I'm so pretty" suggests that Bruno cares about showing his worth and likes to take care of how he looks and how other people see him.

Superheroes – Stormzy (2020)

Media language – a summary

- The video starts with a **medium tracking** shot of a woman's feet, immediately grabbing the audiences attention. The music is introduced straight away building up tempo. This cuts to a slow motion shot of Bruno having a handshake with another person for a second until it cuts back to the original shot. The continuous **shot reverse shot** builds up the pace during the instrumental and excites the audience. During this montage of clips we see Bruno is wearing a pink tailored blazer and gold coloured accessories connoting wealth and power.
- The camera **tilts** up the females actresses body; she is wearing a fur jacket with her legs on show which also suggests wealth as it is seen as a luxury item. Her bare legs conform to the Male Gaze theory as long legs are associated with beauty and sexiness.
- Then a **close up** of Mark's face through quick flashes which disorientated the audience. This effect acts like strobe lighting which we associate with night clubs or partying, connoting fun. Mark's facial expression is very extreme and looks like he is screaming.
- The next shot is introduced through a **wipe/sliding motion** which takes us to a **medium close up** of Bruno and others. Bruno is positioned in the middle highlighting his important and is the centre of our focus, connoting his dominance.
- In one shot Bruno **looks directly** at the audience. This makes the viewer seem more involved as the atmosphere is more playful now.
- There is a **low angle shot**, connoting power and dominance of Mars. There are shots of the dancing - a common convention of a performance based music video
- The lighting remains natural as the majority of the shots are filmed outside on the streets in Los Angeles. This creates realism.
- The video is very male dominant with no females been facially identified. The main focus is on their bodies as they walk **in and out of frame**, fitting the **male gaze theory** (women as objects to be looked at by men).
- The location changes to a shoe shining station and then a hair salon where Bruno and Mark have hair rollers in breaking the stereotype as hair rollers are normally associated with women. This also adds humour, and makes it more enjoyable for the audience to watch The shoe shining station is very retro and links to historical contexts of ethnicity.
- The video creates an 80's vibe reinforced through the costumes and props as we can see Mark is using an old fashion phone instead of a smart phone.
- The video continues similar to before with the majority of the shots being **medium close ups** or **close ups** on Bruno as he should be our main attention.
- However in the last minute of the video the vibe completely changes. Neon lights are used to create a more modern party feel as well as smoke machines. The technology has upgraded in these shots suggesting a new era as the musicians have electric pianos and guitars. Again lots of **close ups** are used to highlight their enthusiastic facial expressions and make the audience enjoy it more as you can see how much fun they are having.

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 Toxteth 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	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
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	

GCSE Media Studies

Rio – Duran Duran (1982)

Media language and representation – a linear tour

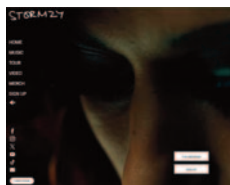
- The **pin-hole close up shot** of the lady's eyes as she gives a direct address to the camera gives the impression that women will be the centre of attention. According to Mulvey's male gaze theory, the producer's intentions are to **objectify** women. The periscope vision has a **voyeuristic** quality.
- 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.

GCSE Media Studies

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		Social media & contexts
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	• 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
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	



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 everyday 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. "Swifties", websites, Twitter following, forums, podcasts. 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?

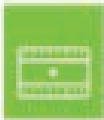
- Page should be simple and uncluttered.
- There should be access to free music for fans to listen to.
- There should be a continual theme/ colour scheme/ use of font across all pages.
- There should be space for fan interaction – Twitter feed, chat room, forums, contact us.
- Music that starts when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

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. Shop, Tour Dates, Directed Projects - Fans can listen to music by either selecting a streaming service or downloading - Fans can view tour dates and information on a separate micro site and also Stream a live tour concert on Disney+ - affiliation with Disney - There is a continual theme of white background with classy font and a limited colour palate, like a Vogue style. Sepia toned like classic Hollywood movies. - On the bar at the bottom there is a 'social' option with links to all social media accounts and above this a link to sign up to a mailing list	Target audience: Females (52%), Males (48%) aged 13-44 - Interested in Taylor Swift's music and pop music in general - Links to social media as young people are constantly on social media and enjoy using it. - Merchandise is in the "Shop" - less slang and classier in keeping with the feel of the website - Merchandise clothes aimed at females mainly – t-shirts, crop tops and accessories. All priced at the higher end of the market
stormzy.com	
Examples of website conventions	Target audience and how it appeals
- Page has a simple layout but very visual (images/video clips playing as a background) with different sections to focus on as you scroll down and a navigation bar at the left side E.g. Home, Music, Tour Dates, Videos and Merch - There is a page where fans can listen and download music. Links to all major music platforms (Spotify, apple music, SoundCloud, apple music). - There is a continual theme of black background, with white text and mostly colour images - Links to all social media accounts in the bar on the left of the page. - Option to subscribe with your email pops up when you first visit the page	Target audience: Males (60%), Females (40%) aged 16-38 - Interested in Stormzy's music and rap music in general. - 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 younger male audience mostly – t-shirts and hoodies. Also, some retro vinyl and audio cassettes to appeal to Old Skool.



The Guardian

(06 May 2025)

Blake Lively
How Hollywood actor became a lightning rod for the US right



The Real deal? Liverpool's Trent Alexander-Arnold set for Madrid



Tuesday
6 May 2025
£3.20
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The Guardian

No 10 to rethink fuel payment cut as local election losses alarm MPs

Exclusive
By Nigel Hawkes
and
Jennifer Egle

Downing Street is rethinking its controversial winter fuel cut amid growing anxiety at the top of the government that the policy could wreck serious electoral damage, the Guardian has been told.

Keir Starmer's senior team has

been discussing for several weeks how to handle public anger over the policy, which bubbled over in last Thursday's local elections, where the party lost two-thirds of the council seats it was defending.

While a full reversal of the cut is not expected, No 10 sources said they were considering whether to increase the £1,500 threshold over which pensioners are no longer eligible for the allowance.

Labour MPs have been piling pressure on the government to change its mind over the winter fuel payment, as well as its plans for 45p benefit cuts, before a crunch vote on "stage one" of its welfare plan in early June.

The government is planning to come back for "stage two" this autumn, the Guardian has been told, though there are concerns that further cuts may inflame tensions even further with angry party MPs.

Labour activists say benefits were raised repeatedly on the doorstep in the local elections across England and were a key factor in the party's loss to Nigel Farage's Reform UK at the Runcorn and Wirral by-election.

Ministers and senior officials have told the Guardian they believe last July's decision to cut the winter fuel allowance from all but the poorest pensioners has been a disaster. A cabinet minister said: "It comes

up on the doorstep all the time. Winter fuel will lose in the next election, it was a terrible mistake. But it's probably too late for a U-turn now."

The Welsh first minister, Eluned Morgan, will give a speech today that will criticise the welfare cuts, setting out a clear dividing line with Welsh Labour, which she will position on the left of the UK party.

Downing Street figures acknowledge the concern



The Prince and Princess of Wales, with their children, George, Louis and Charlotte, watch a military flypast for the 80th anniversary of VE Day from the balcony of Buckingham Palace yesterday. [News Page 10](#)

British film industry at risk from US tariffs

By Michael Savage
and
David Hargrave

Donald Trump's threat to impose 100% tariffs on movies made outside the US could wipe out the British film industry, ministers have been warned, as they come under immediate pressure to prioritise the issue in trade talks with the White House.

UK government officials and senior figures from Britain's multi-million-pound production industry are to meet to discuss Trump's threat, which is made after months of promising to restore Hollywood to its "golden age".

In an extraordinary intervention, Trump announced his intention to impose the levy on all movies "produced in foreign lands", stating that the US film industry was facing a "very real death" as a result of incentives being offered overseas. The UK is among the countries offering filmmakers generous tax incentives.

The US president said he had already ordered the commerce department and the US trade representative to begin instituting such a tariff. He said on his Truth Social platform that the

Cancer charity to axe advice service

By Philip Barker
and
David Gregory

Macmillan Cancer Support is to scrap its £4.4m a year specialist advice service, which helps tens of thousands of people every year, in what has been described as a "betrayal" of vulnerable patients.

Macmillan, one of the UK's biggest and highest profile charities, told

staff and partners this week it plans to close funding its current specialist benefits advice services in just over a year's time.

Its advice services help cancer patients navigate the benefit system to ensure they get financial support if they have to give up work during treatment, as well as help with the extra costs of their illness, such as food, heating and transport.

The latest annual figures from

2022 show the services, operated under contract by 70 local Citizens Advice branches, secured £12m in support for 24,000 cancer patients, at least a quarter of whom were living in poverty and 40% of whom were pensioners.

Macmillan said its centrally run helpline would continue to offer welfare advice, but advisers told the Guardian that unlike the Citizens Advice-run



The Guardian

(06 May 2025)

Component 1: Exploring the Media

Focus areas

- Media contexts
- Representation
- Media language

The product

The Guardian is a British national daily newspaper with an estimated daily print circulation of approximately 88,779 in the UK (Hurst Media Company, 2020). Since September 2021, circulation numbers have been kept private but it is thought that the publication maintains high digital engagement with millions of global readers.

The Guardian newspaper targets a socially conscious, affluent, digitally-savvy, liberal audience. The demographic is 86% ABC1. 54% of *Guardian* readers are male and the average age of the print reader is 54. Originally, *The Guardian's* format was broadsheet, but for cost reasons and changing consumer needs, it is now printed in tabloid format.

Part 1: Starting points – media contexts

Social, cultural, historical and political context

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. One reason for this is that *The Guardian* is owned by The Scott Trust, which reinvests all profits back into journalism rather than paying shareholders (the typical model of newspaper ownership); therefore, they believe that they can hold true to their core journalistic principles.

In 2025, the Labour party was in government. UK local elections were held on Thursday 1 May; Labour lost 187 council seats. In July 2024, the government restricted the Winter Fuel Payment (£200–300) to only those receiving Pension Credit or benefits; this reduced the number of recipients from 11.4 million to 1.5 million. In June 2025, the government reversed the most severe aspects of the cuts, which meant 9 million pensioners would receive the payment.

On 5 May 2025, the United Kingdom celebrated the 80th anniversary of Victory in Europe (VE) Day with a bank holiday. Although World War Two was ongoing in the Pacific, 8 May 1945 saw the unconditional surrender of Nazi Germany and the end of World War Two in Europe. VE Day continues to be marked with street parties and a major gathering outside Buckingham Palace. In 2025, the celebrations included a special flypast – a large formation of military



aircraft including the Red Arrows and a Lancaster Bomber. The cultural proximity, scale and historical significance of this event means that it is an obvious story for the front page of a national newspaper.

In a move designed to bring film production back to Hollywood, in May 2025, President Donald Trump announced on social media that he planned to impose 100% tariffs on movies produced outside of the USA. The UK serves as a major hub for US studio productions, accounting for approximately 5 billion pounds annually (UK Parliament, 2026). The proposed tariff (taxes) would lead to significant job losses and a drop in investment to the UK economy if it were to happen.

Blake Lively is a US A-list actress. In 2024, during the production and promotion of the film *It Ends With Us*, a highly publicised, ongoing legal and professional conflict began between her and the film's director/actor Justin Baldoni, including allegations of sexual harassment. The cultural and political significance of this story make it an appealing story for a Reformer readership who value social consciousness over entertainment.

Macmillan Cancer Support is a leading UK charity that provides specialist nurses, a free support line, information services and financial grants to those affected by cancer. On 5 May 2025, it announced it was cutting its £14m a year local welfare services, removing advisors operating across 70 Citizens Advice branches nationally. Macmillan being an elite institution combined with the fact that cancer affects a significant proportion of the UK population makes this a story of interest to *The Guardian* readership.

On Monday 5 May, Trent Alexander-Arnold, a leading men's footballer, announced on his social media that he was leaving Liverpool, his club of 20 years (he joined the academy aged 6) to join the team Real Madrid. Men's football is the biggest and most popular sport in England, dominating in both spectator numbers and participation. 40% of the population watch or follow the sport, so the newspaper editor would see this choice as an obvious one to attract readers to the paper (Harris Interactive, 2019).

Part 2: Starting points – media language

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

The dominant image is a wide shot of their Royal Highnesses The Prince and Princess of Wales with their children on the balcony at Buckingham Palace. They are dressed formally with Prince William in his RAF uniform and Catherine, the Princess of Wales, in a purple dress coat and hat. This formal wear reflects their role in the monarchy as symbols of British tradition and authority. It also reflects the importance of the day itself and the respect they have for the people and organisations involved.

The photograph is anchored with the caption, explaining when and where the photo was taken, which helps to explain why the family are all leaning to their left, in order to see the flypast clearly. The family's unity and interest make this a relatable photograph for mainstream audiences and the choice to use an image that captures an off-guard moment, rather than the formal poses of the day, reflects the paper's more liberal, relaxed attitude to the monarchy.

The main headline "No 10 to rethink fuel payment cut as local election losses alarm MPs" is typical of a broadsheet paper. It communicates the hard news of politics, combining two issues of interest to the ABC1 audience – local elections and fuel allowance cuts. Above the byline, it states the story is an "Exclusive", acting as a persuasive device for the audience to



buy the paper, whilst also suggesting that *The Guardian* has unique access to stories where other news sources do not, which gives them credibility and prestige. “No 10” is shorthand for the UK Government and, from a practical perspective, takes up less space in the headline. The choice of the word “rethink” points to the paper’s left-wing ideology; it is not explicitly critical of the government, as they share many of the same values, so it is a softer term than might be used in the right-wing press. It connotes time and consideration, rather than the panic and speed of the term ‘U-turn’. The use of the word “alarm”, however, suggests drama and conflict, intriguing the audience to read beyond the headline for more detail.

The use of dramatic terms continues in the off-lead stories, with the choice of “axe” and “risk”. Both words again subtly reveal *The Guardian*’s left-wing ideology. In the off-lead at the bottom of the page, the word “axe” suggests a brutality and finality to Macmillan’s choice to remove local services, placing *The Guardian* firmly on the side of the community who will feel the loss, who we hear from in the body copy.

Consider codes and conventions and how media language communicates meanings

The layout and design of the front page is typical of a broadsheet newspaper and fits with the house style of *The Guardian*. The distinctive deep sapphire blue provides newsstand visibility, as well as cross-platform brand cohesion (print, web, mobile). Every single design choice on the front page is purposeful and considered, from the three lines above the byline and the names in red, indicating that it is a news story, to the use of yellow for highlighting, which is only ever used for emphasis and hierarchy.

(<https://design.theguardian.com/#colour-palette-4>)

The font Guardian Titlepiece is used for section titling, including the brand logo and headlines. The font Guardian Egyptian is used in the body copy and was specifically engineered for high legibility at small sizes and to withstand the challenges of newspaper printing.

The skyline is given over to the G2 and Sport sections, which when displayed on newsstands may well be the sections people see first. These stories offer a lighter alternative to the hard-hitting news stories of the rest of the newspaper. Investigating news values and the choice of a pun could reveal some more useful insights on the audience the content is designed to appeal to.

Part 3: Starting points – representation

Consider the representation of gender

Although it doesn’t explicitly state an opinion in the style of tabloids (for example. emotive, provocative language), the choice of these main cover stories clearly conveys *The Guardian*’s British liberal ideology.

Feminism is a key element of this ideology and represented on the front cover are women in positions of power. The byline of the headline story represents two female journalists, Pippa Crerar and Jessica Elgot in positions of professional power. Blake Lively is denoted with a head shot in a black blazer, which connotes her professionalism; this is further anchored by the written codes which construct her as a “Hollywood actor”. The choice of image with direct address connotes her confidence and strength, which ensures that the use of the metaphor “lightning rod” doesn’t construct her as a victim of the far-right but leaves us under no illusion that she has come under attack. The Princess of Wales is represented in both her professional role as a monarch and in her personal role as a mother. The colour purple



signals her regality, whilst also ensuring she stands out for the crowds at Buckingham Palace. Both women have stereotypically feminine features, with long groomed hair and makeup.

Men are similarly represented in significant positions of power on this front page, particularly in the world of politics. Keir Starmer, Sadiq Khan and Donald Trump all feature in stories indicating that political society in the UK and USA is patriarchal. The men featured in the visual codes of the front page are also represented with stereotypical masculine features, including uniforms representing their professions (RAF and Liverpool FC). Alexander-Arnold is framed as a dynamic and successful sportsman, while Prince William is shown in an equal way to the Princess of Wales, in his professional role in the royal family and in his personal role as a father. This equal representation of the genders is indicative of *The Guardian's* ABC1 audience.

Consider the representation of age

A range of ages is represented in this front cover, including Millennials (Blake Lively, Prince William and Princess Catherine), Gen Z (Trent Alexander-Arnold) and Gen Alpha (George, Charlotte, Louis).

Young people on this front cover are represented through the royal children – Prince Louis (7), Princess Charlotte (9) and Prince George (10). They are actively participating in royal duties and, therefore, represent the future of the British monarchy, as they are being prepared for future service. VE Day itself places great importance on intergenerational remembrance, so the children are also acting as role models for the country's youth. Having the children on the balcony also provides symbolic continuity too, echoing the very first VE Day in 1945 where a young Queen Elizabeth II was pictured on the balcony celebrating the victory.

In the main image, younger and older generations are represented similarly, brought together by the event, showing curiosity, awe and engagement.

Possible areas for further investigation

It would be helpful to compare this cover with another from the tabloid right-wing press, such as *The Sun*, to see the methods used to represent the monarchy.

Acknowledgements

[Facts and figures](#) from Hurst Media Company (2020) *The Guardian – Profile*

[Facts and figures](#) from UK Parliament (2026) Culture, Media and Sport Committee: British film and high-end television: Government Response. Fourth Special Report of Session 2024–25 HC 1123. London: House of Commons.

[Information](#) from Harris Interactive (2019) Sports participation, viewing and fandom in the UK.



The Sun

(22 March 2025)

THE SCOTTISH Sun
Thursday 22 March 2025 SCOTLAND'S No.1 PAPER £3.50

GET 2 TICKETS Alton Towers RESORT
400p ON US FOR FREE • 2400p FROM £20 SEE PAGE 30

- **Substation blaze shuts Heathrow**
- **Britain humiliated by airport fiasco**
- **Back-up failed, thousands stranded**

Flaming disaster... substation inferno early yesterday

By MIKE SULLIVAN and JULIA SPENCER
BRITAIN'S glamorous infrastructure was exposed yesterday when a blaze at an electrical substation shut down Heathrow.
In global disaster, the fire knocked out Europe's busiest airport for most of the day, stranding hundreds of thousands and triggering a police counter-terror investigation.
Back-up supplies failed to meet the desperate demands to keep the airport open, leaving a "single point of failure" could cause meltdown across the country.
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HEATHROW CLOSED

FAULTY POWERS

KYM & THE FAB AT 50 CLUB
SEE PAGES 34 & 35

DUNFERMLINE BOSS
Lenny's new lease of life
SEE SUNSPORT



The Sun

(22 March 2025)

Component 1: Exploring the Media

Focus Areas:

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

The product

The Sun is a British tabloid daily newspaper owned by News UK, a subsidiary of right-wing Australian-born American media baron Rupert Murdoch's News Corp.

It was originally published six days a week until News Corp also started producing *The Sun on Sunday* in 2012, in part driven by the closure of the Sunday-only *News of the World* newspaper, following the phone hacking scandal.

The Sun has an average daily print circulation of roughly 1.3 million copies in the UK, and a daily readership of around 2.2 million. *The Sun* stopped releasing its circulation figures in 2020 but maintains the claim that it sells 18 copies a second (Hurst Media Company, 2020).

News Corp describe *The Sun* as, 'No longer just a news brand...but a true community anchor.' The format of the print paper is tabloid, and it is colloquially known as a 'red top'.

The majority of its print audience is male, C2DE and aged between 35 and 64 years old.

A YouGov survey shows that *The Sun* is the UK's 4th most popular newspaper. 98% of people surveyed had heard of *The Sun*, but only 33% liked it.

Part 1: Starting points – Media contexts

Historical and political context

Heathrow Airport (LHR) is the UK's primary international gateway and Europe's busiest airport. It serves over 200 destinations with four active terminals (T2–T5). It is a major transport hub for passengers and cargo, open 24/7. Heathrow uses as much electricity as a small city and has three connections to the national grid. On the evening of 20 March 2025, a fire began in an electrical substation in Hayes, one of these connections. The fire caused a 16-hour closure of the airport, disrupting 270,000 passengers.



Big infrastructure is intrinsically political, whether the national grid or Heathrow airport, because of the effect it has on people's lives. By its nature it is built and/or regulated by the government. The headline is in part a reference to the power outage, but it's also a right-wing commentary on the Labour government of the day, suggesting the outage was a sign of inept management.

Social and cultural context

Fawlty Towers, a 1970s television comedy series, was named the greatest ever British sitcom by the Radio Times in 2019. Its story follows Basil Fawlty, an inept and ill-tempered hotelier, as he runs a dysfunctional hotel in the UK. The series celebrated its 50th anniversary in 2025, and in March 2025 *Fawlty Towers: The Play* had a sold-out run in London's West End. Therefore, despite being a historical reference point, which would resonate with older audiences, younger audiences would be familiar with the brand.

Kym Marsh is an English actress, singer and television presenter best known for her role as Michelle Conner on ITV soap opera *Coronation Street* (2006–2019). She is a familiar face on mainstream television, appearing in *Strictly Come Dancing* in 2022 and as the presenter of *Morning Live* on BBC One from 2020 to date. The image was taken at the British Soap Awards in 2016, 9 years before this front cover.

Across the 2020s, the UK media landscape has undergone a cultural reappraisal of women aged 50 and over, shifting from historic invisibility to an era of redefining age as a 'new prime'. This has been driven by economic power (in the UK, the over-55 demographic outspends younger groups by hundreds of billions) and a new wave of 'midlife influencers' and celebrities, including Davina McCall, Claudia Winkleman, Tess Daly and Amanda Holden.

Myles Lewis-Skelly is an England national team footballer who became the youngest ever player to score on his senior England debut, aged 18. On 21 March 2025, he scored 20 minutes into the match against Albania at Wembley. Harry Kane, England captain, also scored in the 77th minute, leading to a 2-0 win for England. This game was of particular significance, as it was Thomas Tuchel's first game in charge of the team, as well as a World Cup qualifier.

Men's football is the biggest and most popular sport in England, dominating in both spectator numbers and participation. 40% of the population watch or follow the sport (Harris Interactive, 2019). Therefore, it is not a surprise to see football featured on the front page.

Alton Towers is the UK's largest theme park. It typically closes for the off-season between mid-November and mid-March. Anyone over 90cm tall needs a ticket. One-day walk-up tickets can cost up to £68 (correct as of 2026). Merlin Entertainments, the conglomerate that owns the attraction, operates a dynamic pricing system, meaning tickets are usually more expensive during busy periods such as sunny bank holidays and cheaper on quieter rainy weekdays.

Giveaways are a typical convention for tabloids. The Sun Superdays is a promotion that provides free or heavily discounted tickets to major UK attractions, such as Alton Towers, Thorpe Park and Chessington World of Adventures. Access usually requires collecting a set number of Sun Savers codes printed in the newspaper. Therefore, *The Sun* can be seen to be incentivising their C2DE audience to buy the paper repeatedly in order to benefit.



Part 2: Starting points – Media language

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

The headline 'Faulty Powers' uses a pun, intertextually referencing the popular 1970s sitcom Fawlty Towers and implying the ineptitude of the national grid and more subtly the Labour government's underfunding of 'Britain's...infrastructure'. The 'Y' and the 'S' of the headline have been designed to appear wonky, further emphasising the chaotic nature of the event. This is also a reference to the wonky lettering on the Fawlty Towers sign outside the hotel, which was regularly misspelled in a popular recurring gag on the programme.

The bullet point sub-headings which sit above the main image serve as a summary, allowing the audience to gain a quick snapshot of the story. They also function as enigma codes, drawing readers in by encouraging them to discover how the fire started, how Britain has been 'humiliated' and why the 'back up failed'. Of course, these questions can only be answered if the audience chooses to buy or read the newspaper.

The opening to the article can be seen on the right-hand third of the cover, beginning with a byline. This suggests that the newspaper is delivering 'hard news' and adds weight to the story. Emotive language, typical of tabloid newspapers, is used throughout the body copy, including words such as 'shambolic', 'disaster', 'fiasco' and 'mayhem', to convey outrage at the situation. Content that provokes outrage has been shown to increase audience engagement and is more likely to be shared both in person and online. The use of colloquial language, such as 'blaze' and 'knocked out', is also conventional for tabloids and suits the paper's approximate reading age of eight.

The decision to devote the majority of the front cover to the dramatic nighttime image of the fire at the Hayes electrical substation illustrates the impact *The Sun* wants this story to have on its audience. The tightly cropped image emphasises the scale of the fire, while the reds, oranges and yellows connote danger and destruction. Meanwhile the cropped image of the information board stating 'Heathrow Closed' adds a sense of proximity and veracity to *The Sun's* report, suggesting that reporters and photographers were on the scene covering the breaking news as it unfolded.

Consider codes and conventions and how media language communicates meanings:

The masthead uses bold block lettering in red and white. Other UK newspapers, such as *The Mirror*, *The Sunday People* and *The Daily Star*, also use this style and are commonly referred to as 'red tops' because they specialise in tabloid journalism – a form of journalism often associated with sensationalism, celebrities and gossip. Tabloids are known for simplifying complex issues for mass audiences.

The image of Kym Marsh is anchored by the headline 'Kym and the Fab at 50 Club'. The image carries connotations of glamour and red-carpet culture, suggesting celebration and celebrity status. *The Sun's* 35–64-year-old audience may recognise the red, floor-length, strapless gown as an intertextual reference to Jessica Rabbit from the film *Who Framed Roger Rabbit*, reinforcing the 'screen siren' aesthetic associated with celebrity glamour. This 'soft news' off-lead provides a contrast to the main story and broadens the newspaper's audience appeal.

The small photoshopped image of England footballers Myles Lewis-Skelley and Harry Kane shows them celebrating their goals against Albania. Their success is anchored by the text 'England 2 Albania 0'. The pun 'Myles Better' plays on the word 'miles', implying that the



England team improved significantly in this game thanks to the young footballer. Sport is a key interest for *The Sun's* readership, and many of its front pages emphasise national sporting success. Combined with the timeliness and prominence of the story, this acts as another incentive for audiences to purchase the print edition.

The Alton Towers offer of 'Get 2 Tickets' positioned in the masthead uses the official Alton Towers logo, suggesting synergy between the two brands for mutual benefit. Alton Towers receives national promotion heralding the start of a new season, while *The Sun* gets to offer an incentive for audiences to buy the print newspaper, as opposed to reading the content online for free. The flags and the stars within the Alton Towers logo connote celebration, magic and excitement, suggesting to the audience what they will experience if they go to the theme park. By using the written codes 'on us', *The Sun* positions itself as generous and audience-friendly in order to encourage loyalty and positive associations with the brand.

Possible areas for further investigation:

Codes and conventions of newspaper covers: layout, strapline, house style, price, digital convergence. Emotive vs formal language to engage different audience responses.

Part 3: Starting points – Representation

Consider the representation of gender:

Gender is represented stereotypically on the front page of *The Sun*, with traditional gender norms being conformed to. Women, represented through Kym Marsh, are constructed as feminine and glamorous. While glamour can be associated with self-confidence and success, the choice of a very specific archive image reinforces the idea that women are passive objects of visual pleasure – commodities used to sell newspapers. The plunging sweetheart neckline of the red dress could be interpreted as an intertextual reference to the cultural sex symbol Jessica Rabbit, reinforcing patriarchal structures in society.

These patriarchal structures can be seen in the representation of men too, through the two footballers. Men are constructed as dynamic, successful and strong, reinforcing traditional stereotypes of masculinity. These may also have been chosen to appeal to the dominant demographic of *The Sun* readership.

Both men and women are presented as stars, whose names the audience should know. This is clear through the use of a mononym for Kym and the use of a pun for Myles. Celebrity imagery is conventional within tabloid newspapers and helps drive sales, while also providing lighter, image-driven content that contrasts with the more serious lead story.

Consider the representation of age:

Tabloid newspapers often represent age stereotypically, and representations of age are frequently linked to gender. On this front cover, Kym Marsh is presented as discussing the 'Fab at 50 Club', implying that she is either approaching or has reached the age of 50. On the surface, the representation of a female celebrity positively discussing turning 50 offers a favourable representation of midlife, suggesting that it is an exciting milestone to be embraced and celebrated. This reflects the growing media focus on topics such as the menopause and the rise of female 'midlife influencers'. However, the choice to use an archive image of Kym from when she was approximately 39 years old, without explicitly acknowledging this, could suggest that women who visibly look 50 are considered less desirable or attractive. This reinforces 'ageless beauty' stereotypes that minimise or erase the visible signs of ageing and may contribute to wider societal ageism.



Myles Lewis-Skelley, despite being only 18 years old, is not represented differently to Harry Kane, aged 31. Both are portrayed as energetic, competitive and successful, reflecting sports media's tendency to prioritise athletic performance over age. As a result age differences become flattened, with sports figures of different generations represented primarily through their ability and achievements rather than their stage of life.

Consider the representation of events and issues:

The fire at the substation is represented as a major event with consequences extending far beyond the airport itself. *The Sun* frames the incident in the body copy of the article as a 'global disaster', connoting that it had international repercussions. The event is also constructed as chaotic with the use of emotionally charged language like 'mayhem' and 'fiasco', implying that the situation could have been avoided if better systems and contingency plans had been in place. This use of hyperbole is typical of tabloid journalism.

The Sun firmly positions itself as a revealer of 'truth' by claiming that the fire 'exposed' weaknesses in Britain's infrastructure and resulted in the country being 'humiliated'. The suggestion that the incident damaged Britain's international reputation reflects the newspaper's use of populist rhetoric, framing a complex infrastructure failure as an emotional national drama.

Section B

Part 4 : Starting points – Media industries

Industry context

Newspapers used to be hugely profitable, but the industry as a whole was not prepared for the arrival of the internet in the 1990s. News content was often made available online for free, while publishers failed to take control of advertising, creating opportunities for companies like Google and Facebook. As a result, the newspaper industry has experienced long-term financial decline. Much of the advertising revenue that once supported newspapers is now absorbed by major technology platforms, forcing publishers to make significant cost reductions, including cuts to staffing. Over the past decade, media groups have experimented with a range of strategies to increase revenue, from subscription models (for example *The Times*), membership and donation models (for example *The Guardian*), and diversification combined with advertising-led approaches (for example *The Sun*).

Newspapers are largely self-regulated, with editors expected to follow the Editors' Code of Practice. If readers believe that any content has breached this code, they can complain to the Independent Press Standards Organisation (IPSO).

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

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

Pre-press includes:

- **Newsgathering** – The editor sets the agenda for the newspaper, while journalists generate ideas, write stories and take photographs. The editor then signs off the final content. Increasingly, however, newsgathering also involves citizen journalism, where members of the public use smartphones to capture events as they happen, providing source material for news organisations.



- **Advertising** – Sales teams sell space both in the newspaper and on the website to brands wishing to promote their products and services.
- **Design** – Page designers lay out the newspaper, arranging stories and advertising according to guidelines set by the editor and advertising teams.

Press includes:

- **Publishing** – After editorial sign-off, the paper is published in print and online formats.
- **Distribution** – The finished print edition is distributed to newsagents and supermarkets. Digital content is made available through *The Sun* app, while online stories are pushed out through platforms such as Apple News and social media to maximise audience reach.

Areas for further research:

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

Consider the importance of funding:

Print newspapers generate revenue through advertising and, in this sense, journalism is increasingly treated as a commodity whose purpose is to both profit and influence. In addition to conventional advertisements, which are very obvious in their purpose, *The Sun* also features advertorials – promotional content written in the style of editorial journalism that has been paid for by a brand. Because advertorials resemble genuine editorial content, they can carry greater persuasive power with audiences, appearing to have the endorsement of both the publication and its journalists.

As print circulation figures continue to decline, newspapers face increasing pressure to attract and retain audiences. Advertisers are less likely to invest in publications with falling readerships, making digital advertising revenue increasingly important. As a result, *The Sun* has diversified into additional commercial ventures, including gambling platforms such as Sun Vegas and Sun Bets, in order to generate alternative sources of income.

Consider the impact of technologies, and convergence:

Readers can consume all the content from the print newspaper on the website ([thesun.co.uk](https://www.thesun.co.uk)) for free. Readers can access an ad-free version of the website for £4.99 per month. There is also the option to subscribe to a digital edition of the print newspaper for £6.99 a week. The digital edition of the print newspaper is consumed through *The Sun* app, which is available on iOS and Android devices.

Statistics relating to online reach and readership can be difficult to verify, with many newspapers (including *The Mirror* and *MailOnline*) claiming to have the largest audience. According to a 2021 PAMCo study, *The Sun* online reached approximately 6 million people per day. However, rival publishers argue that the quality of audience engagement is more important than overall reach, emphasising the amount of time readers spend engaging with content. *MailOnline*, for example, claimed 5.4 billion minutes of reader engagement per month across print and digital platforms, compared to only 3.1 billion minutes for *The Sun*.



To expand its engagement beyond its target audience, *The Sun* supplies free content to Apple News. Click-through traffic from the UK's most popular news app reportedly generates 23% of *The Sun's* page views. Readers can follow *The Sun* on social media platforms too, including Facebook, X, TikTok, Snapchat and Instagram. Each platform offers different content to different audiences.

Areas for further research: examples of stories, adverts and *The Sun* brands that exemplify the use of technology, funding, regulation and audiences.

Part 5: Starting points – Audiences

Consider target audiences:

The Sun, both online and in print, targets lower to middle income social groups, with its largest audience share coming from the C2DE demographic. Although the split is close, the majority of both print and online readers are male. Most print readers are aged between 45 and 64, whereas around 60% of online readers are below the age of 34.

According to ascento.co.uk, the average reading age of the UK population is nine years old. *The Sun* has a reading age of around eight years. The use of bold text, strong visuals and short sections of copy helps make the newspaper accessible to a wide audience, particularly readers who may prefer straightforward, easy-to-read content. This style of formatting also allows readers to skim and scan articles quickly, making it suitable for reading during busy routines such as commuting.

Promotions such as Sun Hols, where readers collect tokens, appeals to lower-income demographics, while also building loyalty between the brand and the reader.

Consider theoretical perspectives:

Active/passive audience: Historically, readers of print newspapers were often considered passive (in other words, 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, it is now understood that audiences are in fact active and read stories according to their own context, beliefs and values. This potentially changes the way they interpret the information they are given.

Areas for further research: examples of layout and design, content, adverts and Sun brands to exemplify the different appeals to audiences.

Acknowledgements

[Facts and figures](#) from Hurst Media Company (2020) *The Sun - Profile*

[Facts and figures](#) from YouGov (2026) *The Sun*

[Information](#) from Langford, L. (2019) Harris Interactive, *Sports Participation, Viewing & Fandom in the UK*



The Man with the Golden Gun film poster

(December 1974)



Image by Danjaq / EON / UA / Kobal / REX / Shutterstock



The Man with the Golden Gun film poster

(December 1974)

Component 1: Exploring the Media

Focus areas:

- ♦ Media language
- ♦ Representation
- ♦ Media contexts

The Man with the Golden Gun is a James Bond film released on 19 December 1974, starring Roger Moore as 007.

PART 1: STARTING POINTS – Media language

Learners must develop their knowledge and understanding of the following aspects (*content taken from the specification*):

- The various forms of media language used to create and communicate meanings in media products
- How choice (selection, combination and exclusion) of elements of media language influences meaning in media products
- The codes and conventions of media language, how they develop and become established as 'styles' or genres (which are common across different media products) and how they may also vary over time
- Intertextuality, including how inter-relationships between media products can influence meaning
- Fundamental principles of semiotic analysis, including denotation and connotation

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

- Typically, film posters are very **visual** and rely on **images** and limited text to promote the film. The images need to give the audience an idea of the film **genre** and hint at the **narrative** – here, rather than just one dominant image, there is so much going on that the reader is expected to work through the images to understand the film's plot.
- The **central image** is a **mid-shot** of James Bond, smartly dressed holding a gun across his body. The dominance of his image suggests he is the film's **protagonist** and so probably a 'good guy'. According to **Vladimir Propp's** theory, he would be considered the '**hero**'.
- Bond's **attire** connotes business and professionalism and the gun, an iconic part of Bond's 'uniform', **signifies** danger and action.



- Prominently, as another way to entice the **audience**, Roger Moore's name is placed directly above Bond's image to reinforce the link. Moore had become a household name after starring in the well-known TV series *The Saint* and playing Bond in the previous film, *Live and Let Die*.
- The **title** of the film appears with the name of the author who wrote the books (on which the films are based) at the bottom of the poster. The **credit block**, detailing **industry information** such as other star's names, directors and producers, is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.
- Surrounding Bond are even more enemies and people trying to kill him. These images, combined with those of destruction and explosions, are **codes that signify** to the audience that this film belongs to the action/thriller **genre**.
- As is **typical** of Bond films, the protagonist is flanked by **females** wearing very few clothes:
 - » Two of these women are highly **sexualised**: bikini-clad, slim with perfect hourglass figures and long flowing hair.
 - » **Body language**: one appears to be looking at the golden gun assassin while pointing at Bond, while the other seems to be putting her arm out in front of him, seemingly protecting him. This could be interpreted as another enigma code (Barthes), suggesting to the audience that Bond has female allies and enemies – yet they all look the same, making it hard for him to distinguish between them.

Content taken from the specification:

- Theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre; hybridity and intertextuality
- Theories of narrative, including those derived from Propp

Consider narrative:

- At the bottom of the frame, in the foreground, is an extreme close-up of a golden gun. It is pointed right at Bond, and someone is loading it with a bullet engraved with his name, so the audience can interpret this as an attempted assignation on the protagonist.
- The **colour** of the gun **connotes** wealth and status, and the fact that we can only see the shooter's hand creates intrigue and, in Roland Barthes' terms, an **enigma** code for the audience, as we want to discover who is trying to kill Bond.
- Continuing with **Propp's** narrative theory, we would consider this person to be the '**villain**'.

PART 2: STARTING POINTS – Representation

Learners must develop their knowledge and understanding of the following aspects (*content taken from the specification*):

- The ways in which the media re-present (rather than simply present) the world, and construct versions of reality
- The choices media producers make about how to represent particular events, social groups and ideas
- The ways aspects of reality may be represented differently depending on the purposes of the producers
- The different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time, and how



stereotypes enable audiences to interpret media quickly

- How and why particular social groups may be under-represented or misrepresented
- How representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- The social, cultural and political significance of particular representations in terms of the themes and issues that they address
- How representations reflect the social, historical and cultural contexts in which they were produced
- Theoretical perspectives on representation, including processes of selection, construction and mediation
- Theoretical perspectives on gender and representation, including feminist approaches

Representation of gender and ethnicity:

- At this time, Bond was already **iconic**. He was the nation's favourite secret agent – charming, suave, good-looking and, most importantly, always catching the 'bad guys'. This **representation of masculinity** conveyed to audiences that this was what a man should aspire to be: intelligent, strong and prepared to put himself in dangerous situations. If you possessed these traits, you would be successful, gain respect, and women would desire you. The implicit assumption was that men should also be heterosexual.
- Two of the three females on the poster are wearing bikinis that show off their slim bodies. Both are heavily made-up and accessorise their 'outfits' with earrings and bracelets. The two women also have long, flowing hair.

- A **feminist theoretical** perspective would argue that this **sexualised representation** of women reduces them to little more than bodies to be looked at.
- However, another female is dressed in a karate uniform, shown in a martial arts pose, and appears to challenge this **stereotype**. She also has long, flowing hair, but it is much darker, and her skin tone suggests she is from a different ethnic group to the other females. This difference partly explains why she does not conform to the dominant sexualised stereotype portrayed by the others; she is presented as exotic, different, the 'other'.

Representation of events:

- Interestingly, one of the main themes in this Bond film was a real-world event – the 1973 **global energy crisis**. With the embargo on oil, countries were exploring alternative power sources, and this is reflected in the **iconography** of the power plant and the associated explosions. By including this theme, the producers encouraged audiences to consider what might happen if oil truly did run out and to predict the potential outcomes for society.

PART 3: STARTING POINTS – Social, historical and cultural contexts

- Based on a book of the same name by Ian Fleming, the film was produced by the British company Eon (Everything or Nothing) Productions and distributed by United Artists. The film was created on an estimated \$7 million budget and grossed over \$97 million at the worldwide box office.
- To reflect the popularity of the Martial Arts film genre, with the rise of stars such as Bruce Lee and Jackie Chan, the film included several Kung Fu scenes and was filmed predominantly in Asia, with locations in Hong Kong, Thailand and Macau.



- Prior to the 1990s, illustrations were much more commonly used on film posters due to the limited **technology** available at the time.
- The film was set during the 1973 energy crisis, when oil-producing Arab nations proclaimed an oil embargo, triggering a crisis that had both short- and long-term effects on **politics** and the **global economy**. This is hinted at through the poster's iconography, such as the power plant in the lower-left corner and the energy beam directed at Bond.
- At the start of the 20th century, many film depictions of minority ethnic groups reinforced the dominant **stereotypes** of the time: to be pitied, laughed at, exotic and/or dangerous. While society had made progress towards racial equality by the 1970s, some of these stereotypes were still evident in mainstream films. Additionally, it is interesting to consider this poster in the context of the move towards gender equality and increased women's rights during the 1960s and 70s.

No Time to Die

(2021)

GCSE Component 1: Exploring the media

Focus areas:

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

THE PRODUCT

- *No Time to Die* is a James Bond film that was released in the UK on 30 September 2021, after a global premiere at the Royal Albert Hall on 28 September 2021. Starring Daniel Craig as 007, this is his fifth and final performance as the fictional MI6 agent. The release was significantly delayed from April 2020, following a change in director and the COVID-19 pandemic.
- The film was produced by the British company EON (Everything or Nothing) Productions and distributed in UK cinemas by Universal Pictures. *No Time to Die* is available to stream on Amazon Prime.
- The film's budget was an estimated \$250-301 million, making it the most expensive Bond film to date. So far it has grossed over \$774 million worldwide at the box office.
- The poster was designed by Empire Designs, a British film promotion agency. The first teaser poster for the film was released on James Bond Day, 5th October 2019, as part of a global marketing campaign for the film. The typographical logo of the film title, *No Time to Die*, is in Futura Black.

PART 1: STARTING POINTS – Media language

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

- The dominant image is a mid-shot of James Bond, smartly dressed. This suggests that he is the film's protagonist. According to Vladimir Propp's theory, he would be considered the 'hero'.
- This is reinforced by the action shots of him on a bike and in a car, which connote he is on a quest.
- Guns are commonly used as props in the action/thriller genre therefore audiences can expect violence, action, and danger. Each gun is casually pointed, connoting that the figures are alert and ready for action.
- Nomi is wearing a military costume with an earpiece, which connotes her role as an active agent. Like Bond, as a 00 agent, she is a trained assassin. Her calm and focused facial expression connotes that she is in control. This reflects the shift in the Bond narrative towards more contemporary depictions of women. However, Paloma's (Ana De Armas) costume is a glamorous, revealing, navy-blue evening dress cut to her waist. This type of dress would be historically more typical of how 'Bond Girls' have been depicted by the franchise.
- Safin (Rami Malek), Q (Ben Whishaw) and Swann are looking directly at the audience, seemingly making eye contact. This is a common convention in film posters and helps give a more personal approach to this format.
- A common convention for film posters is to have the names of the actors placed in quite a prominent position as another way to entice the

audience, but this poster does not do that. This may be because the producers are confident that the audiences will recognise Daniel Craig and any text may detract from the visuals.

- This poster uses plenty of visual ‘star appeal’, as Lashana Lynch would also be recognisable to fans of the Marvel Cinematic Universe given her role in *Captain Marvel* (2019).
- The large iconic 007 logo at the top of the poster is eye-catching and bold. The choice of a worn, aged, blue tone for the typography hints at the content of the film, which shows a more experienced Bond. The colour also creates a sense of cohesion with the blue tones of the El Nido bar, the villain’s suit, and the glamorous dress of CIA agent (Paloma).
- Towards the bottom of the poster, the title of the film appears along with another smaller 007 logo. The gold font for 007 represents luxury, wealth, aspiration, and exclusivity—all traits that are associated with the Bond franchise. The capitalised title suggests power and strength.
- The title *No Time to Die* can be read in several ways – either that Bond could be so active that he doesn’t even have the time to die, suggesting that the film will be fast paced and exciting, or it could be read as a bad time to die, suggesting a more sombre tone to the film. It also suggests there are going to be some significant deaths in the narrative.
- Beneath the title are more typical conventions of film posters – release date, social media, production companies and distributors. The latter are much smaller so as not to divert the audience’s attention away from the main image or the rest of the poster.

Intertextuality:

- The montage design, where separate images are laid over each other, references previous Bond films, providing a sense of familiarity, nostalgia and pleasure to fans who recognise the link. The 007 gun logo acts as an intertextual link between *No Time to Die* and previous Bond films. It has become synonymous with Bond.
- It is significant that there is no intertextual

reference to Ian Fleming (the author of the James Bond books) on this poster – this is a departure from previous Bond films, signifying *No Time to Die* is not based on one of his original books.

Narrative:

- The exotic locations that we expect for a Hollywood spy thriller and Bond film are shown in the background shots. Italy and Cuba are contrasted by using warm daylight and cold neon lights at night for Bar El Nido. This opposition echoes other oppositions in the poster, making for a more cohesive design.
- There is an image of a man wearing a mask and carrying a gun – this character would be Propp’s ‘villain’. There are connotations of death and danger here. The mask is covering up his identity, suggesting that he wishes to remain hidden. This acts as an enigma code for the audience (Roland Barthes) as we want to find out who this character is and his role in the plot.
- The denotation of the motorbike and Aston Martin suggests that there will be action sequences and excitement within the narrative, both of which are conventions of action films.

PART 2: STARTING POINTS – Contexts and representations

Social and cultural context:

- James Bond is an action hero who, since the 1960s, has been constructed to embody historical masculine stereotypes such as strength, skill, independence, etc.
- The representation of women in the franchise has also historically been stereotypical: ‘Bond Girls’, who are the beautiful ‘love interest’ for Bond, are often insignificant to the narrative and ultimately disposable (Propp’s ‘princess’).
- The representation of gender in the Bond franchise has evolved over time, to an extent, in a bid to reflect the changing social context. It would be useful to consider the poster for *The Man with The Golden Gun* (1974) here.
- Craig’s Bond is not as sexist and overtly stereotypical as the earlier incarnations of

the character and reflects some contemporary notions of masculinity as his Bond is older, more thoughtful and shows signs of vulnerability. The poster, however, needing to communicate the genre and franchise quickly, only lightly reflects some of these character developments and continues to represent Bond as the familiar action hero.

- Hollywood's representation of race and ethnicity has shifted significantly over the decades. Mainstream audience expectations have changed because of numerous events and individuals. Two of the most significant events to prompt audiences to question what they are seeing in Hollywood was the #OscarsSoWhite campaign in 2016, and the killing of a black, American man, George Floyd, by the police force in 2020. The latter ignited a wave of US and global protests, which challenged long-established symbols of racism (e.g. flags, statues, buildings), calling on corporations and institutions to change.
- Aston Martin has a longstanding brand relationship with the James Bond franchise. In *No Time to Die* several different models appear, but on the poster, Bond can be seen in a DB5. This model was the first ever Aston Martin used in the films, when Sean Connery drove it in *Goldfinger* in 1964.
- Dr Madeleine Swann (Léa Seydoux) is pictured twice on the poster. A French psychiatrist and one of Bond's love interests, she would be recognisable to fans, as she also appeared in *Spectre* (2015).
- James Bond has retired to Jamaica in *No Time to Die*, and his 007 title is reassigned to a new MI6 agent, Nomi (Lashana Lynch). This was widely reported before the launch of the film and the announcement of a black, female 007 led to a minority of racists trolling the actor Lashana Lynch online. On being cast, Lynch stated "We [Black women] know how it feels to be mis- and underrepresented and we know how it feels to yearn for someone, anyone in the world to speak our truth for us when we feel like we don't have a voice. And I'm hoping that my career and my choice in roles and me just being me, authentically, is shining a light on our power."

(<https://www.latimes.com/entertainment-arts/movies/story/2021-08-26/no-time-to-die-lashana-lynch>)

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

Representations of gender

- 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.
- The use of key light and make-up on all three women on the poster represents them as beautiful, which is what we would expect for a Hollywood blockbuster. Two women on the poster are given agency through their use of weapons – the guns suggest danger, but their posture connotes confidence with a relaxed attitude toward such dangers. Arguably, Nomi and Swann are more than the 'Bond Girls' of the past within the film. Nomi's military costume and earpiece suggest her actions are central

to the plot, and her presence is not merely for the development of the male characters. Each woman is independent and not shown as a ‘damsel in distress’ or ‘Proppian princess’, reflecting the shift in Hollywood to represent women more equally to meet the expectations of a modern mainstream audience.

Consider representations of ethnicity and race

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

Consider representations of age

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

Possible areas for further investigation:

- Ben Whishaw’s Q and the representation of stereotypical ‘geeks’ or LGBTQIA+ characters.
- Safin is represented as having facial scarring with disfigurement makeup conforming to the historical (and widely criticised) Hollywood

stereotype of villains having some form of physical difference.

PART 3: STARTING POINTS – Industry

Historical and cultural context

- Hollywood is the oldest film industry in the world, originating in the 1890s. The first motion pictures were less than a minute long, due to the limitations of technology, and sound was not introduced into films until 1927. Hollywood is considered the ‘film factory’ of the world and exports its products to most countries. The first Bond film was released in 1962.

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

- Film production consists of five major stages: development, pre-production, production, post-production, and distribution.
 - Development – This is when the ideas are created, if necessary, the rights are bought, the screenplay is written and financing is sought from producers, partner studios and (for big budget productions) product placement relationships.
 - Pre-production – During this stage cast and film crew are found, locations are chosen, and sets are built.
 - Production – This is when the film is shot.
 - Post-production – This stage is when the film is edited. The crew work on the sound, images, and visual effects.
 - Distribution – This is when the finished film is distributed. The film is marketed and promoted. Big budget Hollywood films are screened at the cinema and released for home viewing.
- While the poster above is set for Section A, and does not need to be analysed textually for Section B, it can be used as a starting point for exploring industry issues:
 - Company names: universal, United Artists Releasing, MGM, EON can be researched in terms of production and distribution, ownership issues, including conglomerates.

- Actors – exploration of previous roles, ‘star’ appeal.

- Hashtag, website – role of new technology and social media in marketing film products.

Other areas to research:

- Director, writers, other crew e.g. DOP, Costume Designer – exploration of these roles and their position in the production process.
- IMAX – the role of technology in the distribution of products.
- 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.

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

- 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. 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.
- Bond has always been well known for its exotic locations across the globe and *No Time to Die* was no exception, using locations in Italy, Jamaica, Norway, and the Faroe Islands. Pinewood studios in London was also used for the scene which needed big sets.

Consider the functions and types of regulation of the media:

- Film and video releases in Britain are amongst the most tightly regulated in the Western world.
- Age restrictions are placed on all commercially released films by the BBFC and some are even expected to make cuts or alter the film in some way to conform to the guidelines.
- To secure a wide audience, *No Time to Die* had a 12A UK rating for its cinematic release and 12 for its physical media and VOD/streaming release.

Consider how the media operate as commercial industries on a global scale and reach both large and specialised audiences:

- The long-running Bond franchise has an established fan-base and *No Time to Die*, a US/UK co-production, received global distribution (theatrically, on DVD/Blu-ray and VOD/streaming) to reach a mass audience.
- *No Time to Die* is clearly intended for mainstream audiences and has great commercial appeal:
 - Bond as a character is iconic and has universal appeal – he is skilled, charming, good looking and, arguably, in Craig’s version of the character he has more depth.
 - The narratives of the films provide familiarity and comfort (‘bad guy’ does something wrong, ‘good guy’ catches him and wins the day) which reinforces dominant messages and values about ‘good’ and ‘bad’, ‘duty’ and ‘loyalty’.
- *No Time to Die* can be seen as making an active effort to appeal to a contemporary audience that is less likely to tolerate the flimsy gender and racial stereotypes of past Bond films. Producers hired Phoebe Waller-Bridge, only the second ever female scriptwriter to work on a Bond film, to develop the female characters and make their dialogue and characterisation more convincing. However, the specialised audience of core Bond fans are still reached using nostalgia and typical narrative conventions.



Quality Street print advert

(1956)



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

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

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

What a delicious dilemma!

18 delightfully different
toffees and chocolates in

**Mackintosh's
'Quality Street'**

JOHN MACKINTOSH & SONS LTD., HALIFAX

Image by Neil Baylis / Alamy Stock Photo



Quality Street print advert

(1956)

Component 1: Exploring the Media

Focus areas:

- ♦ Media language
- ♦ Representation
- ♦ Media contexts

PART 1: STARTING POINTS – Media language

Learners must develop their knowledge and understanding of the following aspects (*content taken from the specification*):

- The various forms of media language used to create and communicate meaning in media products
- How choice (selection, combination and exclusion) of elements of media language creates meaning in media products
- Fundamental principles of semiotic analysis, including denotation and connotation
- Intertextuality, including how inter-relationships between media products can influence meaning

Structure, design and content of the advert

- **Anchorage** of the gold frame – **connotes** a halo effect around the man and the product.

- Typical triangular geometric **composition** – helps with the secondary anchorage of the product.
- Product takes central **framing**.
- **Typography** is strong, forming the bottom third of the poster. The bold purple colour stands out, drawing consumers' eyes to the name.
- Hand-drawn, artistic design – combined with a rich **colour palette** of primary and secondary colours, it reflects the post-war consumerist culture.
- **Persuasive language techniques** – such as alliteration, emotive language and superlatives – indicate a well-read, educated audience. This is further reinforced by the bold serif font, which connotes richness.

How media language creates narratives

- **Connotations** of the female characters' clothing – dressed similarly to the sweets shown in close-up on the bottom third of the poster.
- Inference of a **dilemma** can be explored on two levels:
 - » The male 'hero' choosing between two females
 - » The females choosing the chocolate (see Representation section for discussion on female stereotyping)



- **Costume and dress** of the male character – indicate the formal nature of his dilemma, with connotations of a higher-class, wealthier society.
- **Patriarchal narrative** – typical of a range of similar adverts from this time.

Intertextuality

- The characters in the gold frame, Miss Sweetly and Major Quality, have been part of the **brand identity** since 1936.
- They symbolise the Regency era of British history, as reflected in their dress codes within the gold-framed picture at the back of the advert.

PART 2: STARTING POINTS – Representation

Learners must develop their knowledge and understanding of the following aspects (*content taken from the specification*):

- The ways in which the media re-present (rather than simply present) the world, and construct versions of reality
- The choices media producers make about how to represent particular events, social groups and ideas
- The ways aspects of reality may be represented differently depending on the purposes of the producers
- The different functions and uses of stereotypes, including an understanding of how stereotypes become established, how they may vary over time and how stereotypes enable audiences to interpret media quickly
- How and why particular social groups may be under-represented or misrepresented
- How representations convey particular viewpoints, messages, values and beliefs, which may be reinforced across a wide range of media products
- The social, cultural and political significance of particular representations in terms of the themes and issues that they address
- Theoretical perspectives on representation, including processes of selection, construction and mediation
- Theoretical perspectives on gender and representation, including feminist approaches

Representation of gender

- The image suggests a **male-dominated society** in terms of 'choice' – he is in control of the product and is centrally framed. This links to Mulvey's male gaze theory (a **feminist theoretical perspective**) in relation to the framing. The male character directs the audience's eyes to the product, which carries significant phallic symbolism.
- The dress code reflects the modern working businessman, who may be perceived as the 'provider' of the brand.
- Two **stereotypes** of women are relied upon in the advert: firstly, their supposed need for chocolate – a common and enduring stereotype – and secondly, their subservient body language in relation to the dominant man. The implication is that, to be successful, a woman must be romantically led by a man.
- A deeper secondary **connotation** emerges – a sense of manipulation, with the women distracting the man through romance to gain access to the 'prize' (the product in the gentleman's lap). This advert could be seen as reflective of the societal shifts occurring at the time (see Social, historical and cultural contexts section).



- The historical representations of the Regency characters reinforce traditional gender roles: Miss Sweetly is depicted in strong feminine colours, with the showing of flesh, while Major Quality's formal uniform signifies importance and power in their relationship.

Representation of age



- To analyse the representation of age, it is useful to compare this advert to another in the campaign featuring an older couple seated in two chairs (see above).
- This advert is specifically aimed at young to middle-aged adults (25–40), with the **target audience** likely seeing themselves reflected in the characters in the main section of the advert.

PART 3: STARTING POINTS – Social, historical and cultural contexts

Learners must develop their knowledge and understanding of the following aspects (*content taken from the specification*):

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

The icons of the Quality Street brand were two characters from the Regency era of British history. During this period, Britain experienced a surge of elegance in Fine

Art and Architecture. The Regency era can also be compared to the 1950s due to its significant social and cultural developments. Between 1811 and 1837, the country was under the rule of the Prince Regent, and advancements in technology (for example the steam-powered printing press), fashion and architecture coincided with a population boom. These similarities can be paralleled with developments in England during the 1950s.

The 1950s saw a shift in 'high culture,' a time when fine art, decadence and theatre – once accessible only to the upper classes and the wealthy – became more affordable to the mass audience. The Conservative Party's 1951 election campaign was spearheaded by the slogan 'Set the People Free,' supporting drastic change as entertainment and the arts became more widely accessible and affordable.

Gender roles in the 1950s were markedly different from those of today, and it is important to consider the advertisement in this context. The product itself was designed and marketed for working families, yet its imagery is highly aspirational, evoking a higher social class – an idea strongly linked to Britain's post-war era. By the 1950s, when this campaign began, society had emerged from the rationing of World War Two, and luxuries were once again becoming an acceptable part of grocery shopping.

Much of the branding suggests that the product symbolised elegance and aspiration. The two female characters appear to be of a lower class than the man in the suit, while the man in the suit is of a lower class than the two characters in the gold frame. The element that unites all these social classes is the product at the centre of the image.



Possible areas for further investigation

- Consider the role of women in advertising, which is central to this discussion.
- The advert is part of a broader **campaign** from this era that follows a similar design. The brand identity of Major Quality and Miss Sweetly dates back to the product's origins in the 1930s, making it interesting to explore how their advertising has evolved over time.
- Examine examples of advertising from the early 1950s to better understand the role of the housewife and how she was portrayed as taking care of the man of the house. The images below depict subservient women, with their gaze not directly addressing the audience .

Acknowledgements

- Image by Neil Baylis / Alamy Stock Photo
- Image Courtesy of The Advertising Archives
- Image Courtesy of The Advertising Archives
- Image Courtesy of The Advertising Archives
- Image Courtesy of The Advertising Archives



NHS 111 Help Us Help You Advert (2023)



The poster features a man with dreadlocks sitting on the edge of a hospital bed, looking at a smartphone. A young girl is lying in the bed, looking up at him. The background shows a hospital corridor with a sign that says 'Urgent Treatment Centre'. The text 'Get to the help you need' is overlaid on the image. In the top left corner, there is a logo for 'HM Government'. In the top right corner, there is the 'NHS' logo. On the right side, there is a section titled 'Use 111' with a description of the service and a call to action. At the bottom right, there is a logo for '111 Help us help you'.

HM Government

NHS

Urgent Treatment Centre

Get to the help you need

Use 111

If you need urgent medical help but you're not sure where to go, use 111 to get assessed and directed to the right place for you.

Call, go online or use the NHS App.

111 Help us help you

NHS 111 Help Us Help You poster. A young girl is lying in a hospital bed while her father sits beside her, looking concerned. The poster encourages people to use NHS 111 for urgent medical advice.

Image by Department of Health & Social Care / HM Government / Open Government Licence v3.0

GCSE Component 1: Exploring the Media

Focus areas: Media language Representation Media contexts

Product Context

- The NHS 111 Help Us Help You is a national campaign launched in December 2022. It was created for NHS England by M&C Saatchi London and distributed by the UK Government's Department for Health and Social Care.
- The campaign is funded by NHS England and HM Government, and it is a public health campaign with no commercial aspect to it at all.
- The multi-channel campaign seeks to encourage people to use the NHS 111 service when they have an urgent but not life-threatening medical need. The campaign promotes the NHS 111 service and how people can call 111, go online or use the NHS App to get assessed and directed to the right service for them.
- The primary target audience for the campaign is all adults, as anyone can have an urgent care need, but The Department of Health and Social care specified that there should be more investment targeting young people under 35, and parents of children aged 5-12 years.

PART 1: STARTING POINTS – Media language

Social and cultural contexts:

- NHS 111 helps to ease the burden on emergency services, by reducing the number of people unnecessarily calling 999 or going to Accident and Emergency (A&E), ensuring that emergency services can focus on more critical cases.

- The overarching campaign, launched in 2022, was to tackle a lack of understanding about the NHS 111 service, and as a result the adverts aim to educate and inform people, highlighting how the service can be used and for what ailments.
- In a post-Covid society, NHS England wanted the public to contact NHS 111 first in order to help NHS services maintain social distancing and ensure that patients receive the correct care, in a timely and safe way.
- Colour is an essential element of any brand's identity. Research shows that the public strongly associate the NHS with the colours blue and white.

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

The dominant image encourages the audience to engage with the brand's message:

- A long shot of a father sat on his sick daughter's bed, which is located in an NHS Urgent Treatment Centre (UTC). Conventionally, for a public health campaign, none of the models are famous, in order to target ordinary adults, who would be able to identify with this scenario.
- The father's slippers, neutral grey top and jeans along with the daughter's stripy pyjamas and fairy lights are all used to construct a sense of familiarity and connection with the audience.
- The father's concerned facial expression, posture and reassuring arm gesture, could convey protective care. This in combination with the daughter's neutral facial expression, costume and position in bed suggest her sickness and need for care.
- The dominance of the father in the image suggests he is the Proppian hero of the

narrative, on a quest to find help for his sick daughter. With this Proppian lens we could also see the NHS framed as the helper, aiding the hero on his quest by providing the 111 service on his tablet.

- The background setting of the UTC is constructed with the use of props typical of a medical waiting area, including a reception desk with a leaflet rack, wipe-clean beam seating, a clock and signage. The grey walls, heavy duty carpet and LED downlights connote a clinical workplace; professional and trustworthy. This setting also serves to make the daughter's wooden bed and colourful bedding look brighter. The contrast between the two is purposeful and highlights the universal theme of family care, which helps the NHS 111 service feel more approachable, specifically among parents of 5-12 year olds.
- The UTC background is a core part of the brand's identity and illustrates one of the many services the public can access via 111. The same image is used across other products in the campaign, with the foreground image changing.
- Across the main image is the campaign's tagline "Get to the help you need", which is used across the campaign for consistency and recognition. The use of the imperative "get" and direct address "you" reinforces the public health genre of the advert, as it calls on the target audience to take action and access the app, online or phone 111.
- The body copy uses simple, clear language to explain what NHS 111 is and why it's important to use it. The language is direct and concise, ensuring that even those with low literacy can understand the message. This accessibility is crucial for promoting engagement with the NHS 111 service with all adult audiences.
- This accessibility and clarity is echoed in the choice of sans-serif font for the typography used across the tagline,

website and main title.

- The consistent use of the NHS blue (Pantone: 300) in the logo, the written codes and the UTC signage create a sense of cohesiveness conventional in adverts and links the advert strongly to the NHS brand identity.
- A muted, soft colour palette is often used in healthcare advertising to evoke trust, calmness, and reliability. In this advert, these colours help reinforce the message that NHS 111 is a supportive and trustworthy service.
- The triangle in the bottom right hand corner is suggestive of the warning signals used on highways, which connotes urgency and the importance of the number. The designers are using the icon of this well-known warning sign in order to grab the audience's attention.
- In the top left of the advert is the official logo for the UK government "HM Government" and in the top right is the NHS logo; the use of both reinforces to the audience that the advert is not for commercial gain, but to raise awareness of a public service.

Consider the relationship between technology and media products:

- In addition to physical posters and pull up displays, the advert was created to run across digital display, social media and search engines. The written codes "..go online or use the NHS app" in combination with the central model using a tablet reinforce the digital nature of this advert, which is targeting young people under 35 and parents.
- The campaign's brief specified "engagement with organisations to reach disabled audiences, with alternative formats, including British Sign Language (BSL) versions which include details of contacting 111 using the NHS 111 BSL interpreter service and text relay." This

awareness of diverse audiences and the importance of accessibility is reflected in the choice to include a model with a hearing aid.

PART 2: STARTING POINTS – Representation

Consider the social and cultural significance of particular representations:

- The campaign's agenda is to encourage parents to use NHS 111 services. In order to do this, they construct a positive representation of a concerned father at his sick daughter's side.
- **Stereotypically**, men aren't seen as emotionally nurturing, but this campaign seeks to **challenge these stereotypes** and recognise the emotional and practical role men play in the domestic sphere. We can see a man actively seeking the "help" that his family needs, which is reinforced by the large written codes framed around him.
- The advert represents the idea of **health literacy** by showing the father as a responsible, pro-active figure, and it encourages parents to be informed and take appropriate action. By representing the father as a decision-maker in his daughter's healthcare, it emphasises that seeking advice through NHS 111 is an intelligent, responsible choice, not just an emergency measure.
- The processes of **selection and production** have been carefully considered. This advert, like others in the campaign, seeks to specifically target global majority audiences in the UK, so the choice to represent a Black family is significant.
- Black men have been an **historically underrepresented** group, particularly in health campaigns. Studies show that representation in health advertisements is crucial for improving health outcomes;

social groups who are left out may not feel the message is directed at them and as a result they may not benefit.

- The child's female **gender** is constructed through her plaited pigtails and the dominant use of the colour pink; a colour **stereotypically** associated with girls.
- The child's youthful **age** is reinforced with the use of props and costume, in combination with her look to her dad, which suggests her illness and dependence.

Consider how the representations reflect the social, cultural and political contexts in which they were produced:

- The father represented as the primary caregiver challenges the **dominant ideology** that mothers are always the primary caregivers. However, this reflects contemporary **societal norms** in the UK; studies show that fathers' involvement in parenting has increased from less than 15 minutes a day in the mid-1970s to three hours a day during the week, with more at the weekend (Fisher et al, 1999). The shift in fathering roles can be seen as a response to changing family structures, such as the rise in dual-income households and single-parent families.
- The child is wearing a hearing aid and reflects the recent increase in the representation of the deaf community in the mainstream media.
- The models in the background are represented wearing face masks and working behind plastic screens, which reflects the social distancing procedures in health environments post-Covid.

Consider the ways the media represent the world, and construct versions of reality:

- The advert successfully constructs the **'real'** world of the UTC with the use of a set, lighting, props and costumes. Additionally, the child's bed is constructed

realistically too with age-appropriate bedding, fairy lights and a rosette.

- Interestingly, the advert constructs **verisimilitude** in relation to the two separate scenarios it depicts (the UTC and the child's bedroom) but seen as a whole we are not meant to believe the daughter's bed is in the UTC. Instead, the **combination** of the two represents how accessing NHS 111 on the tablet is a way of accessing the UTC.
- The non-diegetic text "Get to the help you need" framed around the model's head also reinforces the constructed nature of this advert but serves a greater purpose to push the target audience to take action when they or their family need it.

References:

Fisher, R., et al. (1999). "The Changing Role of Fathers: Evidence from a National Survey."

Henz, U. (2019). "Fathers' involvement with their children in the United Kingdom: Recent trends and class differences."

GQ

(August 2019)



Image from Hunter & Gatti for British GQ / Fair Use

GCSE Component 1: Exploring the Media

Focus areas:

- **Media language**
- **Representation**
- **Media contexts**

THE PRODUCT

- Launched in 1931, *GQ* began its life as a quarterly publication called Gentleman's Quarterly, aimed specifically at fashion industry insiders. Its popularity with customers caused its rebranding in 1967 to *GQ*.
- Produced by Condé Nast, today *GQ* is a multi-platform brand. Each issue is published in print and digitally; it has its own acclaimed website and apps.
- Published monthly, British *GQ* sells itself as *"The greatest magazine around. The men's magazine with an IQ. Whether it's fashion, sport, health, humour, politics or music, GQ covers it all with intelligence and imagination."*
- *GQ* is aimed at ABC1 men aged between 20 and 44, has a 212,000 monthly print readership, with online boasting over 2 million monthly unique users, and more than 2 million social media followers.
- Funded by magazine sales and advertising, *GQ* says that 88% of its audience have bought or plan to buy products they've seen in *GQ* and 93% of *GQ*'s audience own designer fashion.
- The limited colour palette of black, white, gold and orange create a sense of cohesion to the design, whilst also reinforcing the magazines messages of luxury, sophistication and masculinity.
- There is a long shot of footballer and celebrity Raheem Sterling, ensuring the magazine has star appeal for the audience.
- The cover price further reinforces this is a print magazine aimed at an ABC1 audience with disposable income.
- Consider the selection process that took place when creating this magazine cover – there was clearly a conscious decision to aim it at men who are interested in fashion, celebrity, politics, music and sport.
- Sterling is looking directly at the audience, seemingly making eye contact. This is a common convention of magazines and helps to add to the more personal approach of this format. His cool, relaxed gaze and slight smile looks down at the reader, suggesting he should be admired, looked up to.
- Sterling's leather combat trousers and boots are more high fashion than practical and connote luxury and masculinity, whilst also indicating to readers that *GQ* is a lifestyle magazine.
- Sterling's professional role as a footballer is anchored in the main cover line *"Guardian Angel. How Raheem Sterling saved football from itself"*. *GQ* calls Sterling a *"Guardian Angel"*, which has multiple connotations, including a sense of guidance and protection, suggesting he is looking after players and the values of the game by rooting out racism. The idea that he is doing morally good work is reinforced through his black angel wings and cross tattoo. This also frames him as a Proppian Hero, which is conventional for magazine cover stars.
- The top cover lines *"How to wear a broken suit"* and *"Why it's finally OK to own a belt bag"* should be considered when thinking about the magazine's target audience. In today's competitive society, which focuses heavily on aesthetics and where having the 'right' look is apparently very important, the reader begins to

PART 1: STARTING POINTS – Media language

How media language creates and communicates meaning

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

- The branded masthead is conventionally placed in the top left-hand corner (Z-rule) and stands out with the choice of gold font, connoting luxury and exclusivity – traits that the brand associates with.

think of this magazine as a casual ‘how to’ guide when it comes to being a fashionable man.

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

Possible areas for further investigation:

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

PART 2: STARTING POINTS – Representation and contexts

Social, cultural and historical contexts:

- Historically, British black men have been under-represented on magazine front covers due to systemic racism within the industry. In a 2018 study, completed by The Guardian, into glossy magazines, it was revealed that of 214 covers published by the 19 bestselling glossies in 2017, only 20 featured a person of colour. That’s 9.3%, whereas 13.7% of the UK are BAME. Of all the mainstream media outlets there has arguably been the smallest shift in magazine front covers representing a diverse range of people. However, sister magazine at Conde Nast, Vogue appointed editor Edward Enninful in 2017. He has turned one of the nation’s most respected fashion magazines into a celebration of all beauty – not excluding blackness but championing it. This, alongside the 2020 global anti-racism protests, has meant that recently there has been a wider range of ethnicities and races on the front of British *GQ*.
- In 1994, Mark Simpson – an author and journalist – coined the word ‘Metrosexual’. He is famously quoted as saying “*I had seen the future of masculinity and it was moisturised.*” In the early 2000s it became more socially acceptable for men to openly care about their looks, clothing and skincare regime. Men’s magazines embraced this through their content and advertising and according to the magazine, 80% of its readers buy at least one male grooming product per month. In 2014, Simpson then introduced the term ‘spornosexuals’, men who are extremely body focused. The selection of the *GQ* cover shot, with Sterling’s six-pack and muscles on show, even though he is a footballer, supports this concept.
- In December 2018, Raheem Sterling took to social media to highlight racism in the British press. Sterling screen-grabbed two MailOnline articles, which juxtaposed how his Manchester City teammates (Phil Foden and Tosin Adarabioyo) had been treated for buying their mums a house. Sterling used his platform to highlight this racial inequality in response to personally receiving racist abuse on the pitch from fans. That same week in 2018 saw a Tottenham Hotspur supporter arrested for throwing a banana skin at Pierre-Emerick Aubameyang and Motherwell’s Christian Mbulu received racial abuse. Since the social media post, Sterling has become a sought-after spokesperson for charities, activists and other social causes. Gary Lineker has called him “*perhaps the most influential player in the game*” off-field. The full *GQ* article by Alistair Campbell can be read on *GQ.co.uk* for free.
- *GQ Heroes* is an event aimed at “*luxury business and creative minds*”. Held annually in Oxfordshire, it has a programme of speakers

“who are shaping society and culture around us”.

Representations of ethnicity and gender:

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

Areas for further investigation:

- The choice of the two women – Gwendoline Christie and Adwoa Aboah – represented on the front cover.
- The changing perception of tattoos in media representations.

Vogue

(July 2021)

Malala Yousafzai Front Cover

GCSE Component 1: Exploring the Media

Focus areas:

- **Media language**
- **Representation**
- **Media contexts**

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



Product context

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

- Vogue is still hugely dependent on advertising revenue. Most of its pages are adverts for high-end consumer brands. To appeal to advertisers, Vogue emphasises the wealth and status of its ABC1 readership who spend an average of £8k a year on fashion and over a thousand pounds a year on cosmetics.

Media language

How media language creates and communicates meaning:

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

- The same classic Didot font has been used for the VOGUE masthead since the 1950s; perhaps it is now better known as the Vogue font. The all-upercase serif font gives it a classic, architectural look, an aesthetic that commands respect. Tall, slim and sculpted, the letters proclaim their own statuesque style. The word vogue means something that is trendy or popular.
- The VOGUE masthead is always capitalised and centrally placed, like a banner across the top of the magazine. In this edition, the masthead is laid over the forehead of the cover model, Malala Yousafzai. Perhaps she is an unlikely cover model for a fashion magazine, but this effect immediately anchors her as a Vogue star, in combination with her caption: 'Survivor, Activist, Legend'. The use of the same silver-grey colour for this caption and the Vogue masthead links and reinforces that message: Malala is a Vogue role model.
- On the cover you can see the limited colour palette of red, silver-grey, black and white, which suggests the confidence of a sophisticated design that is associated with a high-end magazine. The use of the dominant colour red in this context suggests celebration, joy, luxury, power and strength, a call to action to identify with Malala, the survivor/activist/legend. The understated silver-grey and gentle glint of gold from her jewellery give a sense of elegance and glamour.

- The main coverline, the caption of Malala's own name, is the brightest text on the page. The white clearly contrasts with the red background celebrating her name and her status. Malala's name and her importance is highlighted and framed by the italicised text: "The extraordinary life of" in white and "Survivor, activist, legend" in silver. This offers a measured sense of symmetry with the masthead at the top.

The composition of the front cover follows the principles of traditional design. Applying the rule of thirds, the masthead at the top and the centred Malala captions at the bottom frame the main image of Malala symmetrically, enhancing her status. While the focus on the eyes seems slightly high for the rule of thirds, the graceful hand gesture leads the viewer back to look Malala in the eye, making her centre of attention. This format, together with the flow of text at the top and bottom, follows the traditional Z-rule.

Malala is shown in a medium close-up shot that draws attention to both her facial expression as well as her body language and attire. The headscarf she wears indicates her culture and her religion and is an essential part of her identity: Malala is a survivor because she was shot in the face by the Taliban for being a 15-year-old Muslim girl who was seeking an education. (She has since graduated from Oxford.) She engages the reader with direct eye contact and a slight smile – a mode of address that is personal and welcoming but confident and self-assured. She is at a level angle with us: we are invited to get closer to her, to identify with her, but also admire her and look up to her as a role model, a legend even.

On the cover, you can see how the captions used to anchor the cover model elevate her status and importance. "Survivor" suggests she has overcome being a victim and is now a powerful "activist", taking a political stance to drive her own "extraordinary" narrative forwards. At the age of just 23, she has achieved the accolade of a "legend" in less than 10 years.

The coverlines on the left-hand side all follow the same chic minimalist design, a black uppercase headline with an italicised subheading in white to draw the reader into what is more familiar territory for women's lifestyle magazines: fashion, romance, celebrities.

Vogue asserts its authority here to show you how to get back into the dating game, with 'LOVE AFTER LOCKDOWN', and to tell you what is in fashion in 'THE SHAPE OF NOW: how to keep up, what to do and what to buy'. The use of alliterative language (with Ls) is a rhetorical device that tells us that Vogue is an authority on the subject.

The important coverline on the right-hand side, 'Vogue's Guide to Summer Beauty', affirms Vogue's authority as the fashion bible. Sitting on a red background, just above Malala's shoulder, it doesn't need to say any more. It balances the layout with the design of the left-hand side coverlines.

The coverline 'FIGHTING TALK' broadens the reader's appeal from fashion fans of the model Jourdan Dunn to sporting fans of the champion boxer Anthony Joshua. This is another unlikely feature for the magazine but shows how Vogue is widening the scope of its more traditional readers, whilst possibly appealing to new readers who wouldn't expect a heavyweight boxing champion in the pages of Vogue. It demonstrates how Enninfu is taking his readers by surprise and leading the way.

Possible areas for further investigation:

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

Representation and contexts

Social, cultural and historical contexts:

- To show a Muslim woman wearing a headscarf on the cover is highly unusual, even today. Historically, the editors of mainstream women's magazines claimed that featuring models of colour on their front covers badly affected sales of the magazine. Black and Asian models were underrepresented to such an extent that there was little evidence to support their claim: it was simply accepted as fact. Naomi Campbell has famously challenged the industry for

this systemic racism throughout her career, advocating wider diversity for all, from the 1990s through to the 21st century. She was the first Black cover model on Vogue in many of its international editions, and she first featured on the cover of British Vogue in December 1987. Black models on the covers of Vogue UK were few and far between. According to The Guardian newspaper, between the August 2002 edition of British Vogue (with Naomi Campbell as the cover star) and 2014, a period of 12 years, “146 covers have been shot, edited and distributed to newsstands and not one has featured an individual black model.”

<https://www.theguardian.com/sustainable-business/black-model-british-vogue-naomi-campbell-racism>

Conde Nast would have deliberately addressed this when they appointed Edward Enninful as editor in 2017, not only the first man to edit the magazine but also the first Black person. Since then, Vogue covers have celebrated diversity not just through race and ethnicity but also age, gender and size. Naomi Campbell has joined Ed Enninful’s board of directors at Vogue.

- In April 2018, British Vogue’s cover featured a group of models of all colours, ages and sizes, and included the first model to wear a hijab as a symbol of her religion. It got everyone talking about it, prompting wider cultural awareness of issues of representation. “You might not care about fashion but having women of colour represented on the UK cover of the fashion bible is a big deal. This is how true diversity happens” wrote Chitra Ramaswamy.

<https://www.theguardian.com/lifeandstyle/2018/apr/03/halima-aden-why-a-model-wearing-a-hijab-on-the-cover-of-vogue-matters>

- In terms of its political historical context, this issue was published at a time when British and American troops were preparing to leave Afghanistan for good, in August 2021, after a twenty-year battle to combat al-Qaeda and extremist terrorist following the attacks of 11 September 2001. The Taliban were taking control of the country and there were concerns for the safety of people left behind. Malala was making her voice heard on an international stage, calling for world leaders to protect humanitarian

rights and work for peace and democracy in Afghanistan and its neighbouring countries. In a Newsnight interview (August 2021), she expressed her concerns for the physical safety of women and girls in Afghanistan, their access to education and their freedom to work. Although there is no direct reference to this on the cover, Malala is recognised as an education activist opposed to the Taliban, and the news media were full of stories discussing concerns about the plight of ordinary Afghan people following the evacuation at this time. The activist caption on the cover anchors this.

Listen to this interview with Malala on her fears for the rights of Afghan women and girls:

<https://www.bbc.co.uk/sounds/play/p09sfp7d>.

Representations of ethnicity and gender:

- As a female education activist of Pakistani origin, Malala seems like an unlikely cover model for the fashion bible. The editor explains their choice: she is an inspirational figure who has achieved so much, against all odds, at such a young age. In the introduction to the issue, Enninful writes “*When it comes to people I admire, Malala Yousafzai is right at the top. At 23, the world’s most famous university graduate has already lived so many lives. Activist, author, tireless campaigner for girls’ education, daughter, sister, student and survivor. It’s hard to believe it was only a decade ago that she was a young teenager with a passion for learning, living in Pakistan’s Taliban-controlled Swat Valley, blogging about her experience for the BBC and giving a voice to girls denied the right to learn. A near-fatal attempt on her life in 2012 – or what she calls “the incident” – brought her to Britain for specialist surgery. But she didn’t stop there.*”

(SOURCE: Editor’s letter, Vogue issue July 2021

<https://www.vogue.co.uk/news/article/malala-vogue-cover>)

- The construction of Malala’s representation includes the choice of the colour red for her outfit, headscarf and lipstick all merging with the warm red background. You could explore various cultural codes for what the colour red symbolises. In this context, the red is joyous, strong and powerful. One important connotation

for Malala’s religion and culture is that red is a colour of celebration, often the colour used for marriage.

- The headscarf Malala wears, a dupatta rather than a hijab, is an important part of her cultural identity. In the interview inside the magazine, she explains that the headscarf is a “cultural symbol for us Pashtuns” and represents her roots as a Sunni Muslim of Pashtun ethnicity. She continues, “And Muslim girls or Pashtun girls or Pakistani girls, when we follow our traditional dress, we’re considered to be oppressed, or voiceless, or living under patriarchy. I want to tell everyone that you can have your voice within your culture, and you can have equality in your culture.” The way the soft fabric is gently folded over her neck and shoulders creates a classic elegant look that is iconic and even gives it a mythic status, which links with the caption “legend”. In contrast, her lipstick, nail polish and gold jewellery suggest that she is also at home in her new culture, living as a confident young woman in Britain today.

(SOURCE <https://www.vogue.co.uk/news/article/malala-vogue-interview>)

- The graceful positioning of her hands, following the flow of the fabric of the scarf, could be seen as an expression of femininity and as a gesture of both thoughtfulness and modesty. It could also suggest the importance of hand gestures in traditional Indian dance.
- The light catching her eyes as she looks out towards the reader to meet our gaze suggests a personal, direct and honest connection: that she is a figure to be trusted. This encourages us to aspire to be like her, an extraordinary and iconic young woman.

Areas for further investigation:

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

Fortnite

(2017)



Fortnite

(2017)

Component 1: Exploring the Media

Focus areas: Media industries Audiences

PRODUCT CONTEXT

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

Gameplay

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

PART 1: STARTING POINTS – Media industries

Social and cultural contexts:

The global videogame industry has been growing since the early days of Atari home entertainment in the 1980s. In recent years, the diversity of game genres and platforms on which they can be played has meant an explosion in the gaming industry. Based on a 2015 economic forecast videogame sales are expected to reach \$90 billion by 2020.

In 2014, it was calculated there were 1.8 billion gamers in the world - 25% of the global population. This challenges the stereotype of gamers as young geeky men. In 2018 in the USA, 28% of gamers were under 18, but 23% were over 50 years old. There was a 66/44% male/female gender split.

The range of genres - from first-person-shooters to puzzles and learning tools - has varied the demographic for gamers. The variety of platforms - not just home consoles, but on tablets and smartphones - that high quality, complex and engaging games can be accessed has also led to the growth of the industry.

Gaming has increasingly become a social activity. In 1997 Ultima Online became the first on-line multiplayer game, and since then socialising in the game world has become an everyday activity for millions of people, usually geographically far apart. People develop alliances, friendships and even romantic relationships as their game characters. ‘eSports’ - live competitive gaming events between celebrity players has also become popular, attracting millions of viewers through sites like Twitch and even packing huge stadiums like traditional sporting events.

Consider the impact of new technology and convergence:

- One of the things that have made *Fortnite* so popular is the ability to access the game from consoles, PCs, laptops, smartphones or tablets. You can also download it for a range of operating systems. Not only this but you

can move, mid-game, between devices without interrupting gameplay. This means it can be played at home, or on the move, on a tiny screen or a video projector. This is a good example of **technological convergence**.

- Epic Games use an operating system called Unreal Engine to develop *Fortnite*. They have made this available on their website, and encourage their audience to use it to develop their own games. Unreal Engine has also been used by professional game developers to create titles like *Batman: Arkham City* and *Infinity Blade*.
- *Fortnite* is also a good example of **cross-media convergence**, where more than one media brand or form joins to promote each other. *Fortnite* is the most viewed game on YouTube, and has also used streaming platforms like Twitch (owned by Amazon) to broadcast live competitions.
- It has also incorporated other media **brands** and **franchises**. In collaboration with Marvel Studios, there was a special *Avengers: Infinity War* segment and recently a tie-in with *Godzilla*. The format of *Fortnite* means that any kind of costumes, weapons and games can be introduced to keep the game fresh. Films/TV/sports can promote their brands to over 20 million of players, whilst famous collaborations keep *Fortnite* in the news and social media.
- Epic Games has a good relationship with various non-gaming celebrities such as Drake and basketball star Ben Simmons. This helps to promote the game beyond the traditional gaming market.

Consider Epic Games as an institution:

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

Consider different funding and profit models:

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

Consider regulation of the media:

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

PART 2: STARTING POINTS – Audience

Historical and Political Contexts

The relationship between videogames and audiences has been a controversial area, with many **moral panics**. These ranged from fears that violent games encourage **copycat** behaviour, to worries about addiction and the amount of ‘**screen time**’ that is healthy. *Fortnite*, when compared to other successful titles like *Grand Theft Auto* or *Call Of Duty* contains very little explicit or realistic violence, and the cartoon-like graphics also make the game suitable for younger players.

In addition, there seems to be little racism or misogyny expressed by the players compared to other videogames - perhaps because free players are randomly assigned race and gender ‘skins’ at the start of each round. Critics have also praised the **collaborative** nature of the gameplay that encourages players to work together and protect each other (until the finale).

The main concern seems to be about addiction: with reports from teachers and parents that children are distracted from school work due to their engagement. One psychologist even compared it to heroin! There have been reports that Premier League footballers were being treated for addiction, and Prince Harry said the game is ‘dangerous’.

Consider the way media industries target audiences:

- *Fortnite* has used a combination of addictive gameplay, media/technological convergence and marketing to target a diverse and varied audience. 78% are male, 22% are female, 53% are 10-25, and 42% are in full time employment.
- The unrealistic violence and cartoon-style graphics, along with the emphasis on construction as much as killing, make it appealing to a younger audience.
- The rise of ‘eSports’ stars, mainly consumed via streaming platforms like YouTube and Twitch (where *Fortnite* is the most watched game) has led to players becoming major

celebrities. Ninja, the most famous *Fortnite* player has over 10 million subscribers and earns over half a million dollars a month. Ninja ranks highest in the world for social media interactions (i.e. people posting or sharing using their name - no.2 is Cristiano Ronaldo!

- This creates gamer celebrities that have become **aspirational role-models** for some audiences.
- The use of **non-traditional** gamer celebrities such as rappers and NBA athletes widen the appeal of the game. The popularity of ‘Twitch Girls’ (female streamers like KatyPlaysGames) has also appealed to women.
- *Fortnite*’s use of ‘seasons’ - with rumours and gossip about future seasons - follows the cable TV/ on-line subscription style of **long-form TV drama**.

Consider active and passive audience responses:

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

Consider theoretical perspectives:

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

Desert Island Discs

Component 1: Exploring the media

Focus areas:

- **Media industries**
- **Audiences**
- **Media contexts**

INTRODUCTION

Desert Island Discs is a radio show on **BBC Radio 4**. It was first recorded in 1942, making it one of radio's longest running shows. It is aired on Sunday mornings and generally repeated five days afterwards. It is also available as a **podcast**; during Kirsty Young's tenure as presenter, the 'listen again' function became available online. According to YouGov, it is popular with 44 percent of the British public, and known by 69 percent ([Desert Island Discs popularity & fame | YouGov](#)). The premise of the show is that guests imagine that they are cast away on a desert island. They are given a copy of the Bible, or another chosen religious or philosophical text, *The Complete Works of William Shakespeare*, then asked to choose eight audio recordings, one book and one luxury. This provides an opportunity for a retrospective of the guest's life.

PART 1: STARTING POINTS – MEDIA INDUSTRIES

Learners must develop their knowledge and understanding of the following aspects (content taken from the specification):

- **The nature of media production, including by large organisations, who own the products they produce, and by individuals and groups.**
- **The impact of production processes, personnel and technologies on the**

final product, including similarities and differences between media products in terms of when and where they are produced.

- **The effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration.**
- **The importance of different funding models, including government funded, not-for-profit and commercial models.**

The BBC

BBC Radio 4 is a national radio station produced and run by the BBC. The BBC as a media organisation produce a variety of television programmes for national and regional UK audiences. In addition, the BBC produce several national and local radio programmes for audiences in the UK, including both music and speech broadcasting. *Desert Island Discs* is an example that blends these two aspects.

The BBC is an established **global media organisation**. BBC World Service television, radio and digital content can be accessed in over forty languages and the BBC's online content is available to users around the world through, for example, the BBC website (www.bbc.com).

Public service broadcasting

The BBC describes itself as 'the world's leading **public service broadcaster**' (www.bbc.com/aboutthebbc). Its remit is "to act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which **inform, educate and entertain**". *Desert Island Discs* is clearly an example of entertainment, but it could also be seen as

informing and educating listeners through the cultural texts referred to and the issues raised by the guests' life stories.

The BBC's Public Purposes as stated in its Royal Charter are:

1. To provide impartial news and information to help people understand and engage with the world around them.
2. To support learning for people of all ages.
3. To show the most creative, highest quality and distinctive output and services.
4. To reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom.
5. To reflect the United Kingdom, its culture and values to the world'.

Desert Island Discs could be seen as fulfilling these criteria in several ways. In 2019, a panel of industry experts voted it the greatest radio programme of all time ([Desert Island Discs 'greatest radio show of all time' - BBC News](#)), illustrating its perceived quality and creativity. The programme is iconic and distinctive, recognisably part of the **Radio 4 brand**. 'Castaways' are automatically given a copy of *The Complete Works of William Shakespeare* and popular choices of authors include Jane Austen and Charles Dickens, which all contribute to reflecting UK culture and values. The current presenter, Lauren Laverne, is from Sunderland, and the previous presenter, Kirsty Young, is Scottish, representing 'the diverse communities of all of the United Kingdom's nations and regions'. The format also allows for a diverse range of guests from different nations and regions within the UK.

Desert Island Discs can be seen as a typical Radio 4 programme as the channel is described by the BBC as 'the home of intelligent speech, journalism, comedy and drama' (www.bbc.com).

Funding

In terms of funding, the BBC, and therefore *Desert Island Discs*, is financed predominantly through **public funding** in the form of the **licence fee**. This must be paid by all households in the UK for access to all television channels, as well as services such as streaming and downloading via, for example, BBC iPlayer. This funding model supports the BBC's Public Service Broadcasting remit, meaning the BBC is not driven by the demands of advertisers or the political agendas of private owners and shareholders.

However, the BBC does also have commercial subsidiaries, one being BBC Studios which is a production company that creates British content to be sold to **global audiences**, often working collaboratively with other commercial organisations. It aims to maximise revenue from existing BBC content by creating, for example, spin-offs from popular shows. In this sense, the BBC could be seen as a **conglomerate**, as it is a **parent company** with **subsidiaries**. It is also a **vertically integrated** company, containing **production, distribution and sales divisions**. From its origins in broadcast radio and television, over time it has also **diversified** into digital and online content.

In 2023, the BBC announced that *Desert Island Discs* would henceforth be made by BBC Studios, moving from the BBC's public service division to its **for-profit** arm. The intention of this change was to increase revenue from the show by aiming it at listeners outside the UK. This is in the context of a significant drop in listening figures for Radio 4 at the time. ([Desert Island Discs to move to BBC's for-profit division in bid to make money | Desert Island Discs | The Guardian](#))

The BBC needs to justify its public funding and compete with the many commercial broadcasters in the contemporary international **multi-channel environment**. It must aim to cater to both UK and global audiences, whilst still fulfilling its Public Service Broadcasting remit. There has,

therefore, been considerable ongoing debate about the future of the licence fee in the contemporary age of multi-channel, subscription and on-demand services. Opinion polls have shown a lack of public support for this funding model and there have been many high-profile critics and opponents. The existing Royal Charter expires in 2027, and the current Labour Government (2025) are considering replacing the licence fee with an alternative form of funding, as it does not generate enough income to support the BBC and is seen as unfairly affecting poorer people.

In this context, *Desert Island Discs* is an important **flagship programme** for the BBC. Its format makes it relatively cheap and easy to produce, but it generates high listening figures and so is cost effective.

Content taken from the specification:

- **The impact of the increasingly convergent nature of media industries across different platforms and different national settings.**
- **How the media operate as commercial industries on a global scale and reach both large and specialised audiences.**
- **The functions and types of regulation of the media.**

Convergence

The existence of the *Desert Island Discs* page on the BBC website, and the availability of over 2400 previous episodes as podcasts, reflect the **convergent** nature of the radio industry. The BBC has invested heavily in BBC Sounds, its on-demand audio streaming service. The app was launched in 2018, with the aim to 'reinvent the BBC for a new generation' ([BBC Blogs - About the BBC - Introducing the first version of BBC Sounds](#)). This enables *Desert Island Discs* to extend its audience beyond the traditional, **more specialised, Radio 4 audience**, encouraging new, younger listeners to the programme, as well as making it available to **global audiences** in this way, creating greater

overall **reach**.

The importance of this to the BBC as a media organisation is clear: "this [2023] has been another record breaking year for BBC Sounds with the number of plays having grown year by year by almost 50 per cent with some of the most listened-to programmes on BBC Sounds coming from BBC Radio 4, including *Desert Island Discs*." ([I've listened to Desert Island Discs for 80 years - but Lauren Laverne has made me switch off](#))

Regulation

The BBC is **regulated** by **Ofcom** and all its radio programmes are required to meet Ofcom's regulatory requirements. The nature and style of *Desert Island Discs* means it rarely receives complaints that would go to Ofcom. The producers **self-regulate** prior to broadcast to make sure each episode meets Ofcom criteria.

PART 2: STARTING POINTS – AUDIENCES

Learners must develop their knowledge and understanding of the following aspects (content taken from the specification):

- **How media organisations categorise audiences.**
- **How and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences.**

Audience

Given the longevity of the programme, it can reasonably be assumed that the core audience is an **older demographic** who have listened to it over a number of years. The *Desert Island Discs* audience is also reflective of the Radio 4 audience, which has been criticised for being overly middle class and White ([Am I bowered that Radio 4 is too middle class? No! | Radio industry | The Guardian, BBC Radio 4 'too middle class and London-centric'](#)). The White, middle class audience for *Desert Island Discs* can be seen through the guests' most popular choices

of music artists from 1942 to 2011, who are all White classical music composers ([BBC Radio 4 - Desert Island Discs - Facts and Figures](#)). Similarly, in a 2011 poll of listeners' choices of music artists, the selections were overwhelmingly White ([BBC Radio 4 - Desert Island Discs - Your Desert Island Discs results](#)).

The format of the show does, however, give it the potential to appeal to a wide audience. It is a simple, easily understood and universally appealing idea. The inclusion of a different 'castaway' each week allows for a variety of guests to be included, from different genders, ages, ethnicities and backgrounds, again broadening its appeal. Some guests are famous or celebrities, whereas others are less well-known but are recognised in their fields of, for example, charity, science, philanthropy, sport, arts, politics or business.

The choice of presenter is a key way of aiming the product at a particular audience. There have been several presenters to date, but the current presenter is Lauren Laverne, a former singer in an alternative rock band and longstanding radio DJ. At forty-six years old, Laverne is younger than the average audience member. This is a clear strategy for aiming the programme at a **younger demographic** in order to build a sustainable audience for the future.

Content taken from the specification:

- **The role of media technologies in reaching and identifying audiences, and in audience consumption and usage.**

Technology

As discussed in the media industries section, *Desert Island Discs* can be accessed in various ways. Older listeners are more likely to listen live via radio as the programme is broadcast, whereas a younger audience would be more inclined to access the podcast through the **BBC Sounds app**, other podcast platforms, or the **BBC website** on mobile phones, laptops or other devices. These **on-demand services** allow audiences to choose how, when and

where they engage with the show, potentially increasing their enjoyment.

- **The ways in which people's media practices are connected to their identity, including their sense of actual and desired self. The social, cultural and political significance of media products, including the themes or issues they address, the fulfilment of needs and desires and the functions they serve in everyday life and society.**

Pleasures

Desert Island Discs offers listeners a range of pleasures, **fulfilling various needs and desires**. Some listeners may enjoy hearing guests' music choices, whereas others may be more interested in finding out about their life stories. Guests often disclose quite personal or private information about themselves and their backgrounds, which allows audiences to feel a privileged sense of connection, sympathy or admiration. The actor Jamie Dornan, for example, discussed with clear emotion the impact on him after his mother's death, a life event to which listeners could relate to and which many found very affecting. The programme can make listeners laugh or cry but is uplifting. Although the guests change for each episode, the presenter remains consistent, creating a rapport with the audience.

Radio as a medium is often thought of as having a soothing effect. It is listened to rather than watched and can therefore form a background to people's daily lives, perhaps in the kitchen whilst cooking, at bedtime, or in the garden. For some listeners, it is a form of company. Older listeners, who have aged alongside the programme, may feel a great affinity with *Desert Island Discs* and find it comforting in its familiarity and warm, friendly tone.

- **How audiences may respond to and interpret media products and why these interpretations may change over time.**

Audience response

A younger demographic is clearly likely to respond differently to *Desert Island Discs* from audience members that have been loyal listeners for some time. It may be perceived by younger audiences as boring and staid, rather than comfortable and familiar. Ethnicity and class may also affect audience response, with some disliking the programme's perceived middle class, White, London-centric feel, as previously mentioned.

Content taken from the specification:

- **Theoretical perspectives on audiences, including active and passive audiences; audience response and audience interpretation.**
- **Blumler and Katz's Uses and Gratifications theory.**

Uses and gratifications

Audiences may be actively involved with *Desert Island Discs* by, for example, **interacting** with the programme's webpage or social media, discussing it with friends and family, or participating in polls. In terms of Blumler and Katz's **uses and gratifications theory**, we could suggest audience members listen for various reasons:

- for **entertainment/diversion** from their everyday lives – the programme often includes humour and highlights lives quite different from those of the audience
- to be **informed or educated** about issues raised by the guests and their histories
- for **social interaction**, discussing episodes with family or friends or by contributing to the conversation on Twitter or Facebook
- for **personal identity**, to compare their life experiences with those of the 'castaways'.

PART 3: STARTING POINTS – MEDIA CONTEXTS

Historical contexts

Historical contexts have affected the broadcasting of *Desert Island Discs*. The first episode was recorded during World War 2 and aired on the Forces Programme. It was removed from the airwaves after the war in 1946 but returned in 1951 to the Home Service in time for the Festival of Britain. In 1967, it transferred to the newly formed Radio 4 and has continued there ever since, becoming a **"heritage" show** and national institution.

Social, cultural and political contexts

Although the format of the programme has not fundamentally changed over its lifetime, there have been some changes that reflect the **contexts** in which it is made. For its first forty-six years, *Desert Island Discs* was presented by men, reflecting the dominance of men in society and culture at the time. Subsequently, there have been three female presenters, including the current one. This illustrates **changing gender roles** in society and the increased visibility of women in the media after several waves of **feminism**. There is now a section within the *Desert Island Discs* Collection on the website entitled *Motivational Women*, further supporting this idea.

Similarly, more Black and ethnic minority guests, such as the footballer Ian Wright and the poet Claudia Rankine, are now featured on the programme in comparison to the almost exclusively White guests of earlier years. This reflects contemporary **multiculturalism** and the greater awareness and recognition of the contributions of people of colour to culture and society.

The issues raised in the programme have arguably become more controversial over time, with Norman Mailer requesting marijuana as his luxury item in 1979, Sue Lawler asking Gordon Brown if he was gay in 1996, Yoko Ono mentioning abortion in 2007 and Morrissey discussing suicide in 2009. These controversial episodes have often become talking points, illustrating the impact of *Desert Island Discs* on society and culture.

Although the programme is not explicitly political, it does reflect **political contexts** by featuring politicians of the time, such as Boris Johnson, Theresa May, Nicola Sturgeon and Keir Starmer.

Finally, the **cultural influence** of *Desert Island Discs* can also be seen in the production of *The Island*, a six-part Radio 4 comedy set on the fictional island featured in *Desert Island Discs*, where celebrities are cast away, aired on Radio 4 from February 2025.



Superheroes

Stormzy

GCSE Component 2: Understanding media forms and products

Focus areas:

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



[Stormzy – Superheroes
\(Official Video\) – YouTube](#)

Product context

- *Superheroes* was released on 13 December 2019 as part of Stormzy's second album, *Heavy is the Head*. The video for *Superheroes* premiered on 9 September 2020 when it was shown in school classrooms in London, Glasgow, Dublin and Manchester at the start of the term when schools re-opened after having been closed since March due to the Covid-19 pandemic.
- The video was directed by British filmmaker Taz Tron Delix and produced by Argentinian animation studio 2veinte. Stormzy dedicated the video to Chadwick Boseman following the actor's death in August 2020. The video ends with the text: 'RIP Chadwick Boseman 1976–2020, Forever a Superhero in our hearts'.

- In 2020, Stormzy donated £500,000 to the Black Heart Foundation to provide educational scholarships for students from disadvantaged backgrounds and pledged to donate £10m over the next decade to help combat racial inequality in the UK.



Image by Raph_PH / Flickr.com / CC BY 2.0

Starting points – Media language

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



- The **colour palette** creates meaning, with the soft shades throughout the video signifying a positive mood. For example, the pink sky connotes hope and optimism, and the gold used to highlight the bones of Stormzy and the boy when they appear translucent reflects the lyrics about courage and inner strength.
- The **iconography** used in the video is associated with Black empowerment. The placards and raised fists in the protest scene send a message of Black power. Then, the symbolism at the end of the video when Stormzy places the world in the boy's hands before leaving him sends a clear message of optimism for the 'young Black kings' and 'young Black queens' who have the power to change the world.
- 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** creates layers of meaning in the video. For example, the scene where Stormzy is flying with the boy could be interpreted as a reference to Buzz Lightyear and Woody in Pixar's *Toy Story*. Later, the character in the classroom who works out the maths problems and appears to have telekinetic powers over the pens may remind audiences of the character of Neo in *The Matrix*.
- **Technical codes** also create meaning in the video. For example, a low angle shot establishes Stormzy as the hero the first time he meets the boy. The boy is looking up at him from the corner of the frame, positioning the audience to view Stormzy as an inspirational role model.
- The **animated** nature of the video enables the characters' superpowers to be constructed imaginatively, such as the scene where the musician is shown with six arms to represent his many talents.
- **Lighting** is used throughout the video to connote power and energy. Lightning flashes, sunlight and stars are used to connote positivity and to reflect superpowers, such as the lighting effects chosen to show Stormzy teleporting to different locations.

Starting points – Representation

- Stormzy is represented positively as a Black role model with the power to inspire the younger generation. From the start he is shown to be caring, taking time to support and inspire the central male character. He is also reading *Noughts and Crosses*, which he presents to the police. This highlights the issue of racial profiling and represents education as the route to empowerment and equality.



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

These scenes represent issues of Black empowerment, police prejudice and racial profiling (particularly with regard to stop and search).

Starting points – Audiences

- The primary audience for the video was school pupils in the UK, with the video being streamed to classrooms on 9 September 2020.
- Before the video was aired, Stormzy sent a video message to schools welcoming pupils across the UK back to school and telling them they would be the first people anywhere to see the video. He told them: *"I think it's important that you guys understand how powerful you are. Despite the colour of your skin, despite where you come from, despite your religion, despite whatever it is that you feel may be holding you back; you are a superhero. I wanted to make this video to inspire you guys, to let you know that the sky is the limit. To let you know that all those things inside of you, make you incredible."*
- The **target audience for Superheroes**, Black British males and females from Generation Alpha, is younger than Stormzy's typical target demographic (male and female millennials/fans of the grime genre) due to the focus on younger characters and the animated nature of the video.
- Older, Gen Z audiences reacted on social media to Stormzy's use of lyrics from Keisha White's *Someday*, which feature at the end of the *Superheroes* track. This is better known as the Tracy Beaker (CBBC, 2002–2005) theme tune and sparked comments such as 'Man is singing Tracy Beaker riddims on his album?? Give that man a grammy' (-joezay(@pxpajoe, December 13th, Twitter, 2019).



- Stormzy is the 5th most popular rap/hip-hop artist in the UK (YouGov poll, 2023). On Instagram, 48% of Stormzy's followers are female and 52% are male.
- Stormzy's music is promoted to audiences through his website and its convergence with his social media accounts. In 2023, his third album, *This Is What I Mean*, was featured on his website, YouTube channel and Twitter account. The *Superheroes* video is also featured on the videos page of his website.
- Stormzy's social media accounts take a more personal approach to connect with his fans. Stormzy has expressed his views through social media on issues such as the Black Lives Matter movement and the 2019 UK general election.
- According to the **Uses and Gratifications Theory**, the *Superheroes* video could offer education, entertainment and personal identification with the characters in the narrative.
- **Audience responses:** According to the **Reception Theory** (Stuart Hall), the preferred reading of the video would be for the young Black audience to embrace the positive message of strength and hope in the song and feel empowered and inspired by Stormzy and the other role models featured.
- In 2020, Stormzy signed to 0207 Def Jam (part of Universal Music Group), a newly formed sub-division of Def Jam Records based in London which focuses on UK rap and grime artists.
- The official website promotes tours, album releases and associated merchandise and is currently (as of 2023) promoting Stormzy's third album, *This Is What I Mean*.
- Stormzy's brand, #Merky, has pledged to donate £10M over 10 years to Black organisations in the UK to fight racial inequality.
- Stormzy is known for bringing the grime music genre into the mainstream. Grime is a sub-genre of hip-hop.
- Stormzy was the first unsigned artist and the first grime artist to appear on *Later with Jools Holland* on BBC2. In 2014, he was the first ever artist to win Best Grime Act award at the MOBOs (Music of Black Origin Awards). He was also the first Black British solo performer to headline Glastonbury in 2019. Stormzy has won the Brit Award for Best Male Solo Artist twice.
- The production company responsible for producing the *Superheroes* video was 2veinte, a well-known boutique design and animation **studio** established in Buenos Aires that works with traditional frame-by-frame 2D animation. The director, Taz Tron Delix, and 2veinte managed to produce the video in just eight weeks. To achieve this, they had to use simple backgrounds after the establishing shots in order to focus on the characters and minimise scenic details.

Starting points – Media industries

- Stormzy's first album, *Gang, Signs and Prayer*, was released independently. It was the first rap album to win the BRIT Award for British Album of the Year.
- He was then signed to Atlantic Records in 2018, under which his second album, *Heavy is the Head*, was released. This album, which features the track *Superheroes*, was the 5th best-selling album in 2020.



Starting points – Media contexts

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



Suggested reading

[Stormzy dedicates video for song Superheroes to Chadwick Boseman | Stormzy | The Guardian](#)

[Get to Know the Black British Superheroes in Stormzy's Stunning Animated Video | LBBOnline](#)



The Man

Taylor Swift

GCSE Component 2: Understanding media forms and products

Focus areas:

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



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

Product context

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

- The video won a VMA at the 2020 MTV Music Awards for Best Direction, Swift's 11th VMA but her first for directing. She was also the first solo female director to win in this category.



Image by Raph_PH / Wikimedia Commons / CC BY 2.0

Starting points – Media language

- Challenging music video **conventions**, the video does not include a performance of the song by the music artist. As she is playing a character role, she does not use direct mode of address, and the video is mainly **narrative** based with a short section at the end which reveals the making of *The Man*.



- The video constructs a linear **narrative**, by following the Man's typical daily activities in various locations including the subway, the office and the park. These everyday **settings** represent the sexism women encounter in their daily lives.
- The Man is also shown in more glamorous **locations** enjoying leisure time on a yacht and a tennis court, reflecting a more luxurious lifestyle associated with wealth and success.
- The character of the Man could be described as the false hero, according to **Propp's** character roles, as Taylor Swift is 'unmasked' as the real hero at the end of the video. This is highlighted by the credits 'written by' and 'directed by', encouraging the audience to view her as a powerful and successful woman.
- **Intertextuality** also creates layers of meaning in the video. For example, many intertextual references to Swift's other albums, including the words *RED* and *Reputation* that are graffitied on the subway wall.
- The **costumes** and **colour palette** in the video are important in constructing the character roles in the video, especially that of the Man. The business suit connotes power and status, and the gold Versace shirt he wears on the yacht suggests a glamorous, wealthy lifestyle. The women in the yacht scene all wear yellow bikinis, which objectifies them by taking away any sense of individuality.
- **Gesture codes** create meaning, such as in the scene on the subway where the Man is 'manspreading' and flicking cigarette ash onto the woman next to him. Both actions reflect a disregard for others.
- **Camerawork** also creates meaning in the video. The camera tracks the Man throughout and he is usually positioned in the centre of the frame, surrounded by many supporting characters, signifying his power and assumed importance.

For example, in the long shot on the yacht, the Man is centred and positioned higher than the women surrounding him and looking up at him, representing his dominance and their subservience. He is clearly the centre of attention and in control of the situation, suggested in his **gesture codes** as he smiles and holds the champagne bottle.

- **Reaction shots** from minor characters are used to show Swift's attitude towards certain male behaviours. For example, the disapproving facial expression of the male crew member on the yacht and the eye roll from Loren Gray, playing the tennis umpire, encourage the audience to share their feelings.

Starting points – Representation

- Swift constructs the character of the Man to make a statement about misogyny and male privilege. Men are represented as disrespectful throughout, with the Man engaging in exaggerated versions of several male behaviours which are often criticised in society.
- The scene in the office where the Man tosses a crumpled piece of paper and three women try to catch it represents women being subservient, and audiences may draw a parallel with women at a wedding catching a bouquet, desperate to be 'chosen'.
- In the subway scene, the Man is positioned in the centre of the frame and is manspreading (when men sit on public transport with their legs spread, taking up more space than necessary). This represents the arrogant and self-obsessed nature of men and highlights an issue which *The New York Times* has called '*the bane of many female subway riders*'.



- The posters on the subway wall highlight hypermasculinity in action movies, and male stereotypes are reinforced in the newspaper the Man is reading, with headlines such as 'Year's most eligible CEOs' and 'Men we love in sports'.
 - In the park scene, the Man earns praise for spending a few seconds with his daughter, something that Taylor Swift feels many women do every day with no recognition. This represents the theme of gender inequality which is explored throughout the video.
 - Throughout the video women are represented as secondary, supporting characters rather than in the starring role, apart from at the end when the real 'star' of the video is revealed to be Swift.
 - In the tennis scene, the Man, after a time shift of 58 years, marries a visibly much younger woman, then pushes cake in her face. This plays on the negative stereotypes of arrogant and ego-driven men. A feminist reading would also highlight the objectification of women in the scene.
 - Swift is revealed as the director at the end of the tennis scene, directing her male alter-ego to 'be sexier' and 'more likeable'. This highlights the manner in which some male directors in particular speak to female actors.
 - The Man's voice is performed by Dwayne Johnson, a recognisable Hollywood star well known for portraying hypermasculine characters.
- used by fans to share responses to the video after its release.
- Swift posted thank you messages to the actors in her music video thanking them for the parts they played. She posted a message to Loren Gray who played the part of the tennis umpire, saying '@loren your eye roll really was aStOnIsHiNg'.
 - Swift's social media accounts often take a more personal approach to connect with her fans. She often posts about her cats and has also expressed her views through social media on issues such as the #MeToo movement and the 2020 US Presidential Election.
 - On International Women's Day in 2020, *The Man* was added to playlists on streaming platforms, including Apple Music and Spotify.
 - British politician Liz Truss quoted words for the song during a debate on gender equality in the House of Commons on International Women's Day in 2020.
 - According to the **Uses and Gratifications Theory**, the video could offer escapism, entertainment, and personal identification with the characters in the narrative.
 - **Audience responses:** According to the **Reception Theory** (Stuart Hall), the preferred reading of the video would be for the female audience to feel empowered by the feminist message which would be to campaign for gender equality. The representations in the video are also mocking stereotypes of men for entertainment purposes.

Starting points – Audiences

- On 25 February 2020, Swift posted a short trailer for *The Man* music video on her social media accounts, announcing to her fans that it would be released two days later on her YouTube channel. Swift answered fan questions on 27 February 2020 in the hour before the premiere of the video. The hashtag #TheMan was
- A more oppositional viewpoint might come from a male audience, who may feel that the negative representations in *The Man* are misrepresenting them as a social group. For example, some responses to the video argue that the negative male stereotype represented is outdated and offensive.



Starting points – Media industries

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

Starting points – Media contexts

- The social context of feminism has influenced the video as Swift is assuming the role of a man in order to express her feminist views. She mocks the patriarchy throughout to make a serious point about gender discrimination.
- Swift is well known for using her videos to criticise people from her personal life, and this video appears to reference Jake Gyllenhaal, who Swift dated in 2010 and is similar in appearance to the Man.
- In the subway scene, The Bo\$\$ Scotch poster with the tagline of 'Capitalise on the feeling' and the word 'Greedy' graffitied next to the poster may refer to Scott Borchetta, who founded Swift's former record label. Borchetta owns the master copies of the artist's songs which were recorded before she switched to Universal Music Group in 2018. Swift accused him of bullying her and for barring her from playing her old music on TV.
- The scene where the Man smashes his tennis racket references John McEnroe, the tennis player notorious for his angry outbursts on the tennis court in the 1980s, especially a match in 1984 where he lost his temper with an umpire.
- Various members of Swift's family and friends make cameo appearances in the video, adding to the personal tone. Her father, Scott Swift, appears in the tennis scene as the line umpire, and the singer and TikTok star Loren Gray appears as the court attendant in the same scene.
- Swift's Netflix Documentary is referenced in a poster which shows an alternative version of the film starring her male alter-ego – *Mr Americana* (Tyler Swift).



- The video was inspired by the #MeToo movement at the time. A lyric from the song – ‘When everyone believes ya, what’s that like?’ – could be a reference to the slogan #believewomen which was used as part of the #MeToo movement.
- Swift is well known for her support of charities, including UNICEF and Red Cross, and has donated to aid disaster relief efforts in many areas of the US. For example, in 2020 she donated \$1 million to the Nashville tornado relief fund. She also sends donations to fans via their GoFundMe pages.



Suggested reading/viewing

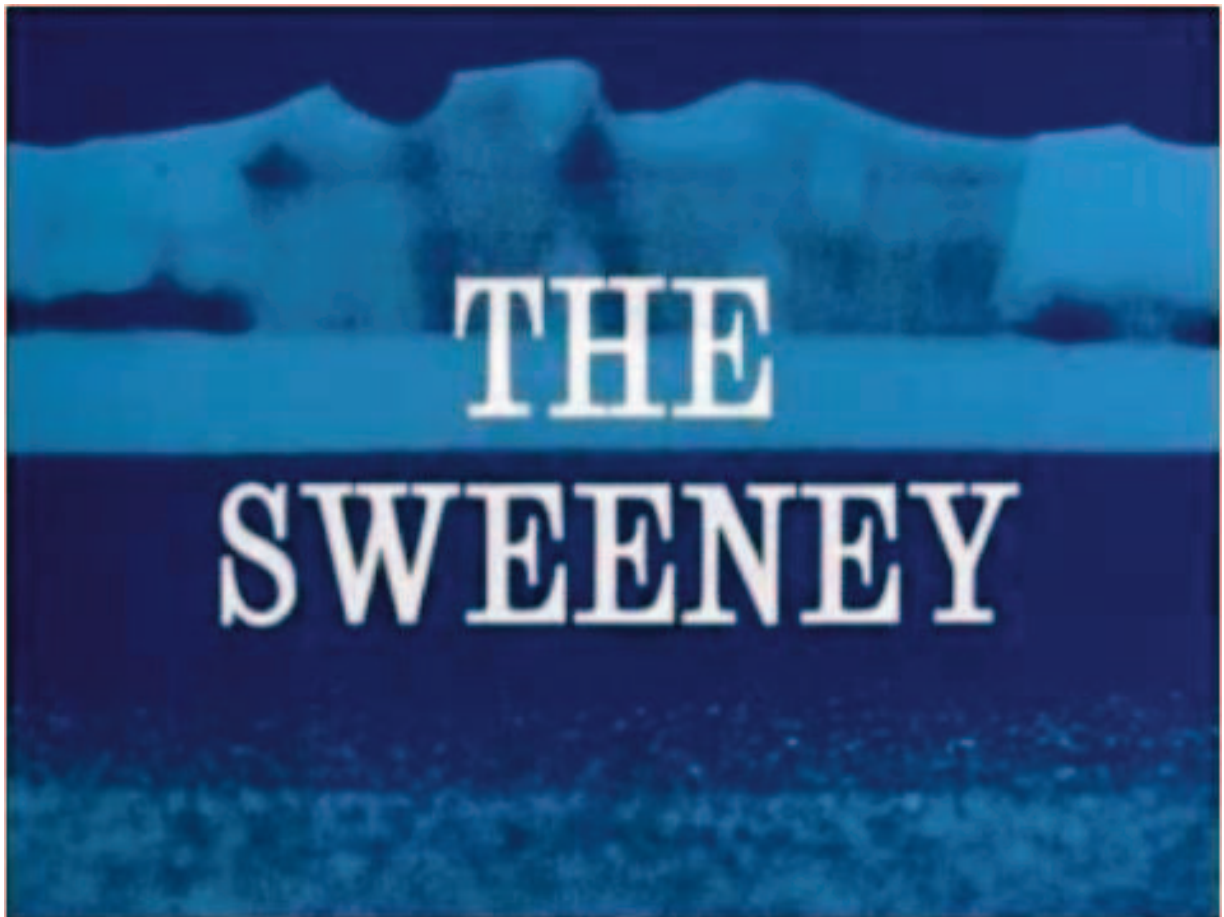
<https://www.billboard.com/music/pop/taylor-swift-cover-story-out-takes-the-man-8546109/>

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

The Sweeney

(Series 1 Episode 1, 1975)

Factsheet 1 - Media Language & Representation



Acknowledgements

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

Images	Acknowledgement
All images	Freemantle Media / ITV

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The Sweeney

(Series 1 Episode 1, 1975)

Component 2: Understanding Forms and Products

Focus Areas:

Media Language

Representation

Media Industries

Audiences

Media contexts

PRODUCT CONTEXT

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



PART 1: STARTING POINTS – Media Language

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

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

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

Visual codes

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

The relationship between technology and media products:

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

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

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

Genre:

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

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

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



Theoretical perspective on narrative: Applying Propp.

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

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

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

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

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

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

expectations and are useful in the marketing of the product.

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

PART 2: STARTING POINTS – Representation

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

Consider how media language is used to construct representations:

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

Representations of masculinity:

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

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

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

The members of the gang and their leader

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

their access to weapons and their involvement in organised crime.

Representations of women:

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

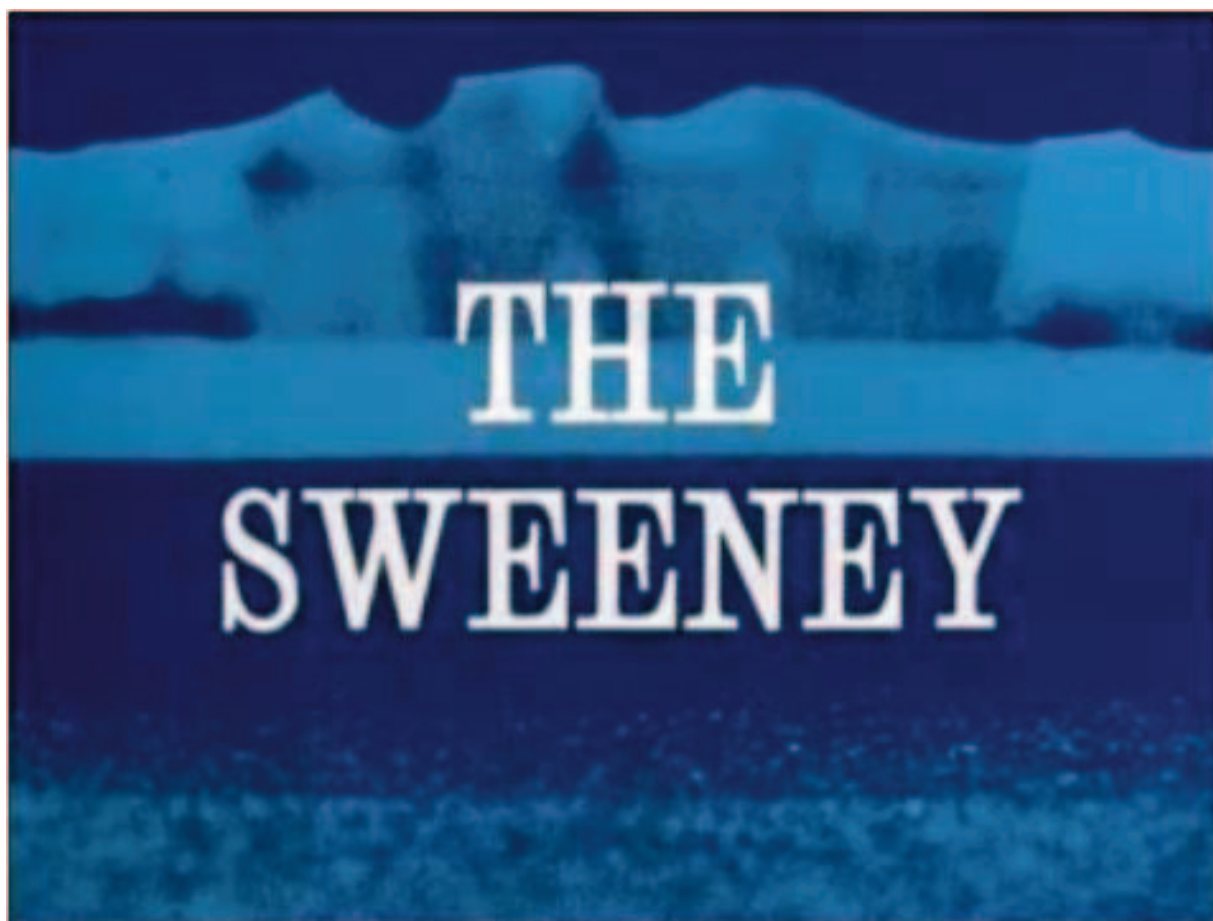
Jenny is represented very much as the victim. In the early scene we hear rather than see her as she is under a duvet. She is threatened by members of the gang and needs the protection of Regan although her relationship with him is unclear and does not warrant time in the narrative. In the final scene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

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

The Sweeney

(Series 1 Episode 1, 1975)

Factsheet 2 - Media Industries, Audiences & Media Contexts



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The Sweeney

(Series 1 Episode 1, 1975)

Component 2: Understanding Forms and Products

Focus Areas:

Media Language

Representation

Media Industries

Audiences

Media contexts

PART 1: STARTING POINTS – Media Industries

The nature of media production, including by large organisations:

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

The importance of different funding models:

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

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

The functions and types of regulation in the media:

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

PART 2: STARTING POINTS – Audiences

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

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

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

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

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

PART 3: STARTING POINTS – Media Contexts

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

Historical Context

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

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

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

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

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

Social and cultural contexts

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

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

(<https://www.thehistorypress.co.uk/articles/the->

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

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

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

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



Trigger Point

(Series 2, Episode 1, 2024)

Component 2: Exploring the Media

Focus areas

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

Introduction

Trigger Point is a British crime drama series which premiered in January 2022 on ITV and ITVX. Series two began broadcasting in 2024 and a third was released on ITVX in 2025. Series four is scheduled for release in 2026.

The series is based around Lana Washington, an ex-military bomb disposal operative (or 'Expo') and Afghan War veteran, as she leads a Metropolitan Police bomb disposal squad dealing with terrorist threats.

Part 1: Starting points – media language

We will look at:

- the various forms of media language used to create and communicate meanings in media products
- how choice (selection, combination and exclusion) of elements of media language influences meaning in media products
- the codes and conventions of media language and how they may vary over time
- theoretical perspectives on genre, including principles of repetition and variation; the dynamic nature of genre
- theories of narrative, including those derived from Propp.



Genre

Trigger Point is a **crime thriller** and contains many recognisable **conventions** of this **genre**. The characters conform to our expectations of a crime thriller; for example, the troubled protagonist who is dedicated to their work (Lana Washington), the 'sidekick' Danny and the anonymous terrorists. Aspects of media language are also conventional of the genre. The settings are typical, including the urban city setting and specific locations within this, such as the police station, and dangerous locations, like the power station. The set episode features expected **iconography** of the genre as part of the **mise-en-scène**, for example technology, uniforms and protective equipment, explosions and dead bodies. The use of sound is also conventional. **Diegetic sound**, such as police sirens, bombs detonating and jargon in the dialogue, create a sense of **realism**, whilst **non-diegetic** music functions to generate a tense atmosphere.

Trigger Point also reflects the **dynamic nature of genres** and the way in which they balance familiar and new elements. This is evident through the **variation** of featuring a female protagonist in a historically male-dominated genre and role ("Great to see a woman in the job. And unusual" – Commander Francis). Another example of difference is the focus on a bomb disposal unit rather than the more typical police force.

Narrative

The set episode includes key **narrative** elements of a crime thriller, such as **suspense** when Lana aims to defuse devices against the clock. Conventionally, **enigmas** are also created to maintain the audience's interest; for example, who are the terrorists and what are their motives? As is typical of an ongoing series, the set episode ends on a **cliffhanger** to encourage viewers to watch the next instalment.

Propp's ideas around narrative and **character types** can be applied to the set episode. Lana is the hero who defuses explosives and saves lives, Danny is the helper who supports her in this work and the terrorists are clearly the villains. In addition, Hassan fulfils the role of the dispatcher, Thom is the princess who is saved by Lana and Commander Francis is the false hero who interferes and has questionable motives.

Part 2: Starting points – representation

We will look at:

- the choices media producers make about how to represent particular events, social groups and ideas
- the different functions and uses of stereotypes
- how and why particular social groups may be under-represented or misrepresented
- how representations convey particular viewpoints, messages, values and beliefs.



Representations of social groups, messages and issues in the set episode are **constructed** through media language. Stereotypical ideas around gender are challenged through the characters. Lana is represented as highly effective, determined and calm under pressure. This representation is created through, for example, her costume and the equipment she uses, which **connote** her significance within the squad. **Audio codes** reinforce this representation of Lana, as her **dialogue** and **vocal delivery** are clear, firm and authoritative. Stereotypical gender roles are reversed as Lana saves Thom from the room full of pressure plates. His **verbal and non-verbal communication** connote dependence, weakness and fear, whilst Lana's show composure, skill and bravery.

The set episode can also be seen to address the historical **under-representation** and **misrepresentation** of people from ethnic minority backgrounds in television drama. For example, Hassan is a British Asian Muslim and is represented as a highly competent and accomplished officer. Again, **stereotypes** are undermined here, as Hassan is shown fighting terrorism, rather than being represented as a terrorist himself. Similarly, the representation of Danny as a Black male challenges negative stereotypes of this social group; he has a significant role as Lana's colleague, who she values and trusts. White characters in the set episode are often represented less sympathetically or positively. John Hudson, for example, is disliked and not trusted by Lana because he expressed racist views and he appears arrogantly resistant to female authority.

Part 3: Starting points – media industries

We will look at:

- the nature of media production, including by large organisations, who own the products they produce, and by individuals and groups
- the impact of production processes, personnel and technologies on the final product, including similarities and differences between media products in terms of when and where they are produced
- the effect of ownership and control of media organisations, including conglomerate ownership, diversification and vertical integration
- the impact of the increasingly convergent nature of media industries across different platforms and different national settings
- the importance of different funding models, including government funded, not-for-profit and commercial models
- how the media operate as commercial industries on a global scale and reach both large and specialised audiences
- the functions and types of regulation of the media.

ITV plc

ITV plc demonstrates many of the typical characteristics of large media organisations. It is a **conglomerate**, the **parent company** being ITV and its **subsidiaries** ITV Studios and Media & Entertainment. In this way, it is also a '**vertically integrated** producer broadcaster and streamer' (<https://www.itvplc.com/about-itv/what-we-do>), including both the **production** and **distribution** of content.



ITV Studios creates, owns and distributes content on a **global scale** across 13 countries, currently generating 59% of its revenue outside of the UK. ITV's **diversified** business model of developing, managing, owning and distributing content rights allows it to **maximise revenue**, competing with other transnational media organisations and maintaining a strong position in both global and domestic markets. ITV Studios is the biggest UK commercial producer and one of the top three in most international markets where it operates. ITV's other subsidiary, Media & Entertainment, is the largest commercial broadcaster and video on demand streamer in the UK, with a 32.2% share of commercial viewing.
(<https://www.itvplc.com/about-itv/what-we-do>)

Personnel

Series one was written by a new and, therefore, unestablished writer, Daniel Brierley. This decision shows ITV's commitment to developing and supporting new talent. There is an element of risk involved in this as the producers cannot rely on the track record of the writer to create a successful product or attract audiences. This risk is, however, mitigated through certain strategies, such as the use of **established talent** to balance Brierley's debut. *Trigger Point* is produced by HTM Television, a UK production company owned jointly by executive producer Jed Mercurio and Hat Trick Productions (a British independent production company). Mercurio was the creator and writer of *Line of Duty*, a police procedural drama broadcast between 2012 and 2021 that was both critically and commercially highly successful. Vicky McClure, who plays Lana, also starred in *Line of Duty* and has an established **fanbase** from this and subsequent roles in, for example, *This is England*.

Funding

The writer of the series, Daniel Brierley, received funding from a bursary provided by the industry body, ScreenSkills. As a show commissioned by the commercial broadcaster ITV, *Trigger Point* is financed through a **commercial model**. Specifically, the series is **funded** by **advertising revenue** generated from ITV's linear ITV channel and their advertiser-funded free streaming service, ITVX. Advertisers pay to advertise their products in commercial breaks during episodes of the series. ITV has a reputation for attracting large audiences to its output, which is appealing to advertisers whose target **demographic** matches *Trigger Point*'s **target audience**. In addition, revenue is generated on ITVX through **sponsorship**, where the pizza chain Domino's pays to be associated with the streaming service and for its **branding** to be displayed on their website. This can be seen on the *Trigger Point* page of ITVX
([Trigger Point - Watch Episode - ITVX](#)).

Convergence

From its origins in broadcast television, like most producers, ITV has also **diversified** into digital and online content. After rebranding from its previous titles, ITVX was launched in 2022 as ITV's free streaming service. As previously mentioned, ITVX is free to all users who pay the television licence fee as it is funded by, for example, advertising and sponsorship. ITV generate further revenue through ITVX Premium, a paid-for service that offers benefits including advertisement-free viewing, the ability to download shows to watch offline and access to additional content, such as the Britbox library which includes BBC and Channel 4 programmes, as well as ITV ones. *Trigger Point* can also be viewed through third-party streaming services, such as Amazon Prime Video, providing another revenue source.



ITV's emphasis on making its content available via streaming services reflects the **convergent** nature of the media industries. The **convergence** of different platforms and technologies enables ITV and *Trigger Point* to extend their audience beyond the **older demographic** of linear television, encouraging new, younger viewers to both the brand and the show, creating greater overall audience **reach**. The importance of this to ITV plc as a media organisation is clear. A total of 1,686 million streaming hours is currently recorded for ITVX, an increase from 1,506 million in 2023. *Trigger Point* was simultaneously premiered on ITV and ITVX, reflecting the continued growth of online streaming services, as well as being released on DVD. Making the product available in this range of ways enables the **producers** and **distributors** to increase revenue from it.

Marketing

As ITV is a **commercial network** funded by advertising, it is especially important for their products to attract a large audience. The show was marketed using a combination of traditional and modern approaches to reach a diverse audience. **Guerrilla marketing** strategies were used to promote the show, such as projecting a countdown clock onto buildings in London to create a sense of anticipation for series one. Prior to the launch of series two, an immersive escape room experience was created, generating a buzz and excitement around the show's return.

Regulation

ITV is **regulated** by **Ofcom** and all its content is required to meet Ofcom's regulatory requirements. IMDB rates *Trigger Point* as a 15 certificate in the UK, as it contains examples of violence, gore, and frightening and intense scenes [Trigger Point \(TV Series 2022-\) - IMDb](#). As a result, *Trigger Point* is broadcast on linear television after the 9pm **watershed** to protect younger viewers. Similarly, the *Trigger Point* page on ITVX includes guidance that the show 'contains scenes of terrorism and peril and some strong language' and allows users to turn on parental controls. The DVD release of the show is also classified as a 15 certificate for the above reasons.

Part 4: Starting points – audiences

We will look at:

- how media organisations categorise audiences
- how and why media products are aimed at a range of audiences, from small, specialised audiences to large, mass audiences.

Audience

As ITV is the longest running commercial channel on television, its programmes have tended to attract an older audience from lower **socio-economic groups** (C2, D, E). *Trigger Point's* age rating of 15 indicates an audience of adults and young adults. *Trigger Point* appeals to fans of the crime thriller genre through its use of recognisable conventions. The casting of Vicky McClure as Lana Washington would also appeal to **fans** of the **star**. The inclusion of a strong female protagonist would also appeal to audiences who value equality and diversity in representations of gender. Similarly, the set episode features characters from various ethnic backgrounds, which broadens its appeal to viewers of different ethnicities and those who appreciate diverse representations. The set episode attracted 6.36 million viewers in the UK ([Trigger Point \(TV series\) - Wikipedia](#)), a relatively large audience for a contemporary television product.



Technology

As discussed in the media industries section, *Trigger Point* can be accessed in various ways. Older viewers (potentially 55+) are more likely to watch on linear television as the programme is broadcast, whereas a younger audience would be more inclined to access the show through ITVX or other third-party streaming services, including via mobile phones, laptops or other devices. These **on-demand services** allow audiences to choose how, when and where they engage with the show, potentially increasing their enjoyment.

Pleasures and audience responses

Trigger Point offers audiences a range of pleasures, **fulfilling various needs and desires**. Some viewers may enjoy the familiarity of **genre conventions**, as well as the modern updating of those conventions. The diverse and more progressive **representations** of gender and ethnicity are also likely to appeal to some viewers. The inclusion of different elements, such as a romance **sub-plot** and a racist police officer, is also engaging, with audience members responding differently to these elements based on their own backgrounds and views.

Uses and gratifications

Audiences may be actively involved with *Trigger Point* by, for example, **interacting** with the programme's series page on ITVX or ITV's social media, or discussing it with friends and family. In terms of Blumler and Katz's **Uses and Gratifications theory**, we could suggest audience members watch for various reasons, including:

- for **entertainment/diversion** from their everyday lives – the set episode includes drama and features characters with lives quite different from those of the audience
- to be **informed or educated** about issues raised by the series, such as terrorism, radicalisation and gender inequality
- for **social interaction**, discussing episodes with family or friends or by contributing to the conversation on X or sharing memes on Instagram
- for **personal identity**, to compare their life experiences with those of the characters.

Part 5: Starting points – media contexts

The representations of women in traditionally male professions illustrates **changing gender roles** in society and the increased visibility of women in the media after several waves of **feminism**. The show also reflects evolving representations of masculinity. For example, the set episode shows male vulnerability through Thom's panic and fear when in the room full of pressure plates. Similarly, more diverse characters are now featured in the series in comparison to the almost exclusively white casts of crime thrillers in earlier years. This reflects contemporary **multiculturalism** and the greater awareness and recognition of the range ethnic groups within culture and society.

Narratives within the series also reflect the **contemporary historical context**, focusing on current issues, such as terrorism, radicalisation and gender politics. The representation of the police force reflects contextual changes in approaches to policing, which are now more sophisticated than those seen in earlier crime thrillers. Technology also features significantly in the set episode, mirroring the importance of technological developments in contemporary society. Examples include computer screens, drones, specialist equipment, high-tech bombs and mobile phones.



INDEPENDENCE: DIAGNOSIS – THERAPY – TEST

NAME: CLASS:

TOPIC:

DIAGNOSIS: The thing I don't understand

THERAPY: Where am I going to learn about this?

Which of the templates will I use to transform the information?

TEST: 5 questions someone can ask me about my new understanding.



INDEPENDENCE: DIAGNOSE

NAME: CLASS:

SUBJECT:

Be clear about what you know and what you don't know before you begin.

First, use a contents page or a topic list for the subject you are going to revise.

Then, fill in the following table – the topics, and how well you know them.

Next, prioritise. Which topics will you revise first? Spend time studying the topics which will make the biggest difference to your results.

Topic	Knowledge	Priority
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	

Finally, use the **diagnosis – therapy – test** worksheet to plan your independent study.



INDEPENDENCE: PRIORITISE, REDUCE, CATEGORISE, EXTEND

NAME:	CLASS:
TOPIC:	

Take a section of text and do the following:

Prioritise: write out the three most important sentences. Rank 1-3 in terms of importance. Justify your decision.
Reduce: reduce the key information to 20 words.
Categorise: sort out the information into three categories. Give each category a title which sums up the information.
Extend: write down three questions you would like to ask an expert in this subject.



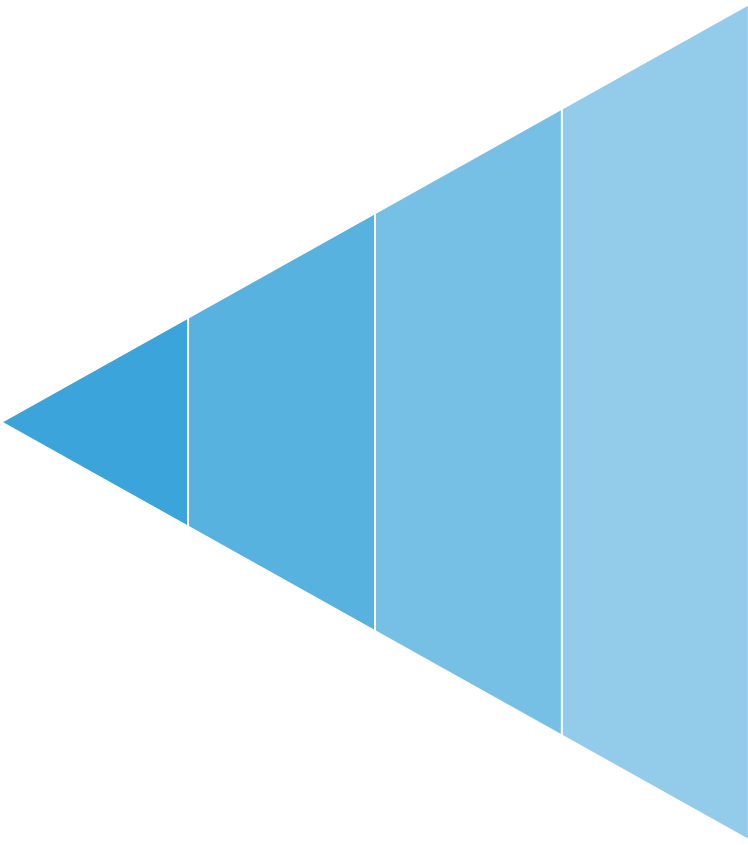
INDEPENDENCE: RANKING TRIANGLE

NAME:	CLASS:
TOPIC:	

The most important information goes at the top.

The least important information goes at the bottom.

Justify WHY. Why is it the most important? Why is it the least important?





INDEPENDENCE: QUIZZING

NAME: CLASS:

TOPIC:

Read the text and transform it into 10 questions to ask someone.

	Question	Answer
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Question stems:

State...

Suggest...

Explain...

Describe...

Evaluate...

Compare...



INDEPENDENCE: BOXING UP

NAME: CLASS:

TOPIC:

Take a section of text. Read it and put your thoughts about the text into different boxes.

Needs a boost: 3 things I did not know:	
Almost there: 3 things I understand better now:	
I've got these: 3 things I already knew:	



INDEPENDENCE: OTHER IDEAS

Steps → flow chart Transform a sequence of steps into a flow chart or a diagram.

Flow chart → steps Transform a flow chart or a diagram into a sequence of steps.

Look, cover, write, check Cover a list of key words. Write them down. Check which ones you have got right. Repeat until you get them all right.

Link key words Take three words from a topic. Link them together in a sentence or a diagram. Repeat until all the key words have been linked.



INDEPENDENCE: Pictionary

NAME:

CLASS:

TOPIC:

Transform the material into 6 pictures – one per paragraph or one per key piece of information. The pictures should represent the information so that they can act as a reminder of what the text said. Underneath each picture, explain your thinking.

1.	2.	3.

4.	5.	6.

