

GCSE Media Studies Knowledge Organisers

Pages 2-3	01 Media Language
Pages 4-5	02 Representation
Pages 6-7	03 Audience
Pages 8-9	04 Media Industries
Pages 10-11	05 Analysing a Print Text
Page 12	06 Magazine Cover Terminology
Page 13	07 Newspaper Cover Terminology
Pages 14-15	08 Media Theories
Pages 16-17	09 Quality Street
Pages 18-19	10 This Girl Can
Pages 20-21	11 Pride Magazine (November 2015)
Pages 22-23	12 GQ Magazine (July 2016)
Pages 24-25	13 The Man With the Golden Gun
Pages 26-27	14 Spectre
Pages 28-29	15 The Guardian (12 th September 2018)
Pages 30-31	16 The Sun (12 th June 2018)
Pages 32-34	17 The Film Industry - Spectre
Pages 35-37	18 The Archers
Pages 38-40	19 Fortnite
Pages 41-43	20 Industries and Audiences – The Sun
Pages 44-47	21 Camera Shots and Angles
Pages 48-50	22 Crime Drama – Luther, Season 1, Episode 1
Pages 51-53	23 Roar – Katy Perry (2013)
Pages 54-56	24 Uptown Funk – Bruno Mars (2014)
Pages 57-58	25 Rio – Duran Duran (1982)
Pages 59-61	26 Music – websites and social media

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)

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.

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

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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> 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: <ul style="list-style-type: none">• 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: <ul style="list-style-type: none">• Agree – Dominant or Preferred Reading: audiences will agree with the message that the media producer intended• Agree and Disagree - Negotiated Reading: audiences will accept part of the producer’s views, but will have their own opinions as well• Disagree – Oppositional Reading: audiences will reject the message based on their own views, experience and culture.

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

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

Media Industries

Media Industry Choices

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

However, a huge proportion of these choices belong to one of **SIX** media conglomerates:
• **Time Warner, Comcast, Disney, National Amusements, News Corp** and **Sony**
All these companies' primary aim is - to make money

In the UK, the **BBC** is different.


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

Power and Media Industry Theory by Curran & Seaton


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

Regulation:


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




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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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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? <p>Mise-en-scene of the CVI- what choices have been made in the 5 main areas of MES?</p> <ol style="list-style-type: none">1. Facial Expression/Body Language2. Positioning3. Hair, Makeup and Costume4. Colour & Lighting5. Props and Setting <p>What are the connotations of the image?</p> <ul style="list-style-type: none">• 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)	<ul style="list-style-type: none">• 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	<p>The size and style of font used:</p> <ul style="list-style-type: none">• 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 <p>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</p>

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	<ul style="list-style-type: none"> • 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	<p>The overall narrative stature of most texts will be split into 5 parts:</p> <ol style="list-style-type: none"> 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	<p>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:</p> <ol style="list-style-type: none"> 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	<p>Media language choice in a text is encoded with meaning to drive the narrative along. Barthes created 5 main codes. The main 2 are:</p> <ol style="list-style-type: none"> 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	<p>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.</p>

Media Theories

Theory	Description
Stereotypes: Stuart Hall	<ul style="list-style-type: none"> 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	<p>The media form part of discrimination against women in society, which can be linked to:</p> <ul style="list-style-type: none"> 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	<p>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:</p> <ol style="list-style-type: none"> 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	<p>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:</p> <ul style="list-style-type: none"> 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 <p>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.</p>

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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• Alliteration = delicious dilemma (persuasive language)• Superlatives=delicious, delightful, distinctive (persuasive language)• Description of new sweets = we need to buy and try• Formal -- educated audience.

Quality Street

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

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

Messages and Values

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

The Target Audience

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

10 This Girl Can

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

Key terms and conventions

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

Media Language	
Technical Codes	<ul style="list-style-type: none">• Mid shot =focus on action (enjoying it) Central Image – centre= important• Logos at the top/small = less important• Slogan – Large/ central in front of image) = very important (covers the woman)• No Photoshop = looks are not important
Visual Codes	<ul style="list-style-type: none">• Costume – ordinary = anyone can do this, bright = eye-catching, not stereotypical• Hair/Make up – messy = she does not care• Body Language – full movement/ enjoying it• Facial Expressions – eyes closed/ singing, happy• Colour – red (passion/happy), text is white = stands out• Colour Palette – bright and eye catching
Written Codes	<ul style="list-style-type: none">• Mantra – made up of two similes, turning a negative into a positive - change attitude about sport: Simile 1 – sweating like a pig = unladylike. Simile 2 - feeling like a fox = sexy doing exercise.• Language = Informal simple but positive.• Typography bold, unusual font. “GIRL” = wide appeal. #thisgirlcan – encourages involvement

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This Girl Can

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

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

Messages and Values

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

The Target Audience

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

11 Pride Magazine (November 2015)

Production Context	Monthly, lifestyle mag, first published in 1990, readership (including online) 300,00, circulation (printed copies) of over 146,000, distributed by COMAG (Conde Nast), still in Black ownership. Name links to black liberation. Could be confused with Gay Pride
Social/ Cultural Context	Modern mags focus more on beauty, less on homemaking mag encourage us to feel bad about ourselves but they will make us better BLM -- campaign against police racism, big on Twitter as is Pride (lots of followers)
Historical/Political Context	The term Pride come from the Civil Right Movement that encourages/ celebrates black culture, wanted people to be proud of being black and having afro hairstyles

Key terms and conventions

Strapline, Cover line, colour palette, direct address, flashes, left third, masthead, anchorage, polysemic, hyperbole, FMG, BLM, pose Metrosexual, body language, facial expressions, Image as commodity Red connotes strength, power, courage, energy, warmth, Black connotes power, sophistication, classic, stylish

Media Language	
Technical Codes	<ul style="list-style-type: none">• Masthead - covered but still recognisable• Strapline - best magazine of its kind• Cover lines - serious issues (FGM), success of NH, Range of topics, aligned around NA Breaks left third rule - worried about topics?• Narrative - cover lines start of a story
Visual Codes	<ul style="list-style-type: none">• Pose is confident and sexy• She looks at us - direct address and serious facial expression - she serious!• Costume not revealing but still tight• Colours are eye catching, contrasting. The colour Palette suggests pride, strength strong• Hair/make up = pretty, beautiful but not over the top
Written Codes	<ul style="list-style-type: none">• Personal pronouns - we, you, draws the Target Audience in• Hyperbole - failed, sexualised, mocked• Alliteration - Bond and Beyond emphasis her success as a Bond girl (sexy)but also as an actress beyond that role• Use of acronym (FGM) - assumption that the TA will know what it is, and is comfortable dealing with a controversial topic.

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Pride Magazine (November 2015)

Representation	
Aspirational role model	NH a successful black women as a came from a similar background to the TA. The magazine presents black people as outgoing, confident, and ambitious.
Stereotype	NH is attractive, slim, fashionably dressed - fits the stereotype, the magazine (like other magazines) encourages women to work harder to improve themselves because they are inadequate (How far would you go?),
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 are judged on their looks
Controversy	FGM - hard hitting issues but is it reported on from the beauty/ cosmetic surgery side?, brave move to have such controversial topic on the cover, use of “!” shows they view it as shocking and not being done for religious reason but because of aesthetics/ beauty

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. looks but challenges others e.g. she is strong and powerful.
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.
- Focus on body image - reminding the reader that they could/ should look better (women are valued based on looks)
- Women should aspire to be successful like Naomie Harris.
- Mixed messages: straighten hair - conforming to European ideas of beauty, consumerist context about buying hair care products like relaxers, straighteners.

The Target Audience

- Females of colour, aged between 24 - 35, are middle class or higher, many would have a good education, they would be interested in fashion and beauty, spend a lot of money on fashion and beauty products, most of the audience would live in London, they are a niche audience (smaller than average with specific interests)

12 GQ Magazine (July 2016)

Production Context	Mag launched in 1931, renamed in 1967, Produced by Conde Nast, Multi-platform (iPad, website, app) 115,000 copies printed, 400,000 readers. The magazine for men with an IQ not just about girls
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
Historical/Political Context	African Americans are often depicted in a bad way, influence of Civil Rights to change this but still negative #OscarsSoWhite -- black actors not being recognised, racism

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	<ul style="list-style-type: none">• ECU of bicep = strength• Layout - Strapline at top = what a man should be Rock cover line is biggest = important• Colour Palette -- Red, Black, White• Cover lines are varied = lifestyle magazine• Left third = most important info• Main image = most important, appeal to TA
Visual Codes	<ul style="list-style-type: none">• The Rock is staring out at us - Direct address• Facial expression and body language = confident, determined, serious, tensing his bicep = strong, powerful• Mise en scene - causal costume, has made his face/hair look good, tattoos = brave, real man
Written Codes	<ul style="list-style-type: none">• Rock = strength, stability, large font• Man up! - Imperative/ command• Most bankable star - hyperbole• Typography -- size and colour used to show importance, highlight, style of font is classy. GQ - short and catchy

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GQ Magazine (July 2016)

Representation	
Aspirational role model	Rock 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 Rock and have it all - power, wealth, health, fancy watches, the latest fashion etc.
Success	Most bankable star = he is successful because he has a lot of money – money equals success is portrayed as being a necessity
Motivational	The mag is also tell men 'how to be a man' suggesting that they are not good enough as they are. Focus on making yourself better.

Links to theorists and theories

Propp	The Rock 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)	<ul style="list-style-type: none"> Personal Identity - some men will see themselves as being like the Rock, will feel a connection with the Rock and want to read all about him Information - some men will read this mag 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 Rock.

The Target Audience

- Mostly men who are 25 - 45 years old, they have a high income (£300 watch), into fitness, fashion, like to know about new technology, want to know about hard hitting stories, like to buy brand names and are willing to pay for them (evidence = cover lines cover these sorts of stories)

13 The Man With the Golden Gun

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

Key terms and conventions

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

Media Language	
Technical Codes	<ul style="list-style-type: none">• Mid shot of Bond = central image = he is dominant, he is the hero• Credit block at the bottom, small = less important but does includes key info• Title in lower third but big = more important, Includes writers name = famous• Actor name at top in colour = very important, includes writers name = famous• Long shot of a karate girl = not stereotype but use of ‘exotic’ ethnic stereotype• Hand drawn images = limited technology in 1974
Visual Codes	<ul style="list-style-type: none">• 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

GCSE Media Studies

The Man With the Golden Gun

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

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

Narrative

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

The Target Audience

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

14 Spectre

Production Context	Film released 26/12/2015, starred Daniel Craig(4th time as Bond), based on the books by Ian Fleming, film produced by Eon Productions and distributed by United Artists, Budget=\$245mill, box office=\$880 mill, Poster by Empire Designs a British company
Social/ Cultural Context	The masked man is Bond from the opening scene, symbolising The Day of The Dead festival parade in Mexico City. It was not a real event until the success of the film. It now happens annually. The Tom Ford white tuxedo is a reference to Bonds of the past and was considered dated. After Spectre, celebrities such as David Beckham wore it at events showing what Bond wears has cultural significance. Note the lack of the typical 'Bond girl' in the poster. Bond as a character has evolved with the times. Sexual innuendo is no longer a big part of Daniel Craig's Bond and the female characters in Spectre are strong intelligent women

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	<ul style="list-style-type: none">• Long shot of Bond = central image = he is dominant, he is the hero/protagonist• Direct address= he is confident, strong Dark coloured• background=connotes mystery / death• White Tuxedo = connotes wealth, professionalism, the high life,• Red Carnation= connotes love but also danger• Common prop of a gun - tells is the genre (action/spy) and that he is always ready for action• Credit block at the bottom, small = less important but does includes key info• Title in lower third but big, 'Spectre' connotes ghosts from Bond's past, 'chainlink' type text connotes that the film links to previous Bond films (Villains from Daniel Craig's previous Bond films are/were part of the Spectre organisation)• Actor/director/author name at top in gold connotes luxury, important, attracts audience• 007 logo under title = recognisable and the audience would watch this film,• Serious facial expression tells us about his personality he is cool calm and collected,• High Key lighting on Bond = connotes that he is good, important,• Low key lighting on figure in the background connotes they are a villain, the skull costume connotes death and danger for Bond• Small font for actors name - so well-known that it does not need to be big
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GCSE Media Studies

Spectre

Representation

Men	Bond = Strongly masculine, closed body language connotes lack of emotion, independence, a professional, a ruthless assassin his pose suggests strength and power Bond's posture is strong and dominant, his arms are folded in a stereotypically masculine stance. High Key lighting= the strong light on his face shows his rough masculine features but also suggests that he is a good man and will do the right thing The gun =danger, finger on the trigger – ready to kill if necessary and has the skills to do this, the gun suggests danger but his posture connotes confidence with a relaxed attitude toward such dangers. Hero = Typical man hero of the action genre, he is white which is the stereotype in film (white characters are good, bad characters are other ethnicities. Audiences are led to believe, through this representation, that this is how a man should be. Villain in the background is also male, reflecting the male--dominated nature of the franchise, the main protagonist and antagonist who drive the narrative are both male.
Women	Lack of female representation - unusual as often Bond is pictured with women to show his popularity and the quality of protection. Women are under--represented in the action genre even though they were featured in Spectre and in powerful roles (e.g. M and Moneypenny)

Links to theorists and theories

Roland Barthes	The skeleton mask acts as part of the Enigma Code because it is really just Bond's costume but on the poster it creates a sense of mystery as we wonder who is it and what they might do. The skeleton also references the title 'Spectre'
Todorov	A film will always have narrative disruption - will that disruption (or disequilibrium) be caused by the skeleton character. It could be seen as another darker side to Bond and act like a binary opposite (Levi Strauss)
Propp	The dominance of Bonds image suggests he is the film's protagonist and so probably a 'good guy / hero'. The skeleton mask depicts someone hiding in the shadows and could be seen as Propp's Villain / antagonist

Intertextuality

- The white tuxedo references earlier Bond films – Roger Moore wears one as does Sean Connery in Goldfinger. Sense of familiarity and nostalgia. The pose is very similar to the pose of Roger Moore in The Man with the Golden Gun and many other Bond films.
- The logo (the 007 with the 7 shaped like a gun) is an iconic symbol of the franchise and instantly recognizable.
- Names like Ian Flemming and Albert R Broccoli are well known for their connect with Bond films of the past.
- Even the name Spectre (which means ghost) is intertextual as it refers to the ghosts/ enemies from James Bonds past and knowledge of the other Bond films Daniel Craig has been in will help you to understand the plot of this film.

15 The Guardian Front Cover (12th September 2018)

Production Context	Average daily circulation of roughly 134,000. In 2006, The Guardian went through a complete redesign. It became smaller, had a new typeface and balanced the longer pieces of journalism out with many shorter stories. The Guardian is described as having mainstream left political values. It does not have an affiliation with any political party, but does lean towards the left and has a very liberal tradition
Social/ Cultural Context	Health issues attract ABC1 audience with more money to spend on healthier food and gym membership etc. The newspaper features stories about the latest scientific studies and reports about how to live longer, healthier lives.e.g. that too much dairy is bad for our health.
Political Context	<p>On 23rd June 2016, citizens of the UK voted to leave the European Union (EU). This was nicknamed ‘Brexit’.</p> <p>The campaigns before the referendum were quite aggressive. The leave camp was accused of fuelling racism the remain camp was accused of ‘betraying Britain’.</p> <p>One of their catchphrases of the Brexiteers was to label the economic concerns of the remain party ‘Project Fear’ while they called theirs ‘Project Prosperity’.</p> <p>Boris Johnson and the other politicians on the cover were very fervent Leave campaigners.</p> <p>Entrepreneurs like James Dyson supported leaving the EU and insisted it would be good for UK businesses.</p> <p>Alan Sugar (host of The Apprentice) insisted Brexit would be terrible for the UK economy, because without the trade deals, big businesses would move abroad.</p> <p>Britain’s plan to leave the EU, and to limit migration, was supported by other EU nations. One such country is Hungary, whose prime minister, Viktor Orbán, has directly challenged the EU about migration issues.</p>

Representation	
Politicians	Are often portrayed as inept and useless in both left/right wing press, and in both tabloids and broadsheets. This portrayal of the most powerful people in the country could offer audiences a sense of superiority. The Guardian cover, in both the photograph and the article, portray politicians as ridiculous and inept. The tone of the headline suggests that May, the Prime Minister, doesn’t know what she’s doing and that Boris is in despair of her leadership.
Brexit	Narrative of the cover story positions the audience into accepting the newspaper’s viewpoint, analysis and opinion. It portrays Brexit as dangerous for the economy. The omission of any positive stories bout Brexit and the economy reinforces the target audience’s beliefs on this issue. The article about Orbán’s conflict with the EU and his combative facial expression suggests the EU is a positive organisation and that the UK is foolish to leave

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The Guardian Front Cover

The Target Audience

- Audience=well-educated, relatively young and liberal audience(ABC1.)
- 52% of Guardian readers are male, and the average reader age is 44.
- online edition has over 42.6 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 of a tabloid + examples from The Guardian

Cover line (or puff box)

announcing a guide to fitness. The 'How to...' phrasing makes a healthy lifestyle seem achievable, even when the "for the rest of your life" seems **hyperbolic**. The cartoon of the woman running has a light hearted tone

The **dominant image** is of a group of politicians looking sad and frustrated- striking as politicians are usually represented as confident people

The dominant image is anchored with the caption, explaining they are at a meeting with Brexit supporters. The despairing look about the success of Brexit reinforces the left wing, anti-Brexit beliefs of The Guardian's target audience

"From Project Fear to Project Prosperity'. The optimistic tone of this slogan is **ironic** when **juxtaposed** with the defeated, sad posture of the politicians.



The Guardian's **masthead** is written mostly all in lowercase and uses a **serif font** to make it stand out from the crowd

A much smaller part of the front page is given over to the **G2 supplement**, a regular segment in the paper which, because of its placing, when displayed on newsstands may well be the section people see first.

There is a **linked article** about Orbán in conflict with the EU, the **labelling** of Orbán of '**right-wing**' tells the liberal target audience of The Guardian that this man is a **political enemy**. The photo showing Orbán with a belligerent facial expression suggests he is an aggressive uncooperative figure.

16 The Sun Front Cover (12th June 2018)

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 Corp (Rupert Murdoch. A tabloid. Published 6 days a week. Sex was an important feature of the paper’s marketing strategy and the first topless page 3 model appeared in November 1970. In February 2012 launched The Sun on Sunday. The largest print run of any UK newspaper at 1.6 million Readership of 4.1 million daily makes it very influential.
Social/ Cultural Context	The Sun has always been considered controversial in terms of its output, partly due to its over-reliance on sensational news and partly due to complete fabrication for the sake of a story (“Freddie Starr Ate My Hamster”, 1986). It has also maintained an anti-elitist’ agenda where it regularly exposes the sex or drug scandals of celebrities or authority figures. In the past five years there has been a surge in ‘populist nationalism’.
Political Context	On 23rd June 2016, citizens of the UK voted to leave the European Union. This was nicknamed ‘Brexit’. The vote was very close with 51.9% voting leave and 48.1% voting remain. This reflects the divisive nature of the referendum and the sometimes ugly nature of the campaigns where the Leave camp was accused of fuelling racism and xenophobia (fear of strangers), and the Remain camp was accused of ‘betraying Britain’ (nationalism). One of their catchphrases of the Brexiteers was to label the economic concerns of the remain party ‘Project Fear’ while they called theirs ‘Project Prosperity’. Boris Johnson and the other politicians on the cover were very fervent Leave campaigners. Entrepreneurs like James Dyson supported leaving the EU and insisted it would be good for UK businesses. Alan Sugar (host of The Apprentice) insisted Brexit would be terrible for the UK economy, because without the trade deals, big businesses would move abroad.

Representation	
Politics	In its early years, The Sun nominally supported the Labour party but has moved back and forth between Labour and the Conservatives, depending on party leadership. The paper has always been very vocal in telling its readers how they should vote (“Why it must be Labour” 1970; “Vote Tory this time” 1979; “Do you really want this old fool to run Britain?” 1983). The paper does have an ambivalent representation of politicians. They often flatter and endorse specific MPs and policies, but also regularly feature articles that expose government policies they consider too left wing (especially concerning immigration or multiculturalism). This links to the populist belief that politics is run by an ‘elite’ who have ‘lost touch with the people’.
Brexit	The Sun is described as having political allegiance to the Conservative party and does not support the EU, so it is not surprising they offer a pro-Brexit viewpoint that links to nationalist values.

GCSE Media Studies

The Sun Front Cover

The Target Audience

- The Sun targets the lower middle social classes, most of whom haven't attended higher education.
- Two thirds of its readers are over 35 years old, 54% are male and its biggest audience share comes from the C2DE demographic
- The average reading age of the UK population is 9 years old. The Sun has a reading age of 8 years, which means it is accessible to everyone and especially appealing to members of our society who have weaker literacy skills.

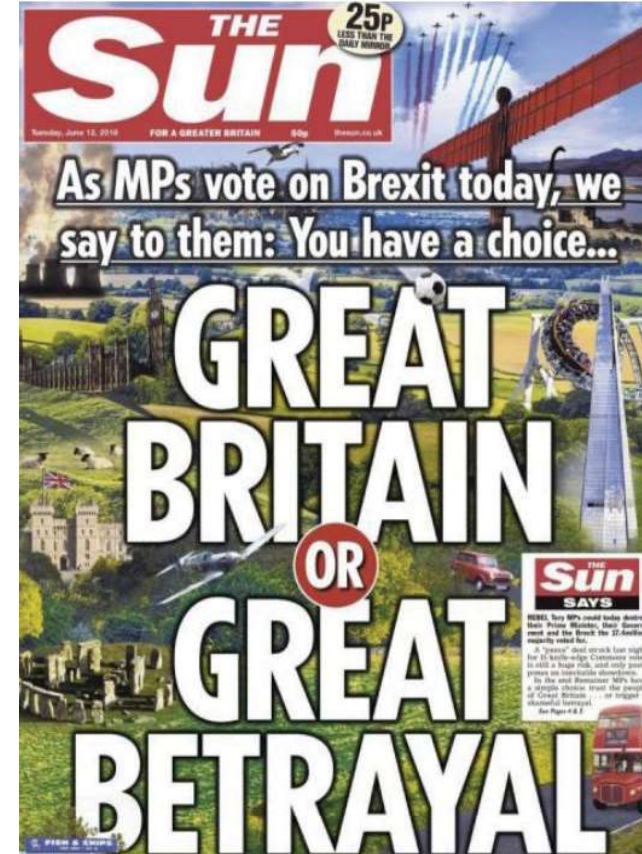
Links to theorists and theories

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

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

Under the **masthead** there is also a **strapline** that reads "For A Greater Britain" that suggests The Sun has a clearer idea than MPs what is good for the country.

The **dominant image** is a photo-montage of iconic British landmarks or traditions. There are key historical sites like Stonehenge and the Shard; popular British brands like Minis and red buses and spitfires; and even the Houses of Parliament to show a respect for our political system. These are set on backdrops of rolling fields, forests and coastline. It creates the image of Britain as a 'green and pleasant land' (a common term from William Blake's poem 'Jerusalem', itself a song with a nationalist message). The Sun isn't just reinforcing these stereotypes; it is saying that if we don't protect them then we will be 'betraying' Britain and the only way to 'protect' is for MPs to vote in favour of the Brexit bill.



This montage is anchored by the headline, "Great Britain or Great Betrayal". The headline's use of the emotive term 'betrayal' make it clear that the cultural icons featured on the cover are at risk from politicians.

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

The start of the **headline** addresses MPs directly, and has a threatening tone. The huge letters for the 'choice' is phrased more like an ultimatum. This reduces what is obviously an extremely complex piece of legislation to something very simple and emotive. 'Cutting through bureaucracy' is something right wing populists favour, and this kind of 'straight talking' is what The Sun is renowned for.

17 The Film Industry - Spectre

Production	<ul style="list-style-type: none">The budget of Spectre was \$245 million, the most expensive Bond film ever. During production of the previous Bond film Skyfall, MGM the production company went bankrupt which delayed Skyfall's production until Sony stepped in to co-finance. Skyfall ended up being a box office smash, securing financing for the next Bond, Spectre. Heineken paid \$28 million to have product placement in the film and film advertising.Production took 11 month with location shooting in Mexico, Morocco, Austria, Italy and the Vatican City, as well as at Pinewood Studios in the UKSame Mendes, the Oscar winning director of Skyfall (most successful Bond film ever) was hired back for Spectre
Exhibition	<ul style="list-style-type: none">Spectre was released in IMAX (Skyfall was the first Bond to have an IMAX release) due to the previous success of Skyfall. It made \$10.9 million form IMAX sales. It was released November 2015It was released for digital download, DVD and Blu Ray in February 2016. Cinema exhibition was handled by Columbia (owned by Sony) and home video exhibition was handled by 20th Century Fox (owned by MGM). This is an example of vertical integration as the profits remain with the parent companies.ITV screened Spectre as their New Year's Day 8pm film, in 2018. ITV own the terrestrial TV rights to the Bond franchise (SKY won the rights for one year in 2011)
Marketing	<ul style="list-style-type: none">Marketing methods can be broken into two different groups:<ol style="list-style-type: none">Traditional - posters, trailers, reviews adverts in newspapers, on buses etc.Modern -- websites, facebook, twitter, tie--in, competitions.A series of trailers were made for Spectre. They were screen on TV, at the cinema, on the official websites and Youtube. The main trailer followed key conventions and featured key moments from the film. All the trailers made the genre clear and the teaser trailer create enigmas.Many posters were produced including ones for each key character. Some were teaser posters while others were more detailed. Ties in with Sony products, Aston Martin, and Heineken 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 Sam Smith 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

GCSE Media Studies

The Film Industry - Spectre

Company Information

- Sony, a conglomerate, owns the production companies (Eon, MGM, Columbia). The film was distributed by Sony in cinema, DVD was distributed by MGM's distributor 20th Century Fox Home Entertainment.
- Sony is a **vertically integrated** company - it owns the production and distribution stages of the film process.
- Sony is also a **horizontally integrated** company - it owns many different productions companies.
- It also produces a wide range of media content including video games, electronics and music. Their music company Decca produced the soundtrack for Spectre.
- Advantages of conglomerates e.g. more money, faster process, steady supply of films, companies can specialize, they can control the process and use other companies to help promote the film.
- Disadvantages of conglomerates -- too profit driven, films become very similar (formulaic), lack of creativity, tickets/DVD prices are high (no competition)

Regulation

- BBFC = British board of Film Regulation
- 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. Spectre was awarded a 15 until some scenes were removed

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 - Spectre

Terminology

Development	Ideas developed, finance obtained, screenplay written (John Logan, Neal Purvis, Robert Wade and Jez Butterworth)	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 Sam Mendes and starred Daniel Craig.	Iconography	iconic images and signs associated with a particular thing. E.g. the Bond logo or Aston Martins
Production	The film is shot (including Mexico and UK)	Franchise	a collection of related media products that are produced from one original idea/product. The Bond franchise started in 1952, Spectre was the 24th Bond film in the franchise.
Post production	Editing, add sound and effects. Sam Smith wrote/ sung the theme song	Synergy	when two different media products are released in conjunction with each other to promote each other and mutually increase profits
Distribution	Advertising and distributing to cinemas	Target audience	the main audience the film is trying to reach
Exhibition	the ways a film is shown to the public, 1st at the cinema, 2nd on home exhibition on DVDs	Demographic	factual information about the target audience, e.g. age and gender
IMAX	a format of cinema exhibition on large screens with very high resolution film images	Mass audience	the way in which media products reach a large number of people
BBFC	the regulatory body of the film industry in Britain	Mainstream	something that is in popular appeal and accepted by people on a large level. E.g. mainstream blockbuster films
Vertical integration	when the steps of production are carried out by companies who are all owned by the same parent company. This keeps the profits all 'in house'	Convergence	web site containing loads of Bond info and every type of merchandise, social media groups for fans to converge

18 The Archers

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

Key terms and conventions

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

Industry Information

The radio industry was considered under threat from digital media like YouTube but has embraced change and found new ways of attracting listeners through digital platforms.

The BBC especially has been at the forefront with the introduction of the iPlayer which The Archers can be accessed on.

Radio 4 has maintained its position as the UK's flagship spoken word station.

Radio is regulated by OFCOM.

There are two type of radio - commercial (has adverts) and Public Service (govt money, licence fee), not for profit, to benefit people and this is BBC Radio 4.

BBC remit -- education, inform and entertain.

There is a tight production schedule that includes biannual meeting (pre-production) monthly recording sessions that last for 6 days (production) and the shows go to air 3--6 weeks after recording (post--production/ distribution)

GCSE Media Studies

The Archers

Representation

Stereotype

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

Links to theorists and theories

Blumler and Katz (uses and gratifications theory)

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

Messages and Values

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

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The Archers – website and technologies

Technologies and Convergence

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

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

Audience

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

The Archers Website

The screenshot shows the BBC website with 'The Archers' page. Annotations include:

- Iconic BBC logo – instant brand Identity**: Points to the BBC logo in the top navigation bar.
- The corporate black banner offers links to the rest of the BBC**: Points to the top navigation bar containing links like Home, News, Sport, Weather, iPlayer, Sounds, CBBC, and More.
- Synergy promoting other BBC radio dramas**: Points to the 'LIVE Open Book' button in the top right.
- 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 'Schedule' button in the top right.
- The background image sets the tone for the show – rolling green fields - escapism**: Points to the main background image of a rural landscape.
- Convergence podcasts / on demand**: Points to the 'Available now' and 'Coming Up' sections, which list episodes and provide links to listen or watch.
- Links to social media-convergence**: Points to the 'Find us at' section, which includes links to Twitter and Facebook.
- Interactive content**: Points to the 'Home' link in the top navigation bar.
- The show site banner contains multiple links to other pages, offering catch up, clips, blogs and detailed character information to encourage the audience to explore further**: Points to the main banner area below the navigation bar.
- Enigma codes: details and questions about characters and current events that will intrigue the audience via tiled visual links (these scroll down a considerable way)**: Points to the 'Characters' link in the top navigation bar.

19 Fortnite

Production Context	<ul style="list-style-type: none">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: CreativeFortnite: 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	<ul style="list-style-type: none">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	<ul style="list-style-type: none">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).

GCSE Media Studies

Fortnite

Technological convergence	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Epic Games has a good relationship with various non-gaming celebrities such as Drake and basketball star Ben Simmons. This helps to promote the game beyond the traditional gaming market.

Links to theorists and theories

Blumler and Katz (uses and gratifications theory)

- Fortnite - along with many videogames – could relate to the ‘escapism’ and ‘catharses’.
- The collaborative nature of the gameplay could also provide social interaction.
- The use of gamer and non-gamer celebrities could also relate to the search for role-models that contribute to personal identity. This could be linked to Dyer’s ‘Star Theory’.

Regulation

Fortnite has the PEGI rating of 12 for “frequent scenes of mild violence”

The Target Audience

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

Funding and revenue

- Fortnite is an example of the ‘Games as a Service’ (GaaS) model - where there is a constant revenue stream from ‘in-game purchases’
- Some of these are ‘micro transactions’ where players pay for weapon, costume and game upgrades rather than ‘grinding through’ the gameplay to score them. In Fortnite, players use V-bucks to purchase these items.
- Unusually in Fortnite the upgrades are purely ‘cosmetic’ i.e. they don’t actually affect the gameplay.
- Another revenue stream for GaaS titles is to offer ‘season passes’. Fortnite offers players ‘battle passes’ and then drip-feeds limited edition and exclusive content to these players over the course of the season.

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Fortnite – website front and other pages

Other pages

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

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

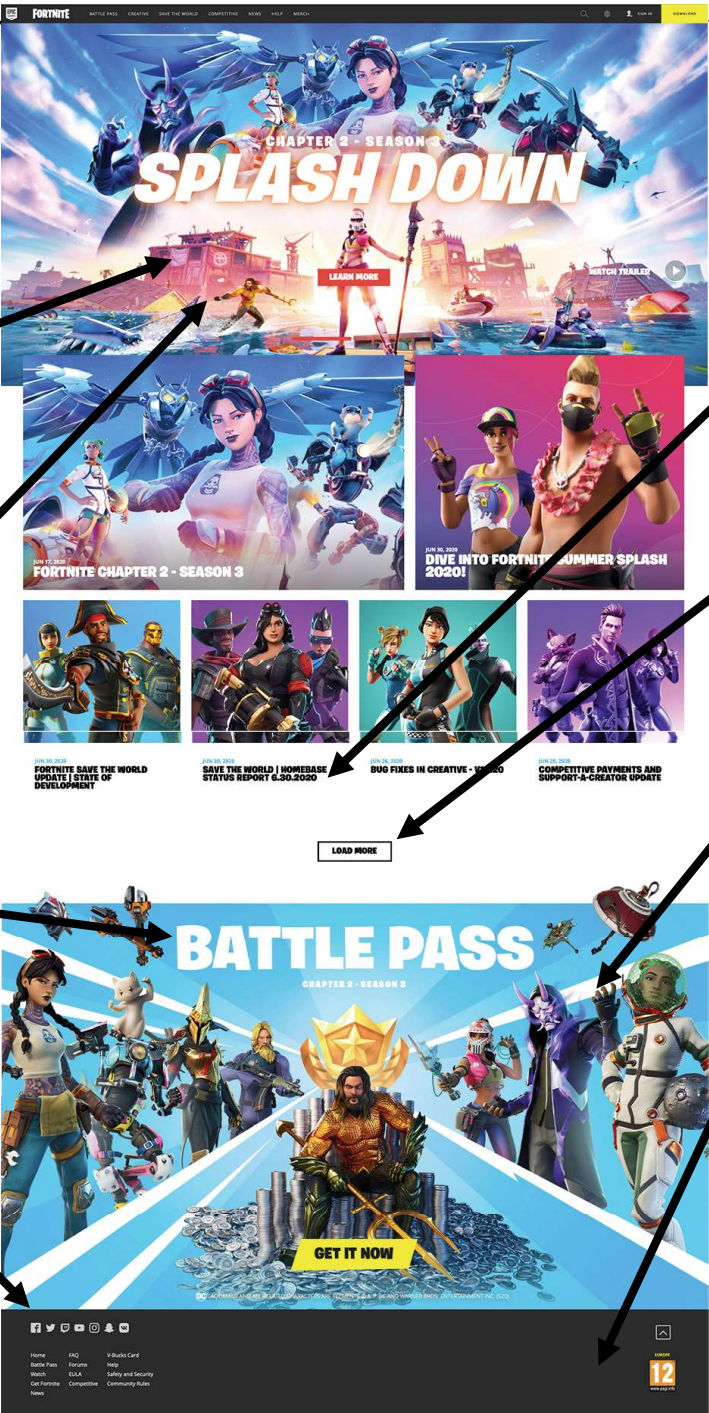
The background is on an automatic timer which scrolls to reveal crucial features of news

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

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

Convergent links to social media

Legal information and links for parents



The banner includes tabs to other pages on the website

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

The “Load More” button allows for more news to be displayed elongating the homepage

Examples of characters/ skins showing variation

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

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

20 Industry and audience – The Sun

Institution - Newscorp	<ul style="list-style-type: none">• Newscorp is a media conglomerate and they own The Sun. They are one of the “big six” media companies in the world so are very powerful.• Newscorp is owned by Australian Rupert Murdoch, well know for supporting right wing political agendas• They are horizontally integrated as they own many newspapers• They also own The Times and The Sunday Times newspaper as well as shares in Sky and Fox.
Funding and revenue	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• Historically, readers of print newspapers were considered to be passive (i.e. they read what was in front of them and believed it), especially as there is an expectation that what is shared in the news genre is true.• However, today’s audiences are much more active and understand how tabloids often don’t report full facts. This potentially changes the way they interpret the information they are given.

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Industry and audience – The Sun

Technology and convergence

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



- 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

GCSE Media Studies

Industry and audience – The Sun

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

What does ipso do?

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

The Sun Website

Red top iconic masthead and The Sun logo

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

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 Crime Drama – Luther, Season 1, Episode 1

Genre:

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

- **Thriller:** low key lighting, intense non-diegetic music and dramatic cross cutting, femme fatale character
- **Horror:** graphic shots of the murder scene and use of jump scares
- **Psychological:** Luther’s psychological analysis of WHY Alice committed the crime e.g. she is a narcissist

Representation

John Luther is an engaging representation of a black male.

- He is a successful senior police detective
- He has a brilliant mind for solving crime
- He sometimes uses questionable methods to get results
- He is highly committed to his job, at the expense of his personal life
- He is highly emotional, and this is exhibited through frustration and violence

Luther’s representation embodies masculine stereotypes as he is shown to be forceful, independent and lacking in emotion. Could be considered as a more progressive representation of masculinity as he is also shown to be vulnerable and not completely in control

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

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

Rose – Luther’s boss. Shows strength of character by believing in Luther when others doubt him, and she works hard to try to ensure that he follows the rules.

Key Facts:

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

Context

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

Crime Drama

Narrative

Could be described as an inverted detective story because we know who the murderer is from the outset
The narrative contains non-linear elements in the form of flash backs to the Henry Madsen case.
Some of Propp’s character types are evident in the episode E.g. hero, villain, side kick, dispatcher, donor, but due to the complex nature of the characters, they do not fit precisely.
The set episode contains a number of narrative strands e.g. the murder, Luther’s relationship with Zoe. The end of the episode sees only partial narrative resolution due to the ongoing nature of the series

Media Language

Camera	Close ups used to show character’s emotion & to highlight items of importance e.g. close up of the Morgan’s dog covered in blood to suggest its significance. Camera framing of Luther often includes lots of empty space to signify a sense of isolation.
Editing	The use of fast paced editing and cross cutting during the scene where Luther chases Henry Madsen to create tension and excitement.
Mise en scene	Props used to construct the crime drama genre, creating verisimilitude e.g. police tape, cars, interview recording equipment Locations tie in with the crime drama genre e.g. deserted warehouse to create a feeling of isolation and threat, typical UK street to suggest anyone could fall victim to the crimes committed Lighting is dark to signify the dark themes of the programme
Sound	Diegetic sound is used to construct the crime drama genre e.g. through ambient sounds such as sirens & recognisable police dialogue. Non diegetic sound is used to create tension and to create atmosphere

Audience

Target audience	1) Wide to reflect BBC One 2) Adults due to adult themes e.g. murder 3) Both genders – there are a range of complex male & female characters 4) All ethnicities – it is a diverse cast 5) Fans of crime drama 6) Fans of Idris Elba
Audience Appeal	<ul style="list-style-type: none">• Crime drama is a popular genre. Includes expected conventions along with unexpected elements• Star appeal in the form of Idris Elba, familiarity with audiences and appeal to male and female audiences• Engaging narrative The range of complex characters for audiences to appreciate and identify with

Crime Drama

Applicable audience theories

Uses & gratifications theory	<ul style="list-style-type: none">• Surveillance – could learn about police procedure• Diversion – audience can immerse themselves in a fantasy world• Social Interaction – talking with other fans, social media interactions• Personal Identity – audience may be able to relate to the characters
Audience Reception theory	<p>Consider how different audience members might read the following aspects of the programme differently:</p> <ul style="list-style-type: none">• Luther’s crime solving skills and violent responses to challenging situations• Alice’s intelligence and resourcefulness - getting away with the crime of killing her parents

Industry.

BBC 1	<ul style="list-style-type: none">• BBC One is the BBC’s primary channel. It offers a wide range of programmes and aims to appeal to a wide audience• BBC One has a remit to create a high proportion of original programmes and to reflect the diversity of the UK• BBC One programmes should exhibit the following characteristics:: 1) High quality 2) Original 3) Challenging 4) Innovative & Engaging 5) Nurture UK talent
Production	<ul style="list-style-type: none">• Luther is an original BBC Production. In 2012, BBC America began co-producing Luther based on the success of the 1st two series• Writer Neil Cross pitched the idea for Luther to the BBC Drama commissioning department who look for dramas that: will get people talking, are relevant to audiences, reflect the diversity of life in Britain
Distribution	<ul style="list-style-type: none">• Series 1 of Luther was aired on BBC One at 9pm on a Tuesday. Prime time slot early in the week means audiences are likely to stay in and watch TV• Also available on BBC iPlayer. Also broadcast on BBC America (a commercial part of the BBC)• Also broadcast in European countries including France, Germany & Denmark, and in countries in Africa and Asia
Marketing	<ul style="list-style-type: none">• Trailer released on 16th April 2010 on BBCs YouTube site. Behind the scenes footage released on the website. Inside look video for USA launch• The website interactive content: a crime board allowing audiences to create and share their own investigation board, postcards from Alice, a series of graphic novel images. Clips on the website contain a warning about adult theme. Links to a Facebook page. Twitter feed
Regulation	<ul style="list-style-type: none">• BBFC rated the series 1 DVD 15 for strong violence. It was shown after the watershed to reflect the violence and dark themes

23 Roar – Katy Perry (2013)

Production Context	<ul style="list-style-type: none">• Successful Singer/Songwriter Katy Perry released ‘Roar’ as the lead single from her fourth studio album ‘Prism’ on August 10th 2013.• On July 7, 2015, the video for ‘Roar’ became the fourth video to reach 1 billion views on Vevo, making Perry the first artist in history to have two music videos with 1 billion views.• As of February 2017, the video for ‘Roar’ is the eleventh most viewed YouTube video of all time, receiving over 1.79 billion.• “Roar” made Katy Perry the first artist in history to have two mu-sic videos with over 1 billion views.
Social/ Cultural Context	<ul style="list-style-type: none">• The song is focused on empowerment and standing up for oneself.• It is thought to be a positive statement about moving forward in her life after her tumultuous relationship with comedian Russell Brand.• The song references Muhammed Ali (“I’m floating like a butterfly, Stinging like a bee”), Helen Reddy (“hear me roar”) and the Rocky movie franchise (“I got the eye of the tiger”), and these references could be seen as Perry targeting an older audience.• This is also intertextual reference as it references other media products - including Tarzan and Jane with the graphics in the opening and closing of the music video

Links to theorists and theories	
Mulvey’s Male Gaze theory	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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.

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Roar – Katy Perry (2013)

Representation	
Men	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

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Roar – Katy Perry (2013)

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 Uptown Funk – Bruno Mars (2014)

Production Context	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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!.

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Uptown Funk – Bruno Mars (2014)

Representation

Bruno Mars	<ul style="list-style-type: none"> 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 connote 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	<ul style="list-style-type: none"> 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 roles 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	<ul style="list-style-type: none"> There is very little sexualisation of women 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	<ul style="list-style-type: none"> "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.

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Uptown Funk – Bruno Mars (2014)

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 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	<ul style="list-style-type: none">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	<ul style="list-style-type: none">Period of economic instability in Britain in 1980s with high unemployment ratesEconomy grew in mid 80s and this was period of ‘excess’ (yuppie) - wealthy young people with disposable income spent on luxury goodsFashion trends were bright colours, bold patterns and shoulder padsFeminist movements were developing but mainstream media was still stereotyping genderMinor strikes in 80s causes unrest – riots in Brixton and Toxeth due to racial inequalityEthnic minority groups had low level of income and poor quality of life

Links to theorists and theories	
Mulvey’s Male Gaze theory	<ul style="list-style-type: none">Women viewed as objects – prime example when “Rio” is being viewed through a camera
Andrew Goodwin’s Music Video Theory	<p>5 key aspects to a music video:</p> <ul style="list-style-type: none">Lyrics connect to visualsThought through beatNarrative and performance video typesStar image (centre of attention)Technical aspects of music video

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

GCSE Media Studies

Rio – Duran Duran (1982)

Media language and representation – a linear tour

- The **pin-hole close up shot** of the lady's eyes as she gives a direct address to the camera gives the impression that women will be the centre of attention. According to Mulvey's male gaze theory, the producer's intentions are to **objectify** women. The periscope vision has a **voyeuristic** quality.
- The **over-the-shoulder shot** of a man using binoculars to spy on an unassuming woman lying down in a bikini reinforces the **male gaze**. The use of squares **symbolises** when men frame women like a work of art. It is ambiguous whether Duran Duran are shaming men who do this or are glorifying it.
- The **direct address medium shot** of a painted woman in the sea with green paint being splashed on her body has **erotic connotations** as she poses for the camera. She is presented as otherworldly and mysterious with the **recurring motif** of splashed paint. Duran Duran have united ideas in art from sex in 1980s culture.
- The **medium two shot** of a man being bitten by a crab whilst he attempts to woo Rio (exiting the water like Ursula Andress, 1962 Bond film 'Dr No') at the beach (who rolls her eyes then kicks him over) showing men can be foolish. Challenges the idea that Duran Duran celebrate **misogyny** mocking men who fail to impress woman.
- The **long shot** of all band members standing tall on the front of a moving yacht **represents** their wealth, confidence and status. From their fashion, to a video full of supermodels and items of wealth as a **symbol** of their success, they delight in their own celebrity status. It is arguable that they have a **patriarchal** agenda
- The **point-of-view medium shot** of windows inside the yacht return to the **theme** of spying as people can be seen through the windows. However, it seems that men rather than women are being observed at this point. They are challenging the initial theme of men spying on men which is a **gender stereotype** role reversal.
- The **close up** of a make-up mirror creates an effect where twisting the mirror reveals a **direct address** of a woman which reverses the representation of men observing woman. Women are looking back at the **male gaze**. DD may be **representing** a 'battle of the sexes' and the mind games in courting between genders.
- The **medium shot** of a man caught in a fishing net as a woman drags him to the shore suggests men are slaves to their desire for these woman. The woman smiles as she takes the man in. There is a **role reversal** between stereotypes of predator and prey, suggesting that **gender stereotypes** are being culturally **subverted**.
- The **close up** of neon cocktails on a tray in the sea adds a surreal (magical realism) element to the **representation** of a luxurious playboy lifestyle. The shot of a diver attempting to drink the pink liquid underwater is humorous.
- The **medium two shot** of a painted woman peering at a man inside the boat reverses the roles of **voyeurism**. The woman spies on the man, turning the tables on the **male gaze**. Duran Duran intend to **subvert** the male gaze, but decadent representations are problematic.
- The **point of view shot** of a man failing to pour champagne properly as a woman poses then rolls her eyes on the boat suggests that men are foolish and awkward in scenarios surrounded by beautiful women. She rolls her eyes as if he is an idiot. The male dominant **stereotype** within social power dynamics has been subverted. **Feminist** connotations abound.
- The **wide angle shot** of all band members standing tall on a moving yacht highlights their wealth, confidence and status. This recurring shot uses **parallel editing** to combine the **narrative** concept with a **performance** element. Women are not passive in this video.

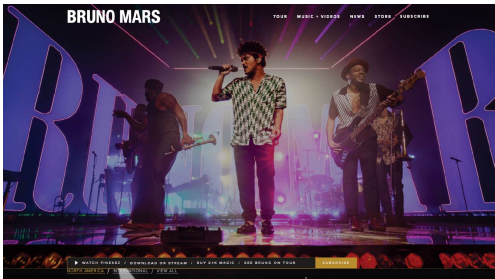
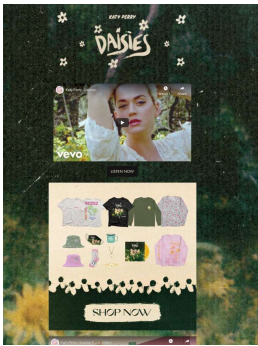
26 Music – websites and social media

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

Purpose of an artist website	
Artist image	<ul style="list-style-type: none">• To help with building a brand/identity• To introduce a new artist/song• To provide information about the artist• To show off an artist’s image• To promote an artist or song
Commercial (to make money!)	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• Provide links to all their social media platforms to increase social engagement from fans• Can provide an element of interaction with fans• To attract global fans and distribute to them• To let fans hear new music or see new videos

Social media & contexts

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



Music – websites and social media

Why audiences use websites - applying Uses and Gratifications theory

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

Personal identity	<ul style="list-style-type: none">The need or satisfaction of relating to the media product, in the artists, their music, their fashion sense, their lifestyle choicesFan 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	<ul style="list-style-type: none">The need or satisfaction of getting information from the media productLearning about the artist’s latest news including new music, music videos, tours and merchandise
Entertainment	<ul style="list-style-type: none">The need or satisfaction of escaping from everyday lives and being entertained)Enjoyable functions - watching music videos, exclusive clips and interviews, where they are taken away from their every day lives
Social Interaction	<ul style="list-style-type: none">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. Katy Perry fanzine, 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 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

katyperry.com	
Examples of website conventions	Target audience and how it appeals
<ul style="list-style-type: none">• Page has a simple layout with different sections to focus on as you scroll down and a navigation bar at the top. e.g. Tour Dates, Videos and Merchandise.• There is a page where fans can listen to music by watching the music videos.• Fans can choose to watch the videos, nothing starts playing automatically.• There is a continual theme of white background with pastel colours of orange, red and purple.• On the navigation bar there is a ‘social’ option with links to all social media accounts and a fans page ‘katycats.com’	<p>Target audience: Females and males, aged 12-25.</p> <ul style="list-style-type: none">• Interested in Katy Perry’s music and pop music.• Links to social media as young people are constantly on social media and enjoy using it.• Merchandise is shortened to ‘Merch’. Recognisable for younger audience that use slang.• Merchandise clothes aimed at younger females mainly – t-shirts, crop tops and accessories.
brunomars.com	
Examples of website conventions	Target audience and how it appeals
<ul style="list-style-type: none">• Page has a simple layout with different sections to focus on as you scroll down and a navigation bar at the top. E.g. Tour Dates, Videos and Merchandise• 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 primary colours for text and boxes. Retro theme.• Links to all social media accounts at the bottom of the page.• Option to subscribe with your email to get updates.	<p>Target audience: Females and males, aged 12-25.</p> <ul style="list-style-type: none">• Interested in Bruno Mars’s music and pop 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 young audience mainly – t-shirts, crop tops and accessories. Fan t-shirts ‘Hooligans’.