Name/Class

2024 VERSION

# GCSE MEDIA EXAM PREPARATION

## COMPONENT 1 BOOKLET

| | |
|---|---|
| Language | Representation |
| Industry | Audience |









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### IMAGES & LAYOUT/DESIGN

The anchorage of the gold oval frame (which connotes wealth and luxury) around the Quality Street mascots, and the 'halo effect' of its positioning over the three figures on the couch connotes the virtue of the flirtatious gesture codes from characters below. The smiling gesture codes of the two mascots as they gaze on the scene, reinforces their endorsement of bachelor/ bachelorette singleton lifestyle.

### IMAGES & LAYOUT/DESIGN

The central composition of the Proppian 'Hero' male character reinforces the stereotypically patriarchal messages and values of the advertisement. This conforms to 1950s gender stereotypes within advertising with men represented as 'head of the household', whether illustrating married or single men. In addition, the flirtatious gesture codes of women on either side advertises a wish-fulfilment fantasy of 'threesomes'. Women are objectified and sexualised by their relation to the male central figure. The advertisement adheres to male gaze stereotypes of sexualised female representation. Their portrayal is in relation to men, who is positioned as desirable.

### WRITTEN LANGUAGE

The detailed, descriptive copy anchored to images of the variety of QS sweets in their individually designed wrappers, adheres to 1950s advertising conventions towards copy. The emotive lexis of "delicious" that is used to describe each sweet promotes the product with connotations of desirability. This post-WWII era saw a consumer boom after a period of rationing. Luxury goods were now more accessible to the middle classes, and the emotive lexis reinforce this as 'heavenly'.

### IMAGES

Polysemic meaning is evident from the gesture codes of the two women. Whilst they flirt with the man by both kissing either cheek, they also take sweets from the QS tin. This establishes an enigma code: are they flirting with him in order to distract him as they steal the sweets? His gaze aligns towards the sweet tin, anchored by the slogan "delicious dilemma", that the sweets are as desirable as the women. This could reinforce the stereotype that women are manipulative.

### Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

### IMAGES & CONTEXT

The mid shot of characters in the gold oval frame are Miss Sweetly and Major Quality, and appear in multiple QS adverts as their mascots, and have been part of the brand identity of the product since 1936. They are symbolic of the Regency Era (1800-1830) in British history. It was an era renowned for low morals and high fashion. Major Quality's red and gold Admiral uniform (highlights his strength, status and masculinity) and Miss Sweetly's ornate strapless lilac dress and bonnet with a teal ribbon (emphasising luxury and liberal social attitudes). The flirtatious gesture codes of the characters below reinforces the era's permissive attitudes towards promiscuity. The marketing combination of luxury and glamour acts as the brand's unique selling point.

### INTERTEXTUALITY

Miss Sweetly and Major Quality appear as mascots on multiple 1950s Quality Street print advertisements, which are marketed at different demographics. This poster targets young single men and women (25-40), and connotes tradition. All QS adverts in this campaign interlink with the motifs of the tin of chocolates, the mascot, the colour scheme and relationships between characters. Modern audiences may have nostalgia when reflecting on the tradition of the QS campaign, creating a preferred reading.

### DESIGN & CONTEXT

The illustrated style of the print advertisement was conventional for 1950s advertising (intertexts: Rowntree's, Nestle, Weetabix), but would be unconventional in a modern-day context - photographs with Photoshop post-production effects are more prominent within advertising aesthetics. One reason could be the limited technology of the era. The style of the advert reflects its historical context.

### IMAGES & DESIGN

Bright colours and high key lighting engages the audience with an appealing and optimistic tone that glamorises the product and promotes consumption.

### LAYOUT & DESIGN

The use of white space in the bottom third of the advertisement was conventional in 1950s advertising, to draw attention to the detailed copy but less so in modern-day marketing.

### IMAGES

The central character could be considered the Proppian 'Hero' whilst women on either side of him would conform to stereotypes of the Proppian 'Princess'. The mascots could be considered 'Helpers' or 'Dispatchers'.




### WRITTEN LANGUAGE

The use of alliteration for the copy "delicious dilemma" and "delightfully different" is a form of persuasive lexis to market the appeal of the product and also refer to narrative with action codes about the characters' intentions: the binary opposition of desire chocolate or romance.

### LAYOUT/DESIGN

The positioning of the QS tin on the man's lap, along with the women's hands, makes the product seem seductive and aspirational.

### IMAGE & REPRESENTATION

The male figure's tailored suit and tie, with upright body language connotes professionalism, wealth and sophistication. His central positioning reinforces his power and dominance, which echoes a 'man in charge' stereotype of representation. The value system behind representation in the advertisement could be perceived as patriarchal, and this reflects 1950s attitudes with regards to masculinity.

### IMAGE & REPRESENTATION

The women's red costumes reinforce stereotypes of Western feminine beauty ideals and arguably misrepresent women as less professional. They are sexualised through their gesture codes. Their costumes could be associated with chocolate, as if to suggest that men can choose women like a product. Such representation may have been normalised in 1950s advertising.

### EXAM PREPARATION

- QS could feature in a Component 1A Language or Representation question.
- For a Component 1A Representation question, if 'Quality Street' is chosen as the seen text, it will be compared with an unseen text, which is likely to be another print advertisement. Topics to compare could include: representation of gender, ethnicity, age, exercise or health.

### LANGUAGE & LAYOUT/DESIGN

The copy "18 delightfully different..." promotes the consumer's agency with choice. The narrative code of the man's dilemma between two women and chocolate could also parallel the consumer's dilemma on which chocolate flavour to choose. Arguably, there is a connotation that women are being associated with sweets, which could be seen as objectifying their gender. The superimposition of the strawberry designed sweet wrapper connects them with the main image.

### LAYOUT/DESIGN

The hand-drawn, cursive, artist brand purple logo with sans-serif typography connotes luxury. The serif typography for the West Yorkshire owner, Harold 'Mackintosh', emphasises a sense of family with the brand identity, whilst the sans-serif typography of the QS logo highlights the brand's playfulness. The combination of serif and sans-serif highlights that QS wish to appeal to a broad audience. The fact 'Mackintosh' is a homely British brand identity could act as a USP for a patriotic post-war consumer.

### Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

## CODES AND CONVENTIONS - LOGOS

There are logos for the National Lottery, Sport England and #thisgirlcan as a social media tag. *This Girl Can* is a national campaign created by *Sport England* (and partnership organisations). This is an example of convergence between different industries. This suggests that the collective effort will lead to social change – a campaign to bring more women into regular sports participation. The small size and positioning of the logo prioritises the message of the advert over the brand identity.

## WRITTEN LANGUAGE

This is the slogan for the advert: 'Sweating like a pig, feeling like a fox.' It is an example of antithesis and juxtaposition. The idiom intends to subvert the sexist stereotype that women sweating during exercise is ugly. The animal imagery of a 'pig' is associated with ugliness.

The alliteration 'feeling like a fox' emphasises breaking free from stereotypes associating female exercise with ugliness, liberating women from the notion that they can't participate in sport because they're not a professional athlete. The subversion of the "sweating like a pig" insult to include "feeling like a fox" transcends the stereotype and misrepresentation, to create a liberating countertype.

## REPRESENTATION

Other gym members are wearing lots of pink clothing. Pink is a stereotypical colour for women (often associated with 'girls') but the female Proppian 'Hero' is wearing a turquoise vest, subverting stereotypes of femininity. The term "girl" can have negative connotations in a sporting context. "Throw like a girl" is a pejorative simile used to mock someone who cannot throw. The advert seeks to de-stigmatize the term "girl" and re-appropriate it with positive, noble connotations. The brand name uses the word "girl" as an all-encompassing term – used to represent the whole of the female population and create a sense of inclusion – a united front, a force to be reckoned with.

## IMAGES & CHARACTER

The woman exercising in the main image can be considered the Proppian 'Hero' who does not conform to 'Princess' and 'Damsel-in-Distress' stereotypes. The 'This Girl Can' campaign seeks to empower girls and women as independent and strong, rather than stereotypically weak.

## CONTEXT

The campaign has been a catalyst for 1.6 million women to start exercising and there is a greater increase in the number of women starting to exercise than men. The campaign has been seen as a countertype to the majority of sports advertising conventions.

## Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

## IMAGES

There are other people in the background. It looks like a gym. The shallow focus (foreground in focus, background blurred) establishes an enigma code with regards to the setting. This still suggests that they are in a gym class performing vigorous exercises as a group. The shallow focus of the image emphasises how what other people think is unimportant – what matters is self-esteem and setting personal fitness goals.

## IMAGES

Her indirect mode of address highlights how she is unaware of the camera or those around her, connoting a sense of freedom, fearlessness and lack of self consciousness about exercising.

## DESIGN

The sans-serif typography of the masthead, in upper case text, is less formal than the slogan, suggesting that they wish to include girls and women of all classes.




## IMAGES & REPRESENTATION.

She is wearing patterned neon leggings. This is unconventional clothing in the gym, but it is a sign that this woman is not simply conforming, she is being herself and she's not ashamed of this. Campaign has a representative rawness focusing on 'real' women. No glossy finish, no high-end advertising techniques that are produced by commercial sporting brands.

## REPRESENTATION.

The audience is encouraged not to objectify her, which is a countertype in print advertising. The advert challenges the notion that women are often sexualised in media representation. The lack of male representation highlights that women are the primary target audience for the campaign.

## EXAM PREPARATION

- TGC could feature in a Component 1A Language or Representation question.
- For a Component 1A Representation question, if 'This Girl Can' is chosen as the seen text, it will be compared with an unseen text, which is likely to be another print advertisement. Topics to compare could include: representation of gender, ethnicity, age, exercise or health.

## IMAGES

The medium close-up of a thirtysomething woman shows her sweating with wet hair. Gesture codes such as raised arms revealing her armpits, and a smiley expression on her face, shows how liberated and carefree she feels. Sweating could cause self-consciousness, but she has lost her inhibitions and is joyful about it. The stereotype that it is 'unladylike' to break into a sweat is challenged.

## WRITTEN LANGUAGE

The central positioning of the slogan, which dominates the print advertisement, could emphasise that appearances are not important. In addition, the imperative verb 'CAN' has a sense of authority, the choice of 'GIRL' is inclusive of all females (young/old), and the choice of 'THIS' is as direct in its mode of address as a second-person pronoun.

## WRITTEN LANGUAGE & REPRESENTATION

'This Girl Can' is the masthead for the advertising campaign. It is an iconic illustration formatted in capitals in a box. The slogan "This Girl Can" has connotations of determination – it aims to break stereotypes of male domination in athletic participation. The aim of the campaign is to break down barriers holding women back from sports participation (fear of judgment) and challenge the dominant ideology. The producers are seeking to challenge the patriarchal dominance in sport.

## INTERTEXTUALITY, DESIGN, REPRESENTATION

Serif typography is used as a motif throughout the 'This Girl Can' campaign on multiple adverts creating a house style that is distinctive and recognisable. Each slogan reinforces the theme of women transcending stereotypes of representation in relation to exercise, and the messages and values are inclusive of all women, regardless of sporting ability.

## IMAGES

She is wearing a loose turquoise vest that is wet from a workout. She is not wearing top-of-the-range athletics apparel from the likes of Adidas, Reebok and Nike, where sports advert conventions create aspirational campaigns marketing products with elite athletes. Her feminine representation isn't idealised, instead, the idea of 'imperfect' is not only normalised but celebrated. The advert is more inclusive than aspirational, realism and the 'natural' is reinforced.

## MESSAGES AND VALUES

The advertising campaign has intended to encourage female sports participation and remove the stigma surrounding exercise: that it is only for men, or elite female athletes. The encouragement is to help girls/women break through barriers such as stereotypes and intimidation that prevent participation. The goal of exercise focusing on wellbeing more than anything else.

## Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

# Glossary of Key Terms – Print advertisement

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Denotation | What you see. | The idea in Media Studies that you decode visual codes to identify everything within the media text, often with technical terms to describe certain elements. |
| Connotation | What it means. | The idea in Media Studies that each denotation is encoded with specific meanings which can be decoded with analysis. Signs, symbols and signifiers can give a variety of meanings based on the context of the media text. |
| Context | Everything surrounding the subject. | Time, place, vantage point, cultural connections – whatever the media text, context affects meaning and must be analysed in order to truly understand the producer's intentions with a text. |
| Anchorage | Words connected to images or titles. | Anchorage can affect the overall meaning of a media text, whether it is a caption or to highlight the producer/star of a media text. |
| Iconography | Symbolic images in art. | A collection of illustrations can create a variety of meanings when connected with each other in a single media text – separate symbols suddenly gain new meaning by their positioning alongside other signs and symbols. |
| Tagline | Catchphrase. | A catchphrase or slogan, especially as used in advertising, or the punchline of a joke. |
| Slogan | Motto. | a short and striking memorable phrase or motto used in advertising. |
| Persuasive language | Convincing language. | Persuasive writing is any written communication with the intention to convince or influence readers to believe in an idea or opinion and to do an action. |
| Mid shot | Between close up and long shot. | In a movie a medium shot, mid shot (MS), or waist shot is a camera angle shot from a medium distance. |
| Gesture codes | Body language. | Communicating through body language which can convey a variety of meanings. |
| Dress codes | Clothing choices. | Clothing choices can create a variety of meanings: formal/informal, smart/casual, designer label/street fashion etc. |
| Mantra | Repeated slogan. | A statement or slogan repeated frequently. |
| Direct mode of address | Confrontational gaze. | When the subject of an image looks down the lens of the camera as if they are looking straight at the observer – this often gives the impression of confrontation, power, dominance and an assertive position from the media text's subject. |
| Composition | Layout and positioning of image/text. | How the elements in a media text appear in respect to each other and within the frame itself. |
| Enigma code | Mystery signs and symbols. | Mystery in a media text leaves the audience wanting more – withholding information is a technique to draw audiences into a media text, but has enough of a suggestion relating to the text's narrative to 'reel them in'. |
| Protagonist | The 'hero' and/or main character | The majority of narratives (stories) revolved around the protagonist, whose journey the audience follow, and hope will succeed in their quest as they overcome obstacles and conflict. |
| Antagonist | The 'villain' or opposition to main character<br>Additional terms: conflict, catalyst | The majority of narratives have an antagonist who opposes the protagonist. This provides conflict. The antagonist must be strong, powerful and dangerous enough for the protagonist's efforts to overcome, to be seen as inspiring and heroic. |
| Damsel in distress/ Princess | Stereotyped female character | According to Propp's Stock Character theory, female characters are stereotypically demoted to a Princess (damsel in distress) who must be rescued by the male hero. They are often without agency, submissive to the Hero, a victim of the villain and dependent on male heroism in order to survive. Additional Stock Characters include: False Hero, Princesses' Father, Dispatcher, Helper, and Donor. |
| Intertextual reference | A media text which refers to other media texts for extra meaning | Intertextual references often add to the meaning of a media text. For example: the kung-fu character illustration in the 1970s 'The Man With The Golden Gun' film poster has allusions to popular Bruce Lee kung-fu films of the era. It seems that the Bond franchise was keen to keep up with international cultural trends to remain a relevant action film. |
| Narrative | Organised story elements | The connection of a series of events into a coherent narrative has become an artform over generations – narratives often have a distinctive character arc, increasing levels of conflict and tension over 3-5 Acts, and clear messages and values underpinning multiple representations. |
| Logo | Company brand image | A logo is a symbol used to a signify a company that produces a media product and can have a distinctive aesthetic which becomes a unique selling point (USP) for the brand. |
| Aesthetic | The 'look' of a media text | An aesthetic of a media product aims to create something appealing and engaging for the audience. The 'look' of a media text creates a variety of meanings and elicits a variety of responses from the audience. A good producer has authority over the aesthetic of a product in order to create intended effects. |
| Mise-en-scene | Everything in the frame | Translated literally as 'place on stage' is a theatrical term which is used in Media and Film to identify everything from props, costumes, setting, composition, editing, lighting, character/performance, and much more. Much of mise-en-scene could be seen as a denotation. |
| Cinematography | Artistic construction of image | Consider shot types (long shot, medium shot, close-up, POV shot), camera movement (pan, track, zoom, dolly, tilt), angles (high angle, low angle, eyeline match) as technical denotations which identify the composition of an image in a media text. |
| Representation | The portrayal of groups and individuals. | Ethnicity, gender, class, sexuality, religion, ideology, culture – cross-sections of society can be shown in a variety of ways depending on the producer's intentions – these can be stereotypes or countertypes – often, there are examples of misleading representations in a media text which can be critiqued. Feminism and Postcolonial theory are two examples of advanced analysis of representation. |
| Patriarchy | Male dominated society | Throughout history, society has seen male domination as 'normal' and this expectation is evident in the history of media representation that elevates 'men in charge' narratives and women as submissive to male needs. The representational shift from the 1970s to present day is significant. |
| Stereotype | Generalised assumption about a group or individual | Stereotypes are often a way to portray a specific group/individual in an overly simplistic manner that has damaging consequences with respect to representation. In Media, the analyst often identifies stereotypes in order to challenge the producer to become more advanced in representational skills. |
| Countertype | Alternative representation about a group or individual | Countertypes challenge stereotypes, giving an alternative representation of a previously simplified group or individuals. The presence of countertypes works to evolve the portrayal of misrepresented groups. |
| Target audience | Group/category of consumers based on age/gender/race/class, etc. | The specific group of consumers most likely to want a specific media product. |

# Quality Street & This Girl Can - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Language

1. How have codes and conventions been used in Quality Street and This Girl Can print advertisements in order to create meanings?

   (a) images
   (b) written language
   (c) intertextuality
   (d) lighting
   (e) costumes
   (f) layout and design
   (g) typography
   (h) mise-en-scene
   (i) anchorage

## Representation

1. Explain how historical contexts influence print advertisements. Refer to Quality Street and This Girl Can to support your ideas.
2. Are there examples of groups that are under- or mis-represented?
3. What stereotypes and countertypes exist in each advertisement?
4. How have the selection and combination of codes and conventions revealed the producer's intentions in how to represent groups and individuals?
5. How are messages and values communicated through representation? Find examples to support your ideas.

# Component 1 Section A – Print Advertisements - Practice Exam Questions

**Media Language**

- Explore how the print advertisement for This Girl Can and/or Quality Street uses media language to create meanings:
  - text/written language [5]
  - visual codes (images, lighting, dress) [10]

**Representation**

- Explain how historical context influences print advertisements. Refer to the print advertisement for Quality Street (1956) and This Girl Can (2015) to support your points. [5]

- Compare the representations of gender in the Quality Street and Unseen Text print advertisements. [25]

In your answer, you must consider:
- how representations of gender are constructed
- how far the representations of gender are similar in the two advertisements
- how far the representations of gender are different in the two advertisements

# Writing Method (TEA)

Explore how the print advertisement for Quality Street uses media language to create meanings: visual codes (images, lighting, dress) [10]

**Topic Sentence** – Quality Street uses the positioning of male and female characters to create meanings in the illustrative 1950s print advertisement.

**Evidence** – The flirtatious gesture codes of the two women as they lean in to kiss each side of the centrally framed male character (who positioned as the 'Proppian Hero') creates polysemic meanings.

**Analysis** – A first reading gives the impression that the male Proppian 'Hero' is desired by the woman as an eligible, professional male bachelor in a tailored suit. However, their hands are reaching for the tinned, wrapped sweets on his lap, acting as an enigma code about their intentions. Do they truly fancy the male character, or are they using their seductive power to distract him whilst they steal the chocolate? This could reinforce the stereotype that women are either objects for the male gaze or a manipulative influence.

| AO2 1a | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media | ▪ Excellent, detailed analysis of the images in the set product<br>▪ Consistent focus on the connotations or meanings created by the images |

### WRITTEN LANGUAGE & CHARACTER

The famous actor (in the 1970s) Roger Moore stars in the 9th film in the Bond franchise as 'James Bond 007'. The equal size of orange sans-serif typography for the actor and the character highlights that Moore's star appeal is equal to the status of the character. The star persona of Bond is that he is a charming, womanising Proppian 'Hero'.

### IMAGES

A car stunt features near a building on fire that seems to be from an Asian context. This relates to the action thrillers as car chases and explosions are conventions of the genre. The franchise's unique selling point involves stunts but the location choice was in trend at the time.

### IMAGES

Aligned to the left of the illustrative collage, advanced weaponry is fired by a mysterious man. This prop conforms to the action-thriller genre conventions, whilst an enigma code is established that the man behind it could be the Proppian 'Villain'. The illustrated aesthetic of the poster was a popular style for Blockbuster films in the 1970s.

### IMAGES

Bottom left of the illustrative collage, an oil refinery explodes, whilst silhouettes of fighters also feature. This suggests that the commodity of oil acts as a catalyst to the narrative. This action-based setting is a form of iconography which is conventional to the Bond franchise and action genre. This could also be an intertextual reference to the 1973 Arab Oil Crisis.

### LAYOUT & DESIGN

The selection and combination of features in the illustrative collage that conforms to the hierarchy of importance convention with the dominant image of the Proppian Hero (Bond) giving a direct mode of address, and the foreground dominant prop of the golden gun with the enigma code of the unseen Proppian Villain.

### WRITTEN LANGUAGE

The United Artists company logo and the BBFC 'PG' certificate have been added at the bottom of the poster. These industry citations ensure that the companies involved are reference and that official certification has taken place (which helps in defining its target audience).

### WRITTEN LANGUAGE

This credit block featured at the bottom of the poster in a small typeface. This makes sure that relevant industry information is given and that everyone involved gains recognition but without dominating the frame.

### Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

### IMAGES

A golden gun is the dominant prop in the collage (foreground), pointing at Bond, with a mysterious hand putting a bullet into the cartridge, with a '007' inscription. This implies that Bond will be attacked by a mystery Proppian 'Villain' who uses a golden gun with a special bullet to kill him. Barthes 'enigma code' theory suggests that the mystery of the villain's identity will act as a catalyst to the narrative. Gold has connotations of wealth, suggesting that the Villain may be a wealthy adversary.

### INTERTEXTUALITY

A group of kung-fu martial artists feature as a key feature of the collage. Kung-fu is not a typical feature of the Bond franchise. This intertextual feature alludes to Bruce Lee martial arts films of the era and highlight's the franchise's efforts to keep up with the 1970s cultural zeitgeist. It could be considered that Bond have exploited a trend and attempted a form of cultural appropriation. The focus on an Asian context could also be an intertextual reference to the 60s/70s Vietnam War, and the film could be seen as stereotyping Asian culture as dangerous, exotic and to be pitied (Alvarado).




### WRITTEN LANGUAGE & INTERTEXTUALITY

Referring to the film title as 'Ian Fleming's' is an intertextual reference to the original author of the spy novels. TMWTGG is an adaptation of Fleming's espionage/secret agent narratives of a Proppian 'Hero' with 'a license to kill'. His role has become an aspirational role model for men who wish to be successful, seductive and professional.

### EXAM PREPARATION

- TMWTGG could feature in a Component 1A Language/Representation question.
- For a Component 1A Representation question, if TMWTGG is chosen as the seen text, it will be compared with an unseen text, which is likely to be another print advertisement. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

### IMAGES & REPRESENTATION

Centrally framed is Bond, wearing a smart suit holding a stylish gun with direct mode of address to the viewer. This highlights that Bond has confidence and composure. The dominance of his image suggests he is the Proppian 'Hero'. This suggests the Bond franchise will have a patriarchal narrative. Bond is a powerful, successful, handsome, masculine, White upper-middle class British male who conforms to stereotypes of gender representation.

### IMAGES & REPRESENTATION

In the illustrative collage, a small hut by a river also features. This shows the context of the story: rural Asian rivers and a representation of poverty in an 'undeveloped' land. A Bond franchise convention is to set the narrative in multiple foreign locations. Arguably, TMWTGG represents Asia through a stereotype that ethnic minorities are victims (Alvarado).

### IMAGES & REPRESENTATION

A man in a bowler hat and suit points a gun at Bond. He is short, which has been highlighted as a comedic (and stereotypical) element of the narrative. According to Alvarado's ethnic stereotypes, ethnic minorities are often represented as 'humorous', equivalent to playing a Shakespearean 'Fool'.

### IMAGES & REPRESENTATION

Two scantily-clad woman (one blonde, one with fair hair) are pointing at Bond with provocative gesture codes. This suggests that the Bond franchise entertains sexual conquests from its protagonist. This casual objectification relates to Mulvey's 'male gaze' theory. They are sexualised and represented as weak damsels-in-distress that conform to the stereotypical Proppian 'Princess'. 1970s advertising frequently objectified women and conformed to patriarchal stereotypes of representation.

### IMAGES & REPRESENTATION

The gesture codes of the two women differ. The woman on the left has her arms raised as if to protect Bond from the golden gun (suggesting she is an ally), whilst the woman on the right points at Bond, suggesting that she is allied to the Proppian 'Villain'. Spies are a common character convention in the actor-thriller genre and the Bond franchise.

### HISTORICAL CONTEXT & REPRESENTATION

Feminist protests in the 1970s fought for equal pay between genders, challenged misogynistic objectification in media representation and campaigned for reproductive rights. The poster does not reflect the rise in Feminism in 1960s and 70s. The Bond franchise in the 70s could be seen as a chauvinist film that appealed to those that support patriarchal values.

### Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

## INTERTEXTUALITY & REPRESENTATION

Nostalgia is evident with the design of the 'No Time To Die' film poster with the montage/collage design of character (ensemble) with aesthetic similarities to 'The Man With The Golden Gun' poster. Differences include Bond's indirect mode of address in the latest instalment of the franchise, less objectifying portrayals of women, and counter-typical gender representation that including empowering depictions of women (Nomi, Madeleine, Paloma).

## WRITTEN LANGUAGE

The film title 'No Time To Die' can be interpreted in several ways: either that Bond could be so active that he doesn't have time to die (conforming to fast-paced action/thriller conventions), or that it is a bad time to die, with foreshadowing of a more sombre tone. An enigma code is established over the fate of Bond, and whether significant deaths will take place in the narrative.

## REPRESENTATION – ETHNICITY

The casting of 'No Time To Die' remains White-centric, with Bond as the Proppian Hero, Madeleine as the Princess character type and Q as the Helper. However, Lashana Lynch plays Nomi, a British Jamaican woman, who is also a secret agent who is given the 007 status for a portion of the film. She is represented as a skilled and determined secret agent, who wears a military costume, an earpiece and holds a machine gun. Often, people of colour are typecast into 'Bond Girl' roles and stereotypically portrayed as exotic, but the depiction of Nomi becomes an empowering countertype in the franchise.

Additionally, Safin is positioned as the Proppian Villain and is an American actor with Egyptian heritage. The choice of a person of colour for the Villain conforms to the racial stereotype of non-white characters as 'dangerous/criminal'. However, the decision to have multiple people of colour main characters arguably goes beyond tokenism, representing a more evolved attitude in the franchise to diverse representation.

## GENDER REPRESENTATION

The use of key light and make-up for women on the poster conforms to feminine beauty ideals and the conventions within the franchise for 'Bond Girls'. However, the choice to have two women with guns, and with less objectifying costumes challenges male gaze conventions and the stereotype of 'women as passive'. In this instalment of Bond, three female character are portrayed as empowered and beyond damsel-in-distress Princess stereotypes.

## NARRATIVE

The distinctive props of a Tiger 900 motorbike and Aston Martin conforms to action/thriller genre conventions with Bond riding both, conforming to stereotypes of male dominance and his primary role in the narrative as the Proppian Hero.

## Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

## LAYOUT & DESIGN

In the top third of the poster, the 007 iconography is presented in a large faded blue typography as a background layer. Throughout franchise history, it has been a signifier of Bond's alias as a secret agent. The worn franchise hints towards a more experienced Bond, perhaps foreshadowing the end of Bond's career (as this is Daniel Craig's last venture as Bond). Anchored to the film's title in the bottom third of the poster is another 007 logo in gold typeface with connotations of luxury, wealth and exclusivity. Bond has an elite persona which is reinforced by design choices with the 007 logo.

## LAYOUT & DESIGN

The 'No Time To Die' film poster is presented as a collage of characters, often referred to as an ensemble, with the superimposition of characters over each other, and Bond over the 007 typeface. The omission of actors and director names beyond credit blocks suggests that the Bond persona has more status than its respective stars.




## NARRATIVE

Stereotypically exotic locations are evident in the poster. Within the montage/collage, there features long shots of Italy in warm daylight and the contrast of cold neon light in Cuba (Bar El Nido).

Within the montage/collage, there is a small image of a man wearing a mask with a gun. This is an enigma code referring to a Proppian Villain. The mystery identity turns out to be Safin, who is also centrally framed giving direct mode of address.

## INDUSTRY

- Theatrical poster features the production company logo for MGM and the distribution company logo for Columbia.
- The 007 logo is shown three times on the poster (credit block, anchored to title and top third credits) – globally recognised iconography and house style.
- Produced by Eon Productions (subsidiary of Danjaq LLC) and distributed by MGM and Columbia.
- Soundtrack is released by Decca and the film was initially released in IMAX.

## IMAGES & VISUAL CODES

Within the centrally framed collage of characters (ensemble), the dominant image is an indirect mode of address mid-shot of Bond superimposed over the 007 typography. According to Propp's character theory, he is the 'hero' and this is reinforced by his position in the top third and the largest character within the collage. Action codes of Bond in vehicles (cars, motorbikes) conforms to the convention that he is on a 'quest'. Action/thriller genre conventions exist in the poster such as machine gun props which have connotations of violence and danger. The casual pointing of the gun from a masked villain, Paloma and Nomi highlights their confidence and ease with weaponry, that suggests they are involved in espionage in some fashion.

## WRITTEN LANGUAGE

Written language is limited in the film poster, with the film title 'No Time To Die' suggesting theme of death, and with foreshadowing connotations in relation to Bond. This is an enigma code in relation to Daniel Craig's last outing as Bond. Additional written language includes a credit block, the 007 typography in two places and a miniscule reference to Albert R. Broccoli productions.

## COSTUME & GENDER REPRESENTATION

Bond's suit has stereotypical connotations of masculinity and the gentlemanly professional whilst the low-cut evening dress of Paloma conforms to male gaze conventions with the franchise's stereotype of the objectification of women. However, Nomi and Madeleine costumes challenge stereotypes. Nomi wears combat uniform holding a machine whilst Madeleine gives direct mode of address and wears a regular black blouse. Even Paloma holds a gun, highlighting that whilst there are some objectifying features in the poster, their empowered representation is a empowered to stereotypes within the franchise. Bond's indirect mode of address challenges the stereotype of male dominance in the franchise and suggests that Daniel Craig's final venture as Bond is more introspective. One male character in the collage (Q) wears glasses and conforms to costume stereotypes of the male geek/nerd.

## PRODUCTION - INDUSTRY

- Budget for NTTD = $300 million.
- Box office figures = $774 million.
- Produced by subsidiary company Eon Productions and with Universal Pictures as UK distributor. Amazon streamed the film.
- Released 30th September 2021 with Daniel Craig's 5th and final performance as Bond – due to the pandemic, the release was significantly delayed (originally 2020).

## SYNERGY - INDUSTRY

- The Bond franchise relies on synergy and product placement (Aston Martins, Omega watches, Triumph) as a marketing strategy for the film.
- Theme tune Billie Eilish 'No Time To Die' won an Oscar, Golden Globe and Grammy for Best Song/Original Song.

**Additional facts:** NTTD can be seen to appeal to contemporary audiences by challenging both racial and gender stereotypes of past Bond films. Producers employed Phoebe Waller-Bridge (only the second ever female scriptwriter) to work on the film to develop female characters with more convincing dialogue and characterisation.

## EXAM PREPARATION

- NTTD could feature in a Component 1A Language/Representation question.
- For a Component 1A Representation question, if NTTD is chosen as the seen text, it will be compared with an unseen text, which is likely to be another film marketing example. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

## Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

# SCREEN GRABS FROM THE BOND WEBSITE FOR ANALYSIS

## HOME PAGE




007 iconography features inside the 60 year anniversary typography

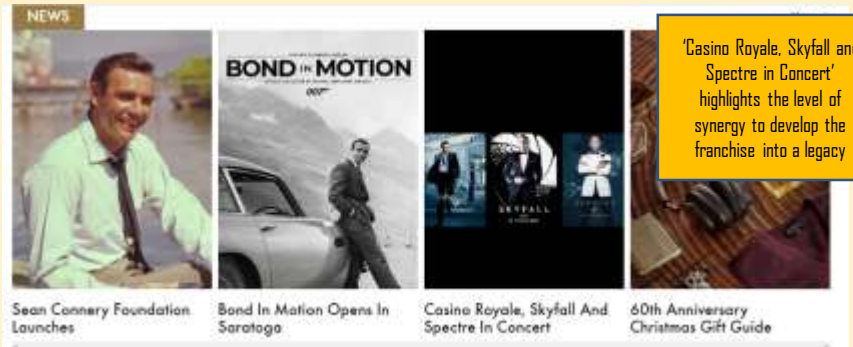
Combination of sans-serif copy and serif taglines highlights varying modes of address (formal/informal)

## THE FILMS SECTION




Recurring motifs feature in Bond films featuring Daniel Craig – particularly the 007 iconography – 2/4 feature women in long dresses by his side – arguably objectifying female elegance

## NEWS SECTION



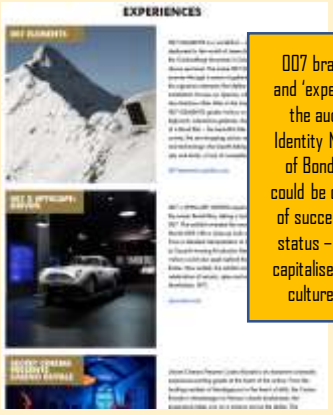

'Casino Royale, Skyfall and Spectre in Concert' highlights the level of synergy to develop the franchise into a legacy

## EXPERIENCES SECTION

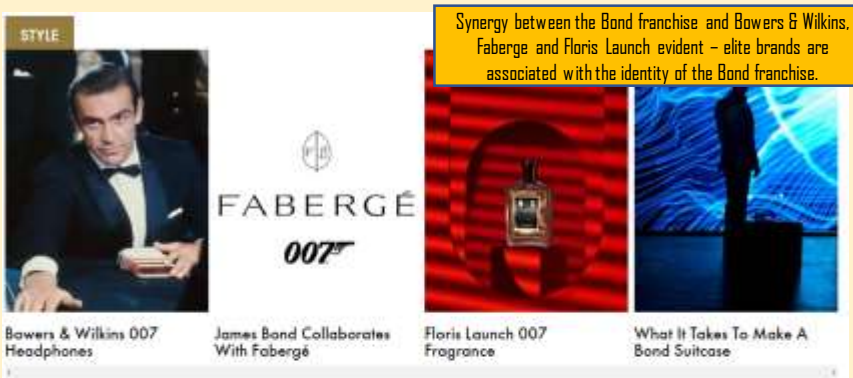





The section 'Insider' appeals to the avid fan and encourages interactivity and participation – for fans to cultivate a lifestyle around their interest in Bond.




007 branded merchandise and 'experiences' appeals to the audience's Personal Identity Needs as acquisition of Bond-related products could be considered a symbol of success, wealth and elite status – the Bond franchise capitalises on an aspirational culture in seeking profit.




Synergy between the Bond franchise and Bowers & Wilkins, Faberge and Floris Launch evident – elite brands are associated with the identity of the Bond franchise.

## SOCIAL MEDIA LINKS











The fetishization of cars is key to the Bond franchise and iconography of the Aston Martin is celebrated as a form of synergy through the website.

Digitally convergent platforms exist to promote Spectre (such as Twitter, Facebook, Instagram) to broaden the demographic and harness social media and Web 2.0 interactivity to minimise risk and maximise profit.

# BBFC Film Regulation

## FACT SHEET






- The film industry in the UK is regulated by the **British Board of Film Classification (BBFC)**. The BBFC is responsible for classifying films that have a cinema and DVD release.
- The BBFC uses published **Classification Guidelines** for certain age ranges, ensuring that the content of the film is age appropriate and that children or young people do not see films that are unsuitable for them.
- The BBFC Classification Guidelines are based on regular research with the public and updated every 4-5 years. The research involves more than 10,000 people from across the UK, including teenagers. The Classification Guidelines are available on the BBFC website.

**The classifications are:**
**U** – Suitable for all
**PG** – Parental Guidance
**12A** – Only used for films shown in cinemas and suitable for 12 years and over. However, people younger than 12 may see a 12A so long as they are accompanied by an adult
**12** – Video release suitable for 12 years and over
**15** – Suitable for only 15 years and over
**18** – Suitable only for adults

Occasionally film classifications create controversy.

- When *The Dark Knight* was released, some film critics thought it was too violent for children.
- This was a problem for the film's production company, Warner Bros., as the film was based on the DC Comic franchise, Batman, which is popular with younger audiences.
- The BBFC gave the film a 12A certification meaning children under the age of 12 could see the film if accompanied by an adult.
- Many commentators felt this rating was inappropriate given the film's tone and content, however it remained 12A throughout theatrical run.
- A film is only reclassified if the company who owns it submits it to the BBFC for a new classification.

| Category | Spectre BBFC Description Summarised |
|---|---|
| **Violence** | - Scene of torture (limited detail) - character survives.<br>- Brief moment of eye-gouging (limited detail)<br>- Scene where man shoots himself in the head (bullet impact is not shown on screen).<br>- Multiple scenes with moderate action violence: crunchy blows and shootings (limited detail or focus)<br>- Occasional sight of injuries including cuts/grazes, sight of blood on faces, hands, clothing |
| **Threat** | There are a number of scenes in which characters are threatened or in danger, including some sustained chase sequences |
| **Sex** | The film also contains scenes in which couples embrace, kiss and begin to undress, although these scenes cut away before any sex is shown. |
| **Language** | There are verbal references to various criminal activities, including the trafficking of women, and some mild bad language |

## The BBFC 12A rating - Suitable for 12 years and over.

| | |
|---|---|
| **Discrimination** | Discriminatory language or behaviour must not be endorsed by the work as a whole. Aggressive discriminatory language or behaviour is unlikely to be acceptable unless clearly condemned. |
| **Drugs** | Misuse of drugs must be infrequent and should not be glamorised or give instructional detail. |
| **Imitable behaviour** | No promotion of potentially dangerous behaviour which children are likely to copy. No glamorisation of realistic or easily accessible weapons such as knives. No endorsement of anti-social behaviour. |
| **Language** | No promotion of potentially dangerous behaviour which children are likely to copy. No glamorisation of realistic or easily accessible weapons such as knives. No endorsement of anti-social behaviour. |
| **Nudity** | There may be nudity, but in a sexual context it must be brief and discreet. |
| **Sex** | Sexual activity may be briefly and discreetly portrayed. Moderate sex references are permitted, but frequent crude references are unlikely to be acceptable. |
| **Threat** | There may be moderate physical and psychological threat and horror sequences. Although some scenes may be disturbing, the overall tone should not be. Horror sequences should not be frequent or sustained. |
| **Violence** | There may be moderate violence but it should not dwell on detail. There should be no emphasis on injuries or blood, but occasional gory moments may be permitted if justified by the context. Sexual violence may only be implied or briefly and discreetly indicated, and its depiction must be justified by context. |

## SPECTRE

## HOW IT CHANGED FROM 15 TO 12A

- This film was originally seen for advice in an unfinished version.
- The company was advised it was likely to be classified 15 but that their preferred 12A could be obtained by making reductions in a scene of violence and in another scene showing the aftermath of a violent act.
- When the film was submitted for formal classification, acceptable reductions had been made in both scenes and the film was classified 12A.

# Glossary of Key Terms – Film Marketing

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Denotation | What you see. | The idea in Media Studies that you decode visual codes to identify everything within the media text, often with technical terms to describe certain elements. |
| Connotation | What it means. | The idea in Media Studies that each denotation is encoded with specific meanings which can be decoded with analysis. Signs, symbols and signifiers can give a variety of meanings based on the context of the media text. |
| Context | Everything surrounding the subject. | Time, place, vantage point, cultural connections – whatever the media text, context affects meaning and must be analysed in order to truly understand the producer's intentions with a text. |
| Star billing | Anchored credits on film texts. | Actors/actresses and directors are often anchored by a film title or at the top of a poster or DVD cover to signpost film credits. |
| Billing block | Credit block on DVDs/posters. | Industry information of cast and crew credits is often added as a block on the back of DVDs or the bottom of film posters. |
| Composition | Layout and positioning of image/text. | How the elements in a media text appear in respect to each other and within the frame itself. |
| Enigma code | Mystery signs and symbols. | Mystery in a media text leaves the audience wanting more – withholding information is a technique to draw audiences into a media text, but has enough of a suggestion relating to the text's narrative to 'reel them in'. |
| Anchorage | Words connected to images or titles. | Anchorage can affect the overall meaning of a media text, whether it is a caption or to highlight the producer/star of a media text. |
| Iconography | Symbolic images in art. | A collection of illustrations can create a variety of meanings when connected with each other in a single media text – separate symbols suddenly gain new meaning by their positioning alongside other signs and symbols. |
| Collage | Combination of images. | An art creation, often an illustration which creates a montage of iconography to create multiple meanings for stylistic effect. |
| Direct mode of address | Confrontational gaze. | When the subject of an image looks down the lens of the camera as if they are looking straight at the observer – this often gives the impression of confrontation, power, dominance and an assertive position from the media text's subject. |
| Intertextual reference | A media text which refers to other media texts for extra meaning | Intertextual references often add to the meaning of a media text. For example: the kung-fu character illustration in the 1970s 'The Man With The Golden Gun' film poster has allusions to popular Bruce Lee kung-fu films of the era. It seems that the Bond franchise was keen to keep up with international cultural trends to remain a relevant action film. |
| Star persona | Presented version of a famous person | There are often clear differences between the celebrity profile of a famous actor/actress and who they are in their private life. An actor who often plays the villain in films, and play up to their villainous presentation, but may be very likeable and even heroic in their private life. |
| Narrative | Organised story elements | The connection of a series of events into a coherent narrative has become an artform over generations – narratives often have a distinctive character arc, increasing levels of conflict and tension over 3-5 Acts, and clear messages and values underpinning multiple representations. |
| Logo | Company brand image | A logo is a symbol used to a signify a company that produces a media product and can have a distinctive aesthetic which becomes a unique selling point (USP) for the brand. |
| Aesthetic | The 'look' of a media text | An aesthetic of a media product aims to create something appealing and engaging for the audience. The 'look' of a media text creates a variety of meanings and elicits a variety of responses from the audience. A good producer has authority over the aesthetic of a product in order to create intended effects. |
| Mise-en-scene | Everything in the frame | Translated literally as 'place on stage' is a theatrical term which is used in Media and Film to identify everything from props, costumes, setting, composition, editing, lighting, character/performance, and much more. Much of mise-en-scene could be seen as a denotation. |
| Cinematography | Artistic construction of image | Consider shot types (long shot, medium shot, close-up, POV shot), camera movement (pan, track, zoom, dolly, tilt), angles (high angle, low angle, eyeline match) as technical denotations which identify the composition of an image in a media text. |
| Propp's Stock Characters | Stereotyped character roles in narratives | **Hero** – Leads narrative, good character on quest; **Princess** – Hero often sees her as a 'prize'<br>**Villain** – Struggles against hero, bad character; **Her Father** – Older, dominant, obstacle<br>**Donor** – Gives hero something, often clues; **False Hero** – Turns into obstacle for hero<br>**Helper** – Sidekick, helps at critical moments; **Dispatcher** – Sends hero on a mission |
| Representation | The portrayal of groups and individuals. | Ethnicity, gender, class, sexuality, religion, ideology, culture – cross-sections of society can be shown in a variety of ways depending on the producer's intentions – these can be stereotypes or countertypes – often, there are examples of misleading representations in a media text which can be critiqued. Feminism and Postcolonial theory are two examples of advanced analysis of representation. |
| Patriarchy | Male dominated society | Throughout history, society has seen male domination as 'normal' and this expectation is evident in the history of media representation that elevates 'men in charge' narratives and women as submissive to male needs. The representational shift from the 1970s to present day is significant. |
| Stereotype | Generalised assumption about a group or individual | Stereotypes are often a way to portray a specific group/individual in an overly simplistic manner that has damaging consequences with respect to representation. In Media, the analyst often identifies stereotypes in order to challenge the producer to become more advanced in representational skills. |
| Countertype | Alternative representation about a group or individual | Countertypes challenge stereotypes, giving an alternative representation of a previously simplified group or individuals. The presence of countertypes works to evolve the portrayal of misrepresented groups. |
| Franchise | Media text collection<br>Advanced related terms:<br>conglomerate, subsidiary, ownership | Franchises are usually distributed by huge companies (conglomerates) and producers by smaller companies (subsidiaries) who will make multiple versions of one type of media text (such as sequels) to reinforce the long-term success of a product. |
| Target audience | Group/category of consumers based on age/gender/race/class, etc. | The specific group of consumers most likely to want a specific media product. |

# Glossary of Key Terms – Film Marketing (Industry)

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Development | First stage of film production. | In the film industry, financing is secured for a project based on ideas which are structured into a screenplay. |
| Pre-production | Second stage of film production. | Cast and crew are hired, sets are constructed and locations are chosen |
| Production | Third stage of film production. | The rushes of the film are created, where a shooting schedule is organised and enacted under the producer's supervision and the director's creative application. |
| Post-production | Fourth stage of film production. | The film is edited with non-diegetic sound production and special effects. |
| Distribution | Final stage(s) of a film production. | The film is finalised and sent off to cinemas. |
| Exhibition | Final stage(s) of a film production. | The way a film is shown to the public – phase one: cinema, phase two: home exhibition through streaming and DVDs, phase three: TV circuit. |
| Vertical integration | Company owning all aspects of production, distribution and exhibition. | When the stages of production are carried out by companies who are all owned by the same parent company. This keeps the profits 'in house'. |
| Horizontal integration | Companies within the same industry in ownership collaboration. | Horizontal integration is when a business grows by acquiring a similar company in their industry at the same point of the supply chain. |
| Conglomerate | Umbrella company that owns smaller companies. | A massive media company that owns various smaller companies that all produce different types of media (e.g. radio, TV, news, magazines, film – such as Disney or Sony) |
| Subsidiary | Smaller company owned by an umbrella company. | A company controlled by a holding company (such as Eon Productions as the subsidiary of the Danjaq conglomerate). |
| Synergy | United collaboration. | When two different media products are released in conjunction with each other to promote each other's output and mutually increase profits. Product placement is one example of synergy: Aston Martins, Omega watches, Heineken beer, Sony phones/laptops – all promoted by Spectre film. |
| Convergence | Promotion across multiple platforms | In marketing and distribution, convergence has a significant role with the distribution of promotional material across multiple platforms. Film exhibition can happen in a cinema, through online streaming, DVD and cable television. A film can be advertised on multiple social media platforms as well as by print advertising methods. |
| Franchise | A series of media products. | A collection of related media products that are produced from one original idea/product. For example: the Bond franchise started in 1952 and Spectre was the 24th film in the franchise. |
| BBFC | Film age certificates – U, PG, 12, 15, 18. | The regulatory body of the film industry in Britain. |
| IMAX | Hi-tech cinema. | A format of cinema exhibition on large screens with very high resolution film images. |
| Hype | Big publicity events and promotions | All films must develop an effective marketing strategy in order to maximise profits. Hype can be created through viral campaigns, synergy with other products, traditional promotional material (posters, trailers, TV interviews) and social media convergence (Facebook, Twitter, Instagram, TikTok etc). |
| Target audience | Consumers who producers target. | The main audience that the film is trying to reach. |
| Demographic | Audience categories. | Statistical information about audience categories (age, gender, class, race, etc) and includes the NRS Social Grade (ABC1C2DE). |
| Mass audience | Popular consumer category. | The way in which media products reach a large number of people. |
| Mainstream | Mass appeal. | Popular appeal and accepted by people on a mass scale (opposites: alternative, niche, esoteric). |

# TMWTGG & NTTD - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Language

1. Can you find any examples of **anchorage** in each film poster and what are their connotations?
2. What examples of **iconography** exist in each film poster and what are their connotations?
3. What are the connotations of the **direct mode of address** in each film poster?
4. For TMWTGG, how have different types of **star billing** been used in the film poster? Why is this significant to the franchise? How does this relate to intertextual references? (Consider more than one location on the poster)
5. What **enigma codes** exist in each film poster and what is its connotation?
6. Find one example of **mise-en-scene** in the film poster and what it reveals about the film poster's overall **aesthetic**.

## Representation

1. What **stereotypes** exist in the film poster and what does this reveal about the Bond **franchise**?
2. How is the promotion of **patriarchy** reinforced by decisions in media language within the film poster?
3. What examples of **objectification** and conforming to **male gaze conventions** exist in *TMWTGG* and how does NTTD differ in its gender representation?

# Component 1 Section A – Film Marketing - Practice Exam Questions

**Media Language**

- Explore how the print advertisement for TMWTGG and/or Spectre media language to create meanings:
  - images [5]
  - text/written language [5]
  - layout and design [5]
  - intertextuality [5]

**Representation**

- Compare the representation of men in the film posters for The Man with the Golden Gun and Unseen Text. [25]

In your answer, you must consider:
- the choices the producers have made about how to represent men
- how far the representation of men is similar in the two film posters
- how far the representation of men is different in the two film posters.

**Industry (Spectre only)**

- Name one of the companies that produced Spectre. [1]
- Briefly explain what a media conglomerate is. [2]
- Briefly explain what convergence is. [2]
- Explain how a film's website can be used to promote the film. Refer to the Spectre/007 website to support your points. [12]

## Writing Method (TEA OWL)

## Compare the representation of men in the film posters for The Man with the Golden Gun and Unseen Text. [25]

**Topic Sentence** – The representation of men in TMWTGG conforms to stereotypes of alpha male heterosexual masculinity.

**Evidence** – In the illustrative collage, Bond is the centrally framed Proppian Hero giving a direct mode of address with the gesture code of a gun propped up in folded arms and wearing a tailored black suit.

**Analysis** – His body language highlights his confidence, professionalism and composure. Within the hierarchy of importance of the illustrative collage, Bond's size and positioning reinforces him as the dominant figure. Arguably, this suggests that the Bond franchise has a patriarchally motivated narrative. Bond is a powerful, successful, handsome, masculine, White upper-middle class British male who conforms to stereotypes of gender representation.

**Next: TEA paragraph on Unseen Text (compare)**

**Evaluation towards conclusion:**
**Other interpretation / Wider context / Link**

| AO2 – 1a and 1b | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media to make judgments and draw conclusions. | - Excellent, detailed analysis of the representations of men in the extract.<br>- Consistently appropriate judgments and conclusions regarding how far the representations of men in the extract are stereotypical |

## LAYOUT & DESIGN

The Gentleman's Quarterly (GQ) masthead is conventionally placed in the top left corner in bold, uppercase gold sans-serif typography. Gold has connotations of luxury and exclusivity, which the aspirational brand wishes to associate with its identity. The masthead maintains a house style throughout its Conde Nast published international versions, to reinforce the distinctive brand identity.

## WRITTEN LANGUAGE

The cover line "Westminster has become a living nightmare" uses emotive language as a clickbait quote from Manchester mayor, Andy Burnham, who calls for more devolved power to councils. Hard news journalism is included alongside soft news entertainment to highlight the magazine's broad target audience, with 25-40 ABC1 as its main demographic.

## THEORETICAL APPLICATION - REPRESENTATION

**Gender Performativity (Butler)** – Sterling champions masculinity with gesture codes such as direct mode of address, muscular physique, military style boots and tattoos. However, his groomed style and jewellery suggest he has metrosexual traits. Ultimately, he could be perceived as a spornosexual role model in line with GQ's values.

**Male Gaze theory (Mulvey)** – men are sexualised in magazines such as Men's Health but with an active gaze and sense of dominance not found in the male gaze conventions of objectifying women in media.

**Feminist theory (Van Zoonen)** – GQ references female heroes such as Gwendoline Christie and Adwoa Aboah, although this could be seen as an example of tokenism.

**Stereotypes (Hall)** – the magazine seem to challenge stereotypes of Black British identity, with Sterling's empowerment and success championed.

**Identity (Gauntlett)** – 'Guardian Angel' has connotations of caregiver, which may not be seen as stereotypically masculine, but many portrayals point to masculine identity (male sports star, high earner). Complex traits include his faith and political awareness.

**Racial Stereotypes (Alvarado)** – one could argue that the portrayal of Sterling conforms to the racial stereotype as 'exotic'.

**Binary Oppositions (Levi-Strauss)** – hero versus villain is established, with Sterling as heroes and racists as villain.

## LAYOUT & DESIGN

The limited colour palette (black, white, orange, gold) aims to develop an iconic aesthetic where minimalism has a sense of class. This reinforces the magazine's messages of luxury, sophistication and masculinity.
The magazine conforms to the design convention of a 7-line composition (masthead, image, main cover line) that is an aesthetically appealing marketing strategy.

## WRITTEN LANGUAGE

Additional cover lines are loaded with emotive language: "inside the most brutal dictatorship", "insane, wild, totally nuts life", "living nightmare" which are a combination of hard news and soft news features. With Sterling's consciousness raising attitude to racism in football, cover lines explore political contexts that include Burundi's dictator, the punk rock star Machine Gun Kelly, and Andy Burnham's disillusion with British parliament. One could argue that Sterling has punk rock attitude and is confronting the harsh reality of international politics. Other soft news secondary leads include "how to wear a broken suit" and "why it's finally OK to own a beltbag" which ensures that GQ's focus on fashion still features on the cover.




## IMAGES & VISUAL CODES

The long shot of Raheem Sterling as the cover star in direct mode of address of August 2019 GQ is a full bleed image with a minimal studio background. Sterling wears black leather trousers, combat boots, gold chain necklace and bracelets, a designer watch and is bare chested covered in tattoos including a crucifix between his chest. These costume choices have connotations of luxury and masculinity, and his tattoos have religious associations. He has been accessorised with black angel wings, with further religious connotations, and has a spread leg gesture code with his arms by his side. His body is oiled in high-key lighting to accentuate his pectorals and abs.

## WRITTEN LANGUAGE & REPRESENTATION

The main cover line 'Guardian Angel: How Raheem Sterling saved football from itself" (gold/orange) is anchored to the dominant image of Sterling. The anchorage of image and cover line frames Sterling as a Proppian Hero. The cover line connotes that he provides a sense and guidance to footballers and is a protector/role model for Black British footballers. Sterling has become a sports ambassador for kicking racism out of football and has called out the likes of the Daily Mail for double standards in ethnic representation. GQ's platforming of Sterling as a cover star with an empowering cover line, suggests that the magazine wishes to engage in more diverse and inclusive representations. The stereotypical connotations of angels include the association of white. The decision to have a Black British 'Guardian Angel' with black costume and wings, challenges associations of colour, and builds empowering connotations with 'black'. Raheem Sterling was born in Jamaica.

## LAYOUT & DESIGN

A combination of serif and sans-serif typography features, which targets a broad demographic, with both formal and informal connotations. The use of gold for the serif main cover line, highlights a level of prestige in the representation of Sterling who is represented with class as well as style.

## LAYOUT & DESIGN

The central composition of the full bleed dominant image is also matched by a symmetry with cover lines in both the colour palette and the aesthetic. The plain studio background acts as white space where cover lines can be formatted. Only the main cover line is layered over the dominant image to reinforce its anchorage.

## PRODUCTION CONTEXT

- GQ was launched in 1931 and began its life as Gentleman's Quarterly (a quarterly rather than monthly publication) aimed specifically at fashion industry insiders.
- It was rebranded as 'GQ' in 1967.
- Produced by Conde Nast, GQ is a multi-platform brand published in print and digitally with an official website and app versions.
- Its promotional tagline: "The men's magazine with an IQ."
- GQ is aimed at ABC1 men between 20-44, has a 212,000 monthly print readership, 1.8 million social media followers.
- Funded by magazine sales and advertising – 88% of audience have bought/plan to buy products seen in GQ.
- 93% of GQ audience own designer fashion.

## CONTEXT / REPRESENTATION

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

## Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

## EXAM PREPARATION

- GQ could feature in a Component 1A Language/Representation question.
- For a Component 1A Representation question, if GQ is chosen as the seen text, it will be compared with an unseen text, which is likely to be another film marketing example. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

## Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

## GENDER REPRESENTATION

In 1994, Mark Simpson – an author and journalist – coined the word 'Metrosexual'. He is famously quoted as saying "I had seen the future of masculinity and it was moisturised."

### WRITTEN LANGUAGE

The strapline 'Celebrating 24 years at the top!' in red uppercase sans-serif typography anchored to masthead, in the top left third gives the impression of the Pride Magazine legacy as an industry leader for Black British women.

### WRITTEN LANGUAGE

The red sans-serif upper-case masthead 'PRIDE' in the top third has connotations of confidence and self-respect, which highlights the magazine's intentions to empower British BIPOC women.

### WRITTEN LANGUAGE

The alliterative cover line 'FAILED BY FEMINISM' in red serif typography reinforces the messages and values of the magazine. The intersectional feminist ideology of the magazine is frequently referenced on the front cover and highlights its Reformer target audience.

### WRITTEN LANGUAGE

The sub-heading 'HAVE WE FALLEN THROUGH THE CRACKS?' is a rhetorical question which uses second-person pronouns to include the audience as involved in the cause of gender equality and wider intersectional issues.

### WRITTEN LANGUAGE

The coverline 'OBJECTIFIED. SEXUALISED. MOCKED' uses the rule of three and is written in red, upper-case serif typography. The mode of address is formal and the hard news topic highlights the serious tone of its content, which may appeal to aspirational, elite and empowered Black British women.

### WRITTEN LANGUAGE

The alliterative sub-heading 'Black Women's Bodies Examined' illustrates the exploitation of the target audience of the magazine. The magazine's emotive framing wishes to trigger righteous anger and the passion of Reformers to challenge abuse against Black women.

### WRITTEN LANGUAGE

The rhetorical cover line and sub-heading 'HOW FAR/WOULD YOU GO TO BE THIS BEAUTIFUL?' uses second-person pronouns as a direct mode of linguistic address to readers. As a Women's Fashion/ Lifestyle magazine, alongside hard news, the positioning of stereotypical beauty ideals remains, but with a distinctive focus on Black British women.

### IMAGES

The medium long shot of Naomie Harris (superimposed over the masthead) emphasises Naomie Harris' star power (Miss Moneypenny in the Bond Franchise and Oscar nominated for Best Supporting Actress in Moonlight) and her position as a role model to Black British women. Her off-white strapless dress emphasises class and elegance over objectifying representations that conform to male gaze stereotypes. Her confident gesture codes (left arm on hip and direct mode of address) reinforce her sense of empowerment. Oppositional readings may identify that her straightened hair conforms to stereotyped Western beauty ideals rather than a portrayal of her Caribbean ancestry (Jamaica, Grenada, Guyana). However, many would highlight that Naomie Harris' identity intersects multiple cultures, and authenticity remains with independent choices in fashion and style.

### LAYOUT & DESIGN

The Z-line composition of the magazine cover adheres to magazine aesthetic conventions (traces the route the human eye travels when they scan the page). This highlights that Pride is a mainstream magazine that seeks a mass audience for consumption. In addition, the red/ black/ white colour scheme, the use of white space, high-key lighting for the dominant image and high contrast engage the audience and position the magazine as mainstream despite its niche target audience. The superimposition of Naomie Harris over the masthead highlights her star power and the house style of the magazine itself.




### CONTEXT

Circulation (146,000), readership (300,000), distributed by COMAG (part of Conde Nast) – magazine title name has links to black liberation and the Civil Rights Movement.

### REPRESENTATION

The magazine's selection and combination of codes and conventions seeks to tackle controversial topics alongside Fashion and Beauty themes to celebrate diverse interests of its readership.

### WRITTEN LANGUAGE & REPRESENTATION

The cover line 'THE WIG REVOLUTION IS HERE!' refers to the politics of hairstyles in Black female communities. Wigs have become pivotal in Black feminine beauty ideals and 'PRIDE' celebrates through the emotive use of 'revolution' with emancipatory connotations. The importance of body image and fashion beauty ideals is the same for difference races.

### WRITTEN LANGUAGE & REPRESENTATION

The cover line '7 ways to heat up those Winter nights' in serif typography, a red/black colour scheme. The giant red '7' is used as a promotional plug to entice the reader. Messages and values include idealised domestic life, and the use of lists is a conventional promotional technique.

### WRITTEN LANGUAGE

The cover line 'FGM ON HARLEY STREET!' uses shock tactics to reinforce the realism of extreme issues of exploitation that may be relevant to readers. The activist tone of the front cover highlights the Reformer target audience for 'PRIDE'.

### WRITTEN LANGUAGE & INTERTEXTUALITY

The main cover line 'NAOMIE HARRIS' and the alliterative sub-heading 'BOND AND BEYOND' links the cover star to a career breakthrough performance as Miss Moneypenny. The 'Beyond' highlights that this role does not define her star persona.

### Media Language Questions

- Identify codes and conventions.
- Reference the magazine genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the magazine.
- Anchorage of image and text.

### EXAM PREPARATION

- Pride could feature in a Component 1A Language/Representation question.
- For a Component 1A Representation question, if Pride is chosen as the seen text, it will be compared with an unseen text, which is likely to be another film marketing example. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

### Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

# Glossary of Key Terms – Magazines #1

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Denotation | What you see. | The idea in Media Studies that you decode visual codes to identify everything within the media text, often with technical terms to describe certain elements. |
| Connotation | What it means. | The idea in Media Studies that each denotation is encoded with specific meanings which can be decoded with analysis. Signs, symbols and signifiers can give a variety of meanings based on the context of the media text. |
| Context | Everything surrounding the subject. | Time, place, vantage point, cultural connections – whatever the media text, context affects meaning and must be analysed in order to truly understand the producer's intentions with a text. |
| Key magazine denotations | Technical terms for multiple magazine denotations | **House style** – identical typography and 'aesthetic' across all editions of the magazine (issue, nationality, theme).<br>**Dateline/priceline** - Information on issue, cost in each country.<br>**Masthead** - Magazine logo or title - GQ (Gentleman's Quarterly) and Pride logo's signposted at the top of the magazine.<br>**Anchoring image** - Dominant image of magazine front cover.<br>**Cover star** - Main model used on the magazine cover - fashion magazines, will use an image of single cover star and nothing else.<br>**Cover lines** - Magazine front cover headlines advertising stories and features within the magazine.<br>**Performance/pose -** The way the actor or model stands or positions their body, the expression on their faces. In films and TV programmes performance also includes movement and speech.<br>**Strapline** - Tagline for the magazine brand - a short slogan that summarises the identity or image of the magazine, usually immediately above or below the masthead. Examples: Pride (Celebrating 24 Years At The Top)<br>**Anchoring text -** Smaller text under a cover line (sub-heading)<br>**Puff** – front page text written in a shape - an offer or feature often put into a small shape at the top of a magazine cover. Often used to advertise a special offer or competition.<br>**Skyline** - An information panel on the front page that tells the reader about other stories in the paper to intrigue them.<br>**Copy** – written text/material -<br>**Selling Line** – Persuasive text on the cover that helps to sell the magazine to the audience<br>**Left Third** – in shops, magazines are often stacked – the left third is the first seen element of the magazine and must feature enough media language to entice the audience to pick up the magazine and read on – logo/masthead, dominant image, puff, cover lines and selling lines may all feature in this space.<br>**Standfirst/splash** – The lead story and introductory paragraph in an article<br>**Spread** – two pages next to each other which create one connected unit.<br>**Pug** - These are placed at the top right and left corners of the page and are known as the 'ears'. Examples of content that is placed here is the price of the product, the logo or a promotion. |
| Mise-en-scene | Everything in the frame | Translated literally as 'place on stage' is a theatrical term which is used in Media and Film to identify everything from props, costumes, setting, composition, editing, lighting, character/performance, and much more. Much of mise-en-scene could be seen as a denotation. |
| Cinematography | Artistic construction of image | Consider shot types (long shot, medium shot, close-up, POV shot), camera movement (pan, track, zoom, dolly, tilt), angles (high angle, low angle, eyeline match) as technical denotations which identify the composition of an image in a media text. |
| Anchorage | Words connected to images or titles. | Anchorage can affect the overall meaning of a media text, whether it is a caption or to highlight the producer/star of a media text. |
| Iconography | Symbolic images in art. | A collection of illustrations can create a variety of meanings when connected with each other in a single media text – separate symbols suddenly gain new meaning by their positioning alongside other signs and symbols. |
| Direct mode of address | Confrontational gaze. | When the subject of an image looks down the lens of the camera as if they are looking straight at the observer – this often gives the impression of confrontation, power, dominance and an assertive position from the media text's subject. |
| Protagonist | The 'hero' and/or main character | The majority of narratives (stories) revolved around the protagonist, whose journey the audience follow, and hope will succeed in their quest as they overcome obstacles and conflict. |
| Antagonist | The 'villain' or opposition to main character<br>Additional terms: conflict, catalyst | The majority of narratives have an antagonist who opposes the protagonist. This provides conflict. The antagonist must be strong, powerful and dangerous enough for the protagonist's efforts to overcome, to be seen as inspiring and heroic. |
| Intertextual reference | A media text which refers to other media texts for extra meaning | Intertextual references often add to the meaning of a media text. For example: the kung-fu character illustration in the 1970s 'The Man With The Golden Gun' film poster has allusions to popular Bruce Lee kung-fu films of the era. It seems that the Bond franchise was keen to keep up with international cultural trends to remain a relevant action film. |
| Star persona | Presented version of a famous person | There are often clear differences between the celebrity profile of a famous actor/actress and who they are in their private life. An actor who often plays the villain in films, and play up to their villainous presentation, but may be very likeable and even heroic in their private life. |
| Star power | A celebrity's influence when endorsing a media product | Using a celebrity's fame to sell or promote a media product (casting a famous actor in a film or using a celebrity on the cover of a magazine). |
| Narrative | Organised story elements | The connection of a series of events into a coherent narrative has become an artform over generations – narratives often have a distinctive character arc, increasing levels of conflict and tension over 3-5 Acts, and clear messages and values underpinning multiple representations. |
| Logo | Company brand image | A logo is a symbol used to a signify a company that produces a media product and can have a distinctive aesthetic which becomes a unique selling point (USP) for the brand. |

# Glossary of Key Terms – Magazines #2

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Typography | Font style and size of all text on the page | **Serif** – formal typography with ridges/little bars at the end of each letter to give the impression of a professional mode of address.<br>**Sans-serif** – informal typography – without ridges/little bars to lettering to highlight a more casual mode of address. |
| Aesthetic | The 'look' of a media text | An aesthetic of a media product aims to create something appealing and engaging for the audience. The 'look' of a media text creates a variety of meanings and elicits a variety of responses from the audience. A good producer has authority over the aesthetic of a product in order to create intended effects. |
| Colour scheme | Choices in colour and its arrangement in a media text create a variety of connotations | **Saturated colour** - Bright, rich colour.<br>**Desaturated colour -** Washed out rather than being vivid or bright.<br>**Primary colours** - Red, yellow and blue. |
| Composition | Layout and positioning of image/text. | How the elements in a media text appear in respect to each other and within the frame itself. |
| Enigma code | Mystery signs and symbols. | Mystery in a media text leaves the audience wanting more – withholding information is a technique to draw audiences into a media text, but has enough of a suggestion relating to the text's narrative to 'reel them in'. |
| Lighting | Photographs of cover stars and on-location scenes can have their meaning enhanced by choices in lighting | **High key lighting** – Bright or very bright lighting<br>**Low key lighting** – Darker lighting<br>**Mid key lighting** – Lighting that is neutral, neither very dark nor very light (naturalistic).<br>**High contrast lighting** – Lighting style with strong difference between bright areas and dark areas<br>**Low contrast lighting** – A style of lighting where there is little difference between dark and light areas. |
| Photography | Media language is created by the composition of photographs that could include characters, props, costumes, settings etc. | **Shot types** – long shot, medium shot, close-up, POV shot, extreme close-up<br>**Angles** – high angle, low angle, eyeline match<br>**Movements** – pan, track, zoom, tilt<br>Focus – shallow, deep, depth of field |
| Composition | The way a page is laid out. | **Compositional Devices** – different techniques that can be used to lay out a page.<br>**Z Line Composition** – Images/text creating a Z shape (or reverse Z shape) composition that draws the viewer's eye into the page.<br>**Rule of Thirds** – The idea that an image can be divided into three imaginary sections.<br>**Justified/justification** – A formal term used to describe where something is positioned on a page or in an image. Instead of saying the "the model is put on the left hand side of the page" you'd say, "the model is justified to the left of the page".<br>**Full Bleed** – An image that goes right up to the edge of a page with no border.<br>**Centred** – putting an image, model or key piece of text in the middle of a page.<br>**Focal Point** – The key thing the viewer's eye is drawn to in an image or on a page. |
| Written language | Magazines include text/ typography to pin down meaning evoked by connected images | **Lexis** – The word "lexis" is just another more formal term meaning written language.<br>**Mode of address –** The tone used in a piece of writing, the way it "speaks" to its audience.<br>**Personal/familiar/informal mode of address** – Using a writing style that seems informal and friendly.<br>**Formal mode of address** – Using a serious writing style. |
| Persuasive language | To persuade through language, is to use devices that enhance the impact of choices with wordplay | **Repetition** – Repeating words to give them impact.<br>**Alliteration** – Words that follow each other or come close to each other that begin with the same letter or sound.<br>**Emotive language** – Language that puts across a strong sense of emotion or feeling.<br>**Imperatives** – Words that give an order, command or instruction.<br>**Superlatives** – Words that imply that the person or thing being described is the best or the most.<br>**Personification** – Describing an object, place or thing as if it were human.<br>**Rhetorical questions** - A question that does not require or expect an answer.<br>**Personal pronouns** – Words used in the place of names, e.g. "he", "she", "they" etc. |
| Linguistic devices | A general term used to describe a range of writing techniques. | **Adjectives** – Words that describe.<br>**Slogan** – A catch phrase or term associated with a brand or product e.g. "Just Do It".<br>**Puns** – A humorous phrase that is a play on words.<br>**Simile** – Describing something by saying it is "like" or "as... as" something else.<br>**Metaphor** – Describing something by saying it "is" something else e.g. "the raindrops were sharp knives".<br>**Neologism** – Creating a new word by combining existing words.<br>**Colloquial language** – Another term for slang. |

# Glossary of Key Terms – Magazines #3

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Representation | How people, places, social groups, issues are represented or shown in the media. | **Stereotype** – widely held assumptions made about entire groups based on little evidence,<br>**Uphold** – to support or go along with. When talking about representations in the media very often we talk about stereotypes being "upheld".<br>**Subvert** – to challenge or go against. When talking about representations in the media very often we talk about stereotypes being "challenged".<br>**Gender** – a term that refers to people's sex – male/female.<br>**Gender stereotype** – a stereotypical idea based on a person's gender. i.e. all men like football, women can multi-task etc.<br>**Ethnicity** – a term that refers to people's ethnic background – the cultures that they come from or the colour of their skin. |
| Feminism | A politically active movement that campaigns for gender equality and the rights of women to be upheld. | **Feminist/feminism** – A person who believes that men and women are equal and who works to achieve this equality in society.<br>**Misogyny/misogynistic** – A hatred of women, the negative treatment or representation of women.<br>**Objectify/objectified** – To treat a person as a thing or object for others to enjoy looking at.<br>**Voyeuristic/voyeurism/voyeur** – Looking at someone or something you are not supposed to look at and gaining pleasure from doing it. A person who does this.<br>**Patriarchal/patriarchy** – Male dominated, a male dominated society. |
| Ideology | Views, attitudes, values, beliefs. | Messages and values are communicated by all media texts, and are often motivated by an ideological agenda. |
| Ethnicity | A term that refers to people's ethnic background – the cultures that they come from or the colour of their skin. | **Dominant ethnic background** – the ethnic group that makes up the majority of a country's population.<br>**Minority ethnic background** – a term that describes people from ethnic groups that don't make up the majority of a country's population.<br>**Underrepresented** – a word used to describe a particular social group not being represented in the media as widely as other social groups.<br>**Marginalised** – excluded, not included. Some argue that people from minority ethnic backgrounds are marginalised in the media in the UK – i.e. we don't see many people from black, Asian or other minority backgrounds in the media.<br>**Mainstream audience/mass audience** – a mainstream audience (we can also use the term "mass audience") is a large audience made up of a significant number of people within a population.<br>**Niche audience** – a small, non-mainstream audience. |
| Patriarchy | Male dominated society | Throughout history, society has seen male domination as 'normal' and this expectation is evident in the history of media representation that elevates 'men in charge' narratives and women as submissive to male needs. The representational shift from the 1970s to present day is significant. |
| Stereotype | Generalised assumption about a group or individual | Stereotypes are often a way to portray a specific group/individual in an overly simplistic manner that has damaging consequences with respect to representation. In Media, the analyst often identifies stereotypes in order to challenge the producer to become more advanced in representational skills. |
| Countertype | Alternative representation about a group or individual | Countertypes challenge stereotypes, giving an alternative representation of a previously simplified group or individuals. The presence of countertypes works to evolve the portrayal of misrepresented groups. |
| Target audience | Group/category of consumers based on age/gender/race/class, etc. | The specific group of consumers most likely to want a specific media product. |
| Uses & Gratifications | Audience needs and how the media satisfies them. | **Education and Information –** Audiences will use the media to learn about the world they live in.<br>**Diversion - Escapism and Entertainment –** Diversion means being distracted or forgetting about your worries and escapism means getting away from or escaping your everyday life.<br>**Integration - Identity and Social Interaction** - Blumler and Katz said audiences will use the media to build their own sense of identity, to feel that they are part of a larger social group or to have shared experiences with others which they can then talk about. |
| Demographics | Audiences categorised by profession, sometimes called the NRS Social Grade.<br><br>Similar term: socio-economic group | **A - Higher management/ Administration/ Higher Professional** (bosses of big companies, lawyers, doctors etc. Very high income, probably university educated)<br>**B - Middle Management/ Administrators or Professionals** (teachers, managers, largely university educated and earning decent money)<br>**C1 - Supervisory/ Clerical/ Junior Management or Professionals** (office workers, may be university educated)<br>**C2 - Skilled manual** (people who do skilled work with their hands - electricians, plumbers etc. Less likely to be university educated but can earn good money , better than C1s or Bs in many cases)<br>**D - Semi- Skilled/ Unskilled Manual** (people who work with their hands but whose work is largely unskilled – cleaners, building labourers etc.)<br>**E - Casual Labour/ Unemployed** (people who don't have jobs or who do unskilled work on temporary contracts). |
| Circulation | Copies of a media text sold. | The total number of copies distributed or the total number of 'hard copies' sold of a given edition of a publication over a specific period of time. |
| Readership | Estimate of reader quantity of media text. | Can differ from circulation, where there can be more than one reader per copy of a media text. |
| Audience types | Additional categories of audience | **Mass audience** - A media audience made up of a large section of the population. Appeals to lots of people.<br>**Niche audience -** Small, specialist audience that isn't part of the mainstream. |
| Aspirational | Ambitious audiences | Wanting something that is better than what you already have, wanting a better life. |

# GQ & Pride - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Language

1. What does the **acronym** GQ stand for? What does this suggest about the magazine's target audience?
2. What are the connotations of the typography for the 'GQ' and 'Pride' **masthead**?
3. What is the purpose of a red, white and black **colour scheme** (**aesthetic**) for Pride and black, white, gold for GQ?
4. What is the significance of the **cover star's direct mode of address** for each magazine?
5. In GQ, what is the significance of the crucifix iconography on his chest? How has this been associated with the main cover line?
6. In Pride, what is the significance of Naomie Harris' **gesture** and **dress codes**?

## Representation

1. What is the significance of the **cover line** 'Guardian Angel' in GQ and 'Objectified. Sexualised. Mocked.' in Pride magazine?
2. Why would the magazine's **cover star** be considered an **alpha male stereotype**?
3. What other **cover lines** give an impression about each magazine's representation of gender?
4. In GQ, What does the magazine's **emotive language** in cover lines suggest about their representation of men?
5. How does the choice of GQ's and Pride's cover stars also challenge **stereotypical** representations?
6. Advanced: what role does the promotion of **capitalist ideology** have in GQ's portrayal of men and Pride's portrayal of women?

# Component 1 Section A – Magazines - Practice Exam Questions

**Media Language**

- Explore how this front cover of GQ magazine uses media language to communicate meanings:

(a) images [5]
(b) text/written language [5]
(c) layout and design. [5]

**Representation**

- Explain how political contexts influence magazines. Refer to Pride magazine to support your points. [5]

- Compare the representation of ethnicity in the Pride and *Unseen Text* front covers. [25]

In your answer, you must consider:
- the choices the producers have made about how to represent ethnicity
- how far the representation of ethnicity is similar in the two magazine covers
- how far the representation of ethnicity is different in the two magazine covers.

- **Writing Method (TEA OWL)**

## Compare the representation of ethnicity in the Pride and *Unseen Text* front covers. [25]

**Topic Sentence (Pride) –** Pride magazine is a specialist magazine with a mass audience that empowers Black British Women through positioning women within this demographic as leaders within their industry.

**Evidence (Pride) –** The medium long shot of Naomie Harris (superimposed over the masthead)...

**Analysis (Pride) –** ...emphasises Naomie Harris' star power (Miss Moneypenny in the Bond Franchise and Oscar-nominated for Best Supporting Actress in Moonlight) and her position as a role model to Black British women. Her confident gesture codes (left arm on hip and direct mode of address) reinforce her sense of empowerment.

**Next: TEA paragraph on Unseen Text (compare)**

**Evaluation towards conclusion:**
**Other interpretation / Wider context / Link**

| AO2 – 1a and 1b | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media to make judgments and draw conclusions. | - Excellent, detailed analysis of the representations of ethnicity in each text.<br>- Consistently appropriate judgments and conclusions comparing the representations of ethnicity. |

## PRODUCTION CONTEXT

- The Sun is a British red-top tabloid daily newspaper and owned by News UK, which belongs to the right-wing media baron, Rupert Murdoch's conglomerate, News Corp.
- News Corp describe The Sun as 'an instigator, an entertainer, cultural reference point, a finger on the pulse, a daily relationship'.
- The majority of the print audience is male, C2DE and aged between 35-64.
- Recent YouGov survey revealed 97% have heard of The Sun but only 29% liked it.
- Originally published six days a week until The Sun on Sunday replaced the discontinued News of the World in February 2012 (as a result of phone hacking allegations of a murder victim, Millie Dowler).
- The Sun has an average daily circulation of approximately 1.3 million copies of their print edition and daily readership of 2.3 million in the UK.
- The Sun has the largest circulation of any daily print newspaper in the UK.
- The Sun on Sunday is the UK's biggest selling Sunday newspaper.
- In 2021, Murdoch slashed The Sun's value to zero thanks to advertising price tumbling revenues – even if it became a loss-making paper, he would continue to circulate it, due to its media influence.

News Corp






## POLITICAL CONTEXT & REPRESENTATION

- Covid-19 was a global pandemic first identified in December 2019 before the pandemic was declared in March 2020.
- The mass immunisation programme was championed as the best method to help prevent the spread of the disease.
- 2020 featured new levels of funding for vaccine research and development.
- By the end of 2020, UK became the first country to license the vaccine against Covid, well ahead of 10-15 average time for patenting.
- By January 2021, NHS had delivered more than 1 million vaccinations known with slang as 'jabs'.
- The Sun have mostly supported the Conservative party, except during Tony Blair's Labour era, where they were considered right-wing Neoliberals, and fairly in line with Murdoch's ideology.
- During the pandemic, news media communicated public health and policy information.
- Traditional newspapers attempted to combat alleged disinformation spread online.
- The Sun represents Covid-19 as the 'common enemy' and a disease to 'conquer'.
- The Sun uses nationalistic imagery including the Union Jack and Big Ben to convey these ideas.

## WRITTEN LANGUAGE & LAYOUT/DESIGN

The masthead "THE Sun" in italic san-serif typography aligned to the top-left of the red-top tabloid newspaper connotes that the paper considers itself a source of light to its readers, and positions itself as an important news source for British citizens. Red-tops specialise in tabloid journalism that often relies on sensationalism, scandal, celebrities and gossip that could be labelled 'soft news'. 'Hard news' stories are often simplified with clear binary oppositions of 'us vs them' and 'heroes vs villains' positioning its perspective as heroic.

## WRITTEN LANGUAGE

The dateline (Friday January 21 2021)/strapline (THE PEOPLE'S PAPER) /price-line (60p)/hyperlink (thesun.co.uk) are all anchored to the masthead inside the red-top box. The use of alliteration reinforces the sense of ownership they claim the readership to have.

## WRITTEN LANGUAGE

The headline 'JOIN OUR JABS ARMY' uses direct mode of address, imperative verbs "join", inclusive second-person pronouns "our", slang "jabs" and militaristic language "army". This relates to the Covid-19 pandemic where citizens were required to vaccinate in an effort to reduce high death rates and overloaded hospitals. The Sun emotively used militaristic language in order to stir patriotism from its readership, positioning the virus as the 'common enemy' that needed to be defeated. A binary opposition is established: the vaccinated versus the unvaccinated.
In the kicker, second-person pronouns are emphasised in capitals (YOU) whilst militaristic language such as "sign up", "volunteer", "force" and "call on you" are used. It is a tabloid convention to use military language for sports or medical stories, for emotive and persuasive effect.




## INTERTEXTUALITY

- The off-lead story 'Britain Brexpects' refers to Brexit (a nickname Leave vs Remain referendum vote in June 2016).
- The Sun Supported the Leave campaign which won by 52% to 48% for Remain.
- Boris Johnson was a figurehead for the Brexit campaign, who The Sun platform on the New Year's Day frontpage.
- During WWII, Winton Churchill gave a rallying speech quoting Horatio Nelson, "England expects that every man will do his duty." – Boris alludes to this with his rhetoric on Covid-19 vaccines.

## LAYOUT & DESING

The puff "Jabs Army" is anchored to the headline in a heart shape with a Union Jack pattern and The Sun logo. This reinforces The Sun's agenda to frame patriotism in line with the vaccination effort. The heart juxtaposes the term 'army' but builds caring and generous connotations. The flag also implies that helping to fight Covid is a form of national pride. "Jabs Army" could also be an intertextual reference to 'Dads Army' which is a BBC war comedy programme which would align with the interests of the readership.

## IMAGES

The dominant image is photo-shopped of the Big Ben clock-face (aka. Elizabeth Tower). This iconic symbol of British culture has associations with New Years' Day (as Big Ben strikes midnight to bring in the New Year). The designer has replaced the clock-hand with a syringe, which highlights that this story is about vaccinations. The needle pointing to 12 indicates the new year arriving, whilst establishing an enigma code of time as limited, and distributing the vaccine is urgent. The copy in the standfirst underneath 'The Sun Says' reinforces the sense of urgency with the phrase 'help get millions vaccinated urgently'.

## WRITTEN LANGUAGE & LAYOUT/DESIGN

The pull quotes have been anchored to the dominant image of Big Ben's clock-face with Gary Lineker and Kate Garraway as celebrity endorsements of the vaccine, respectively stating "This is a terrific campaign...vaccine is the only way out" and "I see Covid up close with my Derek...let's all club together." Both had personal experiences of Covid-19 with their families which were widely reported in The Sun. Garraway's statement is more emotive and personal, using collective pronouns to create a sense of relatability.

## WRITTEN LANGUAGE

Within the standfirst, The Sun uses flattery (our fantastic readers) to encourage reader involvement in the campaign. Additionally, direct modes of address (you), collective pronouns (us/we) and jingoistic language all feature, in line with The Sun's core messages and values.

## IMAGES/LANGUAGE/LAYOUT

The off-lead story positioned in the red-top box features ex-PM Boris with thumbs up and a pun in the heading "Britain Brexpects" (portmanteau) as a form of persuasive language to appeal to the tabloid readership. The two thumbs-up gesture code connotes optimism and the byline indicates that this is a political story which will involve the government. 'Britain Brexpects' is also an intertextual link to two historical leaders: Churchill and Nelson. This off-lead story suggests that The Sun is both pro-Boris and pro-Brexit.

### Media Language Questions

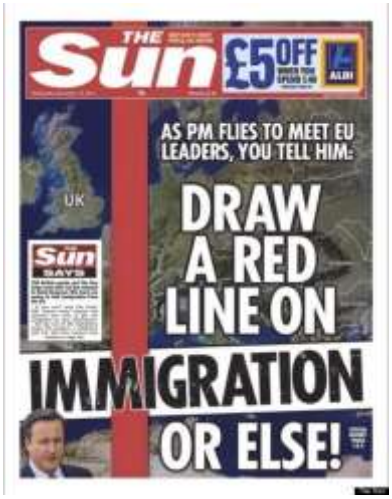
- Identify codes and conventions.
- Reference the newspaper genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the magazine.
- Anchorage of image and text.

### EXAM PREPARATION

- Pride could feature in a Component 1A Language/Representation question.
- For a Component 1A Representation question, if The Sun is chosen as the seen text, it will be compared with an unseen text, which is likely to be another film marketing example. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

### Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.







## INSTITUTION: NEWSCORP

- NewsCorp is a media conglomerate and they own The Sun. They are one of the "big six" media companies in the world so are very powerful.
- NewsCorp is owned by Australian Rupert Murdoch, well know for supporting right wing political agendas
- They are horizontally integrated as they own many newspapers
- They also own The Times and The Sunday Times newspaper as well as shares in Sky and Fox.




## FUNDING AND REVENUE

- Increasingly newspapers earn revenue from their advertisements and so, in this sense, journalism is being seen more and more as a commodity whose purpose is predominantly for profit. £1 in every £7 spent on groceries is spent by a Sun reader making it a very attractive advertising vehicle.
- The Sun is also sold for 65p Monday – Friday and 95p on a Saturday and £1.40 on a Sunday. 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, so the populist nationalist ideology and emotive ultimatum that dominate the cover is a clear bid to attract those readers who voted 'Leave' for Brexit. The range of British cultural institutions, from royalty to the Red Arrows is trying to appeal to the largest range of audience interests.

## TECHNOLOGY & 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.

## REGULATION

- 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 & REGULATON

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

## TARGETING AUDIENCES

- 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 superlative tagline, as it is an easy read..

## AUDIENCE APPEAL

- The average reading age of the UK is 9 years old. The Sun has a reading age of 8 years.
- Use of words in bold, lots of visuals and smaller chunks of text means they are purposefully making their product **accessible to everyone** and especially appealing to members of society who have **weaker literacy skills**







## USES & GRATIFICATIONS THEORY

### BLUMLER & KATZ



**P.I.E.S.**

**Personal Identity** – lets us learn about ourselves and how we are similar to others

**Information** – gives us information about what is going on around us and what we are interested in.

**Escapism: Entertainment/Diversion** – provides the opportunity for enjoyment, relaxation and distraction.

**Social Interaction** – People use media to interact socially with people e.g. snapchat/social media AND/OR people might use media products in order to be included in social interactions.

## 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.

## PASSIVE & ACTIVE AUDIENCES

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.

## POLITICAL CONTEXT

- The Guardian can be considered a Liberal/left-leaning broadsheet for ABC1 Reformers who are mostly likely to vote for either Labour, Liberal Democrats, SNP or the Green Party.
- The readership are perceived as an active audience.
- Most readers are critical of Conservative politics, and The Guardian often engage in articles which represent Conservatives unfavourably, even if framed with objectivity.
- The Guardian is not owned by a media baron or by shareholder, instead, by a group known as The Scott's Trust, which includes the current editor (Katherine Viner) and former editor (Alan Rusbridger).

## POLITICAL CONTEXT

- From 2019-20, Dominic Cummings served as PM Boris Johnson's Chief Political Advisor – forced out of Downing Street after an internal power struggle, Cummings published a blog where he revealed events and activities that took place during his time at No.10 with a series of allegations against the PM, the Conservative MPs and staff.
- Covid-19 pandemic is a global pandemic first identified in December 2019 before being declared in March 2020 – by April 2022, it had caused approximately 6 million deaths globally.
- The UK's strategy to reduce deaths was a lockdown, where legal measures were brought in to prevent social mixing – indoor gatherings were banned from different households, and those breaking the law could be fined.
- Many offices and institutions closed and workers were advised to work from home.
- Some returned to offices in reduced numbers from Jan 2022.
- Preventative measures in hospitals and healthcare settings include the use of PPE (Personal Protective Equipment) such as masks, visors, gloves and gowns.

## POLITICAL CONTEXT

- One heading references the Russia-Ukraine war – the 2019 presidential election saw pro-EU leader Volodymyr Zelensky come to power, when former Ukrainian leaders had been pro-Russia.
- Border contentions between Ukraine and Russia escalated, as Putin feared invasion with suggestions of Ukraine's impending NATO membership, and reacted with a violent invasion.
- The heading "UK sending anti-tank weapons to Ukraine" relates to the UK government's support of Ukraine in fighting Russia under Putin's leadership.

## IMAGE & ANCHORAGE

- The dominant image is a long shot of Boris Johnson jogging with his dog dressed in a beanie hat, woollen jumper, black socks, spotty patterned shorts and black trainers which does not conform to a statesmanlike image.
- The image is anchored with the caption "The Prime Minister, Boris Johnson, jogs with his dog through St James' Park near Downing Street yesterday."
- Boris looks unsportsmanlike implying that he is inept (unfit to be Prime Minister).
- The fish shorts and black leather effect trainers are not a conventional costume for a runner, giving the impression of a clownish Prime Minister.
- Boris' representation aligns with The Guardian's left-leaning, anti-Johnson beliefs.

## REPRESENTATION

- G2 supplement: stereotypes of the workplace – the office romance, the geek, the joker.
- Hall's Representation theory – the newspaper reinforces a populist ideology that the political elite are inept and out of touch with reality.

## Product context

- The Guardian is a British national daily newspaper with an average daily circulation of roughly 150,000 copies of their print edition in the UK including 51,000 subscriptions.
- The Guardian newspaper targets a well-educated, affluent, relatively young and liberal audience.
- The demographic is 89% ABC1.
- 52% Guardian readers are male, and average reader age is 44.
- The Guardian has a UK online edition which has over 42.6 million readers (as of October 2014).
- In 2006, The Guardian went through a complete redesign. It became smaller, had a new typeface and balanced the longer pieces of journalism out with many shorter stories. The reasons for this were twofold: to adapt to what was going on in the market (The Independent and The Times had already changed to a tabloid format) and to adapt to people's reading habits, with people now having little time to spare and increasingly 'reading on the go'.

## LAYOUT & DESIGN & WRITTEN LANGUAGE

The dateline (18 January 2022), price-line (£2.50) are anchored to the masthead inside the blue skybox. The issue number illustrates the long history of the newspaper (formed in 1907), the price suggests the paper's upmarket ABC1 readership, and the pug creates familiar iconography.




## REPRESENTATION

- The front cover includes political stories which seem to frame Conservatives as amoral or untrustworthy.
- In the main photograph and two articles, Johnson and Mone are portrayed as dishonest.
- The dominant image presents the former PM as clownlike who did not conform to the professional, statesmanlike, composed and confident stereotypes of a leader.
- Boris is arguably stereotyped as inept with mockery of his decision – this can also feature in right-wing papers, but the satire of Boris comes from the wish to see the Conservatives lose the next election.
- The decision to use more inclusive language in the Ukraine story (such as UK) suggests that the editorial team support Ukraine in their battle against Russia.

## LAYOUT & DESIGN & WRITTEN LANGUAGE

There is a high text-to-image ratio on the front page of the broadsheet. This aligns with the professional readership for the paper, who engage with hard news content and extensive copy with specialist terminology. The ABC1 demographic for the paper have the need for knowledge and education on political topics alongside high-brow soft news content (such as satirical TV shows – Brooklyn Nine-Nine, The Office, The IT Crowd, and references to concept artists such as Warhol and wine connoisseurship), all featuring in the blue skybox.

## LAYOUT & DESIGN

The masthead/flag "The Guardian" is formatted in white serif typography inside a blue skybox... reinforces the professional, upmarket ABC1 demographic for the newspaper. The 2018 redesign from new editor-in-chief, Katherine Viner, switched the broadsheet size from Berliner to a tabloid-sized format. The serif font is 'Guardian Headline' (created by Commercial Type) and accompanying 'Guardian Egyptian' copy reintroduces the uppercase 'T' and 'G' to emphasise the paper's formal approach.

## WRITTEN LANGUAGE

- The main headline, 'Cummings accuses PM of lying over No 10 party' uses powerful verbs "accuses" and "lying" for emotive impact. Cummings is Boris' former (fired) chief advisor, who retaliates that Boris has broken ministerial code.
- The fact that the PM is accused of this is significant, and The Guardian's platforming of this as headline news meets the news values of Conflict and Impact.
- The word 'party' serves to reinforce Johnson's clownlike appearance in the image and thematically ties in with the skybox feature about missing parties, implying the public have followed the rules whilst Boris, Conservative MPs and colleagues have not.

## WRITTEN LANGUAGE

- The headlines across the front page are focused, factual, and unemotional, in line with the objective reporting style of the majority of broadsheets.

## WRITTEN LANGUAGE

- The theme of Conservative dishonesty continues in the heading 'Inquiry launched into Mone over VIP Lane deal' which highlights an investigation into a Conservative peer and a PPE corruption scandal during the pandemic.
- The Guardian construct a reality of Conservative dishonour in line with left-wing values.

## WRITTEN LANGUAGE

- The skybox is used to reference the G2 supplement, which is a regular segment in the paper, and most visible on newsstands – the content is 'soft news' as a lighter alternative to hard news' political content.
- The secondary lead in the skybox ""What we miss about working in the office' with a montage of images from TV shows (Brooklyn Nine-Nine, The Office, The IT Crowd) refers to the 'work from home' culture post-pandemic.
- The use of the collective pronoun 'we' suggests that The Guardian see the majority of its readership as white-collar workers (ABC1), as opposed to The Sun's readership of blue-collar workers (C2DE).

**Media Language Questions**

- Identify codes and conventions.
- Reference the magazine genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
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- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

# Glossary of Key Terms – Newspapers [PAGE 1]

| Term | Definition |
|---|---|
| **Masthead** | At the top of the page, the name of the newspaper has a masthead, which is also known as a logo. |
| **Headline** | The title given to the story; usually a brief, catchy summary of the main ideas and/or themes of the news item that encourages the reader to read the article. |
| **Sub-heading** | Shorter than the main headline and provides additional information about the story that will also appeal to the reader. |
| **Page furniture** | Everything on the front page that is not a picture or text relating to news stories. |
| **Splash** | A large image and/or headline 'splashed' taking up the majority of the front page. |
| **Main image** | The dominant picture on the page filling up most of the front cover. |
| **Copy** | Also known as body text, this is the actual writing that makes up the article. |
| **Lead story** | The main story on the front page – may be the only story or the one that takes up the most space – the lead story can also be called a 'splash'. |
| **Stand first** | The first paragraph of a news story that summarises the whole story. It is usual bold and in a slightly larger font, so it stands out. |
| **Byline** | Name of the article's author. |
| **Plug** | Small boxes or shapes, sometimes known as 'ears', which refer to other stories inside the newspaper. |
| **Dateline** | The date and year of the newspaper edition. |
| **Layout** | How the paper is divided up into visual sections – from top to bottom and left to right. |
| **Close-up of power elite** | Shot types such as close-ups are used in images to help show detail and emotions when used to illustrate people within the corresponding news story. |
| **Colour** | Newspapers are typically black and white but use colour to help brand the news masthead and logo and to make the paper look more appealing to their reader. |
| **Font/ typography** | This is the style of the typeface (text) chosen by the newspaper – it can be serif (with a cursive at the end of each letter) or sans-serif (without the cursive), emboldened, italicised, underlined and of a different font size. |
| **Logo** | An image or graphic that visually represents the values of the news brand. |
| **Puff** | A shape, often a circle or star, which is edited onto the front cover to stand out in contrast to the rest of the front page. |
| **Pull quote** | A quote from the article, usually by the person in the image, is 'pulled' out and emphasised. |
| **Off lead** | An article connected to the lead story, but takes a different viewpoint or discusses a different topic related to the lead story. |
| **Price** | The Guardian's readers are predominantly ABC and can afford the £2 cover price whilst The Sun may sell for 20p for C2DE. |
| **Subscriptions** | Readers can subscribe to the newspaper brand with offers ranging from monthly to yearly offers. |
| **Layout** | The layout of the newspaper guide the reader's eye down the paper and to the main points of coverage on the page – headlines, bylines and copy will be in different sizes to break up information and enable readers to quickly skim the news or digest at length – the ratio of image-to-words is dependent on the genre of the newspaper and the educational level of the target audience. |
| **Persuasive language** | **Repetition** – Repeating words to give them impact.<br>**Alliteration** – Words that follow each other or come close to each other that begin with the same letter or sound.<br>**Emotive language** – Language that puts across a strong sense of emotion or feeling.<br>**Imperatives** – Words that give an order, command or instruction.<br>**Superlatives** – Words that imply that the person or thing being described is the best or the most.<br>**Personification** – Describing an object, place or thing as if it were human.<br>**Rhetorical questions** - A question that does not require or expect an answer.<br>**Personal pronouns** – Words used in the place of names, e.g. "he", "she", "they" etc. |
| **Linguistic devices** | **Adjectives** – Words that describe.<br>**Slogan** – A catch phrase or term associated with a brand or product e.g. "Just Do It".<br>**Puns** – A humorous phrase that is a play on words.<br>**Simile** – Describing something by saying it is "like" or "as... as" something else.<br>**Metaphor** – Describing something by saying it "is" something else e.g. "the raindrops were sharp knives".<br>**Neologism** – Creating a new word by combining existing words.<br>**Colloquial language** – Another term for slang. |
| **Written language** | **Lexis** – The word "lexis" is just another more formal term meaning written language.<br>**Mode of address –** The tone used in a piece of writing, the way it "speaks" to its audience.<br>**Personal/familiar/informal mode of address** – Using a writing style that seems informal and friendly.<br>**Formal mode of address** – Using a serious writing style. |
| **Photography** | **Shot types** – long shot, medium shot, close-up, POV shot, extreme close-up<br>**Angles** – high angle, low angle, eyeline match<br>**Movements** – pan, track, zoom, tilt<br>**Focus** – shallow, deep, depth of field |

# Glossary of Key Terms – Newspapers [PAGE 2]

| Term | Definition |
|---|---|
| Representation | **Stereotype** – widely held assumptions made about entire groups based on little evidence,<br>**Uphold** – to support or go along with. When talking about representations in the media very often we talk about stereotypes being "upheld".<br>**Subvert** – to challenge or go against. When talking about representations in the media very often we talk about stereotypes being "challenged".<br>**Gender** – a term that refers to people's sex – male/female.<br>**Gender stereotype** – a stereotypical idea based on a person's gender. i.e. all men like football, women can multi-task etc.<br>**Ethnicity** – a term that refers to people's ethnic background – the cultures that they come from or the colour of their skin. |
| Feminism | **Feminist/feminism** – A person who believes that men and women are equal and who works to achieve this equality in society.<br>**Misogyny/misogynistic** – A hatred of women, the negative treatment or representation of women.<br>**Objectify/objectified** – To treat a person as a thing or object for others to enjoy looking at.<br>**Voyeuristic/voyeurism/voyeur** – Looking at someone or something you are not supposed to look at and gaining pleasure from doing it. A person who does this.<br>**Patriarchal/patriarchy** – Male dominated, a male dominated society. |
| Ideology | Messages and values are communicated by all media texts, and are often motivated by an ideological agenda.<br>**Left-wing** – left-wing values focus on concepts such as equality in relation to class, gender, ethnicity and age – often in opposition to social hierarchy.<br>**Right-wing** – right-wing values focus on concepts such as tradition and authority – capitalist systems are seen to create social hierarchies. |
| Ethnicity | **Dominant ethnic background** – the ethnic group that makes up the majority of a country's population.<br>**Minority ethnic background** – a term that describes people from ethnic groups that don't make up the majority of a country's population.<br>**Underrepresented** – a word used to describe a particular social group not being represented in the media as widely as other social groups.<br>**Marginalised** – excluded, not included. Some argue that people from minority ethnic backgrounds are marginalised in the media in the UK – i.e. we don't see many people from black, Asian or other minority backgrounds in the media.<br>**Mainstream audience/mass audience** – a mainstream audience (we can also use the term "mass audience") is a large audience made up of a significant number of people within a population.<br>**Niche audience** – a small, non-mainstream audience. |
| Patriarchy | Throughout history, society has seen male domination as 'normal' and this expectation is evident in the history of media representation that elevates 'men in charge' narratives and women as submissive to male needs. The representational shift from the 1970s to present day is significant. |
| Stereotype | Stereotypes are often a way to portray a specific group/individual in an overly simplistic manner that has damaging consequences with respect to representation. In Media, the analyst often identifies stereotypes in order to challenge the producer to become more advanced in representational skills. |
| Countertype | Countertypes challenge stereotypes, giving an alternative representation of a previously simplified group or individuals. The presence of countertypes works to evolve the portrayal of misrepresented groups. |
| Target audience | The specific group of consumers most likely to want a specific media product. |
| Uses & Gratifications | **Education and Information –** Audiences will use the media to learn about the world they live in.<br>**Diversion - Escapism and Entertainment –** Diversion means being distracted or forgetting about your worries and escapism means getting away from or escaping your everyday life.<br>**Integration - Identity and Social Interaction** - Blumler and Katz said audiences will use the media to build their own sense of identity, to feel that they are part of a larger social group or to have shared experiences with others which they can then talk about. |
| Demographics | **A - Higher management/ Administration/ Higher Professional** (bosses of big companies, lawyers, doctors etc. Very high income, probably university educated)<br>**B - Middle Management/ Administrators or Professionals** (teachers, managers, largely university educated and earning decent money)<br>**C1 - Supervisory/ Clerical/ Junior Management or Professionals** (office workers, may be university educated)<br>**C2 - Skilled manual** (people who do skilled work with their hands - electricians, plumbers etc. Less likely to be university educated but can earn good money , better than C1s or Bs in many cases)<br>**D - Semi- Skilled/ Unskilled Manual** (people who work with their hands but whose work is largely unskilled – cleaners, building labourers etc.)<br>**E - Casual Labour/ Unemployed** (people who don't have jobs or who do unskilled work on temporary contracts). |
| Circulation | The total number of copies distributed or the total number of 'hard copies' sold of a given edition of a publication over a specific period of time. |
| Readership | Can differ from circulation, where there can be more than one reader per copy of a media text. |
| Audience types | **Mass audience** - A media audience made up of a large section of the population. Appeals to lots of people.<br>**Niche audience -** Small, specialist audience that isn't part of the mainstream. |

# Newspapers - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Language

1. What does the use of **sans-serif typography** on The Sun **red-top tabloid** and **serif typography** on The Guardian **broadsheet** connote?
2. What examples of **persuasive lexis** can you identify on The Sun and The Guardian front pages and what connotations are cultivated?
3. What are the connotations of the selection and combination of images on The Sun and The Guardian front pages?
4. Why does the **broadsheet** (The Guardian) have a higher **text-to-image ratio**, compared to the red-top tabloid (The Sun)?
5. What are the similarities and differences in the use of **copy** for each newspaper front page?

## Representation

1. How has the **ideological agenda** been cultivated with the selection and combination of newspaper codes and conventions?
2. What are the most distinctive **messages and values** in each newspaper and what methods are used to construct these messages?

## Industry

1. Who owns The Sun newspaper?
2. Why is NewsCorp considered a **conglomerate**?
3. Despite being a loss-making newspaper, why does NewsCorp continue to run the **red-top tabloid**, The Sun?
4. What strategies have The Sun employed after the fall in **print sales**?
5. What **regulation** has been implemented as a result of the hacking scandal and subsequent **Leveson Inquiry**?

# Component 1 Section A – Newspapers - Practice Exam Questions

**Media Language**

- Explore how this front pages of The Sun tabloid or The Guardian broadsheet uses media language to communicate meanings:

(a) images [5]
(b) text/written language [5]
(c) layout and design. [5]

**Representation**

Compare the messages in The Sun and The Guardian front pages. [25]

In your answer, you must consider:
- how viewpoints are represented in the two front pages
- how far the messages are similar in the two front pages
- how far the messages are different in the two front pages.

## Writing Method (TEA OWL)

### Compare the messages in The Sun and The Guardian front pages. [25] (Consider viewpoints, similarities and differences in messages).

**Topic Sentence (The Sun) –** The Sun overtly platforms its nationalist ideological agenda through its 'Vote Leave' Brexit campaigning on its red-top tabloid front pages.

**Evidence (The Sun) –** The headline "GREAT BRITAIN OR GREAT BETRAYAL" uses repetition for the adjective "GREAT" (which also features as "GREATER" in the strapline").

**Analysis (The Sun) –** Negative associations have been attributed to the word on the condition that Britain chooses to 'Remain' in the EU, or takes a 'Soft Brexit' stance which is considered by the tabloid to go against 'the will of the people' with the referendum vote. The abstract noun "betrayal" is a hyperbolic and sensationalist term that implies that those who go against a Hard Brexit stance are 'traitors' who are unpatriotic, and against a new stage in history. The use of the word "OR" acts as an aggressive ultimatum. A binary opposition between MPs who are For and Against The Sun's Brexit stance have formed. According to The Sun, you're either an ally or an enemy: pick a side.

**Topic Sentence (The Guardian) –** However, The Guardian broadsheet is subtly critical of 'Vote Leave' campaign (particularly of Conservative MPs such as Boris Johnson) and underscores representations with a Liberal 'Remain' stance.

**Evidence (The Guardian) –** The central image wide angle mid-shot of Conservative MPs Jacob Rees-Moggm Boris Johnson and Peter Bone with a head-in-hands gesture code with a 'From Project Fear to Project Prosperity' banner in the background...

**Analysis (The Guardian) –** ...is an intentionally unflattering representation of 'Vote Leave' politicians. Boris' dishevelled hairstyle has been used in the media as a signifier for the political chaos and disorganisation that surrounds him. The Guardian's decision to use this as the dominant image of the frontpage highlights their distaste from Boris Johnson's Conservative leadership, and reinforces the newspaper's ideological opposition to Populist right-wing political agendas.

**Evaluation towards conclusion:**
**Other interpretation / Wider context / Link**

| AO2 – 1a and 1b | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media to make judgements and draw conclusions | • Excellent, detailed analysis of the set and unseen newspapers, which engages fully with complex aspects of the representations<br>• Excellent, detailed and appropriate comparisons between the set and unseen newspapers<br>• Excellent, consistent use of the theoretical framework (representation) and consistently appropriate use of subject specific terminology, including possible reference to relevant theoretical perspectives<br>• Excellent, well-reasoned judgements and conclusions regarding how far the messages conveyed are similar and different |

## PRODUCTION CONTEXT

- The Archers is a radio soap opera on BBC Radio 4.
- It was first aired on 1 January 1951 and has been running for approximately 72 years.
- Originally established to educate farmers in post-WWII climate to increase food production, and also could be
- There are 6 episodes a week (7pm and a repeat at 2pm the following day) with an omnibus on Sunday starting at 10am – this is a form of stripped scheduling.
- It is the world's longest running radio soap opera.
- Narrative – follows the residents of a fictional farming community in Ambridge, Borsetshire (in the English Midlands) with the tagline 'a contemporary drama in a rural setting.
- The Archers explores relevant topical subjects such as the 1997 death of Princess Diana, 2001 foot and mouth crisis, the 2022 death of Queen Elizabeth II, domestic violence narratives, England's performances in World Cups, social issues such as addiction, suicide, anorexia and modern slavery.

## TECHNOLOGIES & CONVERGENCE

- Digital Audio Broadcasting (DAB) radio launched on 1 June 1995.
- DAB radio packages various together on single platforms, such as BBC Sounds (launched on 25 June 2018) as a form of multiplexing.
- DAB radio and the evolution of Web 2.0 enables non-linear distribution – making shows available on streaming services gives the audience control over when they consume a media text, often known as time shift consumption.
- The distribution of the Radio 4 soap opera The Archers, could be considered a good example of digital convergence in order to broaden its target audience:
  - Available on a linear broadcast and traditional broadcasting, on both analogue (FM) and digital channels.
  - Distributed on non-linear platforms such as the Official Website, YouTube extracts, iPlayer and BBC Sound past episodes, social media platforms such a Twitter or Facebook.
- Digital convergence and Web 2.0 capabilities have enabled radio shows like The Archers to have greater interactivity with their audience and will encourage a participatory culture from avid fans.

## REGULATION

- Radio broadcasting is regulated by Ofcom.
- Rules and regulations are provided by Ofcom to protect audiences against harm, offense, violence, explicit lyrics and sensitive/adult topics likely to upset children.
- Post-watershed - media content that features mature themes, swearing, sexual references and violence is allowed more.
- Pre-watershed – content must be suitable for younger audiences.
- Hard-hitting themes can feature in pre-watershed programming – such as domestic abuse in The Archers – but is more like to have a moral ideological agenda.
- Complaints increase to Ofcom with dramatic storylines - John Yorke - a former editor of The Archers warned about stories becoming too sensationalist and similar to soap operas such as EastEnders.
- Example: The Helen-Rob storyline in The Archers has been praised for tackling the issue of domestic abuse, but Yorke feels these types of storylines need to be brought in rarely.
- In 2018, 296 complaints were filed against The Archers for representing hound hunting in a positive light.

## INDUSTRY CONTEXT

- The British Broadcasting Corporation (BBC) formed in 1922 and its first radio broadcast took place on 14 November that year.
- Radio 4 was established in 1967.
- Lord Reith established the BBC Charter and a remit to inform, educate and entertain – these could be referred to as 'Reithian Principles'.
- The aim of the BBC is to act in the public interest, serving all audiences with impartial, high quality and distinctive output.
- The BBC is a public service broadcaster that is resourced by a license fee, public funding and does not seek to make a profit like privately owned commercial broadcasters.
- Commercial radio network rivals to BBC's radio output include Bauer, Hearst and Global.
- Each BBC radio channel specialises in a certain area – Radio 4 is a high-brow news/talk service that caters for a 55+ ABC1 demographic with a fairly even split of male and female listeners.




### The Archers' Target Audience

- Female (76%).
- 55+ (62%)
- ABC1 (middle/upper class)
- White British (81%)
- Right-wing (Conservative voting)
- High disposable income
- Midlands location

### Brand Identity

- The Archers is considered a 'flagship' programme for BBC Radio 4 with a high market share on the channel and an extensive loyal fanbase.




### The Archers Website

- The navigation bar features diversified content such as 'Clips', 'Catch Up', 'Podcasts', 'Features', 'Blog', 'Omnibus', 'About', 'FAQ', 'Follow Us' and 'Characters' – this highlights the digitally convergent and interactive nature of the site which caters for avid fans and appeals to all Uses and Gratification Needs (Entertainment, Surveillance, Personal Identity and Social Interaction).
- Multiple features on specific characters (families such as the Archers, Aldridges, Grundys, Horrobins and Carters) give avid fans the opportunities to research the history of their favourite members of the show and gain deeper insight into their journey amongst multi-stranded narratives.
- Links to fan forums give fans the opportunity to interact with a wide-ranging audience with below-the-line (BTL) comments and become opinion leaders within a sub-cultural community that appeals to digital natives.

## KEY EPISODE: Helen and Rob (3 April 2016)

- A long-running narrative about Rob's coercive control of his wife, Helen, and the abuse that develops as a result.
- Narrative themes of infidelity, jealousy, gaslighting, misogyny, isolating from friends/ family, coercion/ rape, authoritarian parenting, mental health discrimination, physical intimidation and revenge all feature – Rob's long term pattern of coercive control and abuse reached a defining moment...
  - During an argument that escalated, Helen stabs Rob to protect their son.
- A court case follows, where Helen stands trial for 'attempted murder' and 'wounding with intent' – a Twitter polls of listeners overwhelmingly votes 'Not Guilty on either charge' (70%), siding with Helen's act of self-defence.
- Audience interactivity on this story highlights how it became a 'cultural event' – over £100,000 was raised in charitable donations to charities such as Refuge, to combat the scourge of domestic abuse.
- Listeners had the privileged position of being able to eavesdrop of characters' private conversations added a sense of realism.

## The Archers: Applying Uses & Gratifications Theory

- Entertainment Needs (escape/diversion)
  - idyllic representation of countryside life in the Midlands – an escape from the stress of work and everyday problems to enjoy low-key interactions between a fairly light-hearted environment.
  - rare, dramatic and enjoyable storylines where listeners can escape in the drama of peoples' lives.
- Personal Identity Needs (identifying with characters)
  - listeners can become invested in the character arcs over a long period of time, with narratives that reflect their own lives – they may become invested in Helen's storyline, as a victim of domestic abuse – listeners may compare their lives to those of the characters.
  - The Archers represents traditional British middle-class life and offers listeners an identity that could match theirs or be an aspirational goal for them.
- Surveillance Needs (knowledge/education)
  - historically, the show would give agricultural information for farmers (such as rotating crops in a field, managing farming assets such as property).
  - the appeal of multi-stranded narratives to investigate how different stories intersect.
  - details and expertise about countryside lifestyles.
  - learning about different cultural buzz topics such as domestic abuse, divorce, affairs etc – the show can teach listeners about procedures such as court cases.
- Social Interaction Needs (status/community)
  - fan communities that explore the themes and issues raised in each show – official website, Twitter, Facebook, fan forums, hashtag social media campaigns – encouraging high levels of interactivity.

## Audience Appeal

- The target audience for The Archers was traditionally females who looked after the home – 1950s patriarchal society: stereotype of domesticated housewife.
- Radio soap operas focused primarily on women's lives – genre explores family, domesticity and marriage.
- The multi-stranded narratives appealed to audiences' Surveillance and Entertainment Needs.
- The Archers is considered a high-brow soap opera compared to more sensationalist TV examples such as EastEnders and Coronation Street – it appeals more to a middle/upper-class demographic (well-educated professionals), although high-drama episodes involved Rob and Helen arguably aim to broaden the show's demographic from 55+ ABC1 to 35+ - also, such representation has arguably platformed 'in the public interest' that reflects the society in which it is aired.
- The Archers has a reputation as a low-key soap opera which is like a familiar friend providing a comforting background.

# Glossary of Key Terms – Radio

| Term | Summarised definition | Detailed definition |
|---|---|---|
| DAB Radio | Digital audio broadcasting. | Digitally transmitted sound. DAB is short for Digital Audio Broadcasting and uses a digital signal rather than a traditional analogue Frequency Modulation – FM – signal. FM can be susceptible to interference from neighbouring channels, which restricts the number of available radio stations. |
| Digitally convergent platforms | Combining media forms. | Digital Convergence is the phenomenon of combining different media, information, voice telephony, television, etc., into a single service. One of the best examples of Digital device convergence is surfing the Internet on smart tv, (i.e., high-definition TV). |
| Podcast | Audio files for subscribers of a talk-show series. | A digital audio file made available on the internet for downloading to a computer or mobile device, typically available as a series, new instalments of which can be received by subscribers automatically. |
| Official website | Online presence of a brand/product. | Websites can be created and maintained by an individual, group, business or organization to serve a variety of purposes. |
| Social media | Sharing content online. | Websites and applications that enable users to create and share content or to participate in social networking. |
| BBC remit | Mission statement. | BBC Charter – to inform, to educate, to entertain. The BBC should provide duly accurate and impartial news, current affairs and factual programming to build people's understanding of all parts of the United Kingdom and of the wider world. |
| Public service broadcasting | Not-for-profit TV funded by license fee. | PSB receive funding from diverse sources, primarily license fees but also public finances and on occasion, individual contributions. They are not-for-profit, state organisations run 'in the public interest' and with an ethos of impartiality underpinning their practice. |
| Omnibus | All the week's episodes in one. | The Archers combines all the week's episodes into an omnibus on Sundays which starts at 10am and runs continuously. |
| Stripped scheduling | Same time every weekday. | Applies to any programme that airs on multiple consecutive days (such as Mondays-Fridays) on the same time slot. |
| Web 2.0 | Rise of social media and increased interactivity. | The second stage of development of the internet characterized by the change from static web-pages to interactive and user-generated content. Social media is a prime example of the development of Web 2.0, where users had greater power and agency to distribute their own content and share on a global platform. |
| Opinion leaders | Expert opinions through social media forums. | Opinion leaders exert a significant amount of influence within their network and can affect opinions of connected individuals. Sub-cultural experts form within communities such as fan forums, and can act as a prosumer or critic on key issues for debate. |
| Avid fans | Devoted media followers. | Enthusiastic follower of a media brand or programme, with expert knowledge and high levels of interactivity on forums. |
| Interactivity | User-generated content. | Method of online communication where user-generated content adds to the original content and creates a dynamic community where information and shared and communicated with one another. |
| Non-linear consumption | Non-live TV through streaming services. | BBC iPlayer is a good example of a platform where non-linear consumption can take place – catch up TV and Radio services, Video on Demand services and many more. |
| Time-shift viewing | Recorded programming at the consumer's convenience. | Time-shift viewing means that viewers can watch programmes at a convenient time rather than the live-stream stripped schedule for a programme. It is a form of non-linear consumption. |
| Prosumer | When the consumer influences or takes the role of the producer. | The relationship between the consumer and producer is connected – the consumer becomes involved with the designing or customizing of products to meet their own needs. The evolution of Web 2.0 and interactivity between fans and producers has created a dynamic where |
| Active/passive | Level of interaction/ engagement with a media text. | An **active audience** engages, interprets and responds to a media text and is capable of challenging the ideas encoded in it.<br>A **passive audience** is more likely to accept the messages encoded in a media text without challenge. |
| Fan forums | Fan community boards. | An internet forum/message board is an online discussion site where people can hold conversations in posted messages. |
| Uses & Gratifications | Audience needs and how the media satisfies them. | **Education and Information –** Audiences will use the media to learn about the world they live in.<br>**Diversion - Escapism and Entertainment –** Diversion means being distracted or forgetting about your worries and escapism means getting away from or escaping your everyday life.<br>**Integration - Identity and Social Interaction** - Blumler and Katz said audiences will use the media to build their own sense of identity, to feel that they are part of a larger social group or to have shared experiences with others which they can then talk about. |
| Demographics | Audiences categorised by profession, sometimes called the NRS Social Grade.<br><br>Similar term: socio-economic group | **A - Higher management/ Administration/ Higher Professional** (bosses of big companies, lawyers, doctors etc. Very high income, probably university educated)<br>**B - Middle Management/ Administrators or Professionals** (teachers, managers, largely university educated and earning decent money)<br>**C1 - Supervisory/ Clerical/ Junior Management or Professionals** (office workers, may be university educated)<br>**C2 - Skilled manual** (people who do skilled work with their hands - electricians, plumbers etc. Less likely to be university educated but can earn good money , better than C1s or Bs in many cases)<br>**D - Semi- Skilled/ Unskilled Manual** (people who work with their hands but whose work is largely unskilled – cleaners, building labourers etc.)<br>**E - Casual Labour/ Unemployed** (people who don't have jobs or who do unskilled work on temporary contracts). |
| Young & Rubicam's 4Cs | Audience groups based on their psychologies. | **Mainstreamers** – everyday, domestic audiences that respond to big, established brands. Core need: security.<br>**Aspirers** – those with ambition and focus on image, appearance, persona, charisma and fashion. Core need: status.<br>**Reformers** – anti-materialistic intellectual group who are socially aware. Core need: enlightenment.<br>**Succeeders** – self-confident, organised with support for the status quo. Core need: control.<br>**Resigned** – constant, unchanging values built up over time. Seek safety and familiarity. Core need: survival.<br>**Strugglers** – live for today, make few plans for tomorrow. Core need: escape. |
| Audience types | Additional categories of audience | **Mass audience** - A media audience made up of a large section of the population. Appeals to lots of people.<br>**Niche audience -** Small, specialist audience that isn't part of the mainstream. |
| Aspirational | Ambitious audiences | Wanting something that is better than what you already have, wanting a better life. |

# The Archers - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Industry

1. What is **public service broadcasting**?
2. What is **DAB radio**?
3. What is the **BBC remit** and **Royal Charter**?
4. How does The Archers use **stripped schedule**?
5. How does The Archers use its **official website** to market the show?
6. How does The Archers use **digitally convergent platforms** in order to market the Radio 4 soap opera?

## Audience

1. What is **time-shift viewing**?
2. How can The Archers be consumed in a **non-linear** format?
3. Who is the core **demographic** for The Archers?
4. How has the use of **digitally convergent platforms** prompted greater **interactivity** from **avid fans** of The Archers?
5. What **Uses & Gratifications** does The Archers appeal to?
6. How are **opinion leaders** established through digitally convergent platforms?

# Component 1 Section A – Radio - Practice Exam Questions

## Industry

- How is BBC Radio 4 output an example of public service broadcasting? [4]
- How does The Archers meet the BBC's remit? [4]
- How has The Archers been regulated by Ofcom? [4]
- How has digital convergence been used in the marketing and distribution of The Archers? [12]

## Audience

- Briefly explain how radio programmes are aimed at specialised audiences. Refer to The Archers to support your points. [4]
- Explain how audiences actively engage with radio programmes. Refer to The Archers to support your points. [12]
- Explain how audiences use radio programmes to meet their needs. Refer to The Archers to support your points. [12]

- **Writing Method (TEA OWL)**

**Explain how audiences actively engage with radio programmes. Refer to The Archers to support your points. [12]**

**Topic Sentence** – Audiences actively engage with radio programmes through digitally convergent platforms, such as the official website for The Archers.

**Evidence** – The navigation bar features diversified content such as 'Clips', 'Catch Up', 'Podcasts', 'Features', 'Blog', 'Omnibus', 'About', 'FAQ', 'Follow Us' and 'Characters.

**Analysis** – This highlights the digitally convergent and interactive nature of the site which caters for avid fans and appeals to all Uses and Gratification Needs (Entertainment, Surveillance, Personal Identity and Social Interaction). Multiple features on specific characters (families such as the Archers, Aldridges, Grundys, Horrobins and Carters) give avid fans the opportunities to research the history of their favourite members of the show and gain deeper insight into their journey amongst multi-stranded narratives. Links to fan forums give fans the opportunity to interact with a wide-ranging audience with below-the-line (RTI) comments and become opinion leaders within a sub-cultural community that appeals to digital natives.

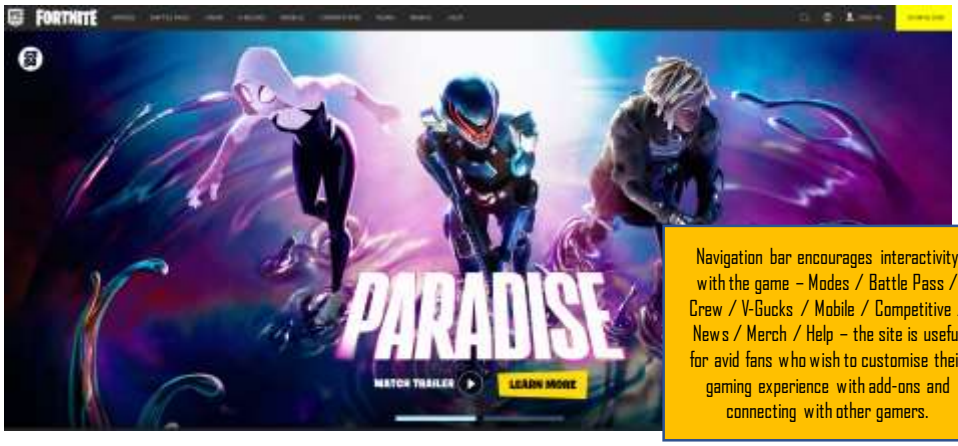
**Evaluation towards conclusion:**
**Other interpretation / Wider context / Link**

| AO2 – 1a and 1b | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media to make judgments and draw conclusions. | • Excellent, thorough understanding of how audiences actively engage with radio programmes<br>• Excellent, detailed and accurate reference to the set radio programme to support points<br>• Detailed and accurate reference to theoretical perspectives on audiences and excellent use of subject specific terminology |

# SCREEN GRABS FROM THE FORTNITE WEBSITE FOR ANALYSIS (https://www.epicgames.com/fortnite/en-US/home)

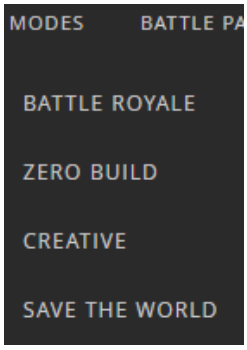
## HOME PAGE



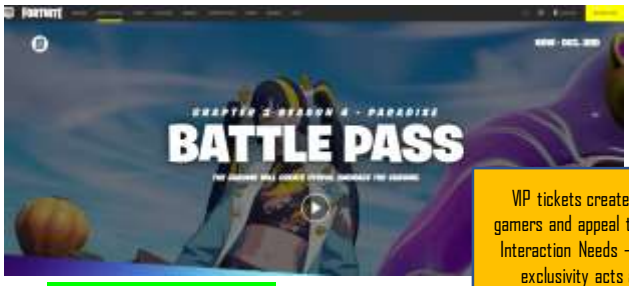




Navigation bar encourages interactivity with the game – Modes / Battle Pass / Crew / V-Bucks / Mobile / Competitive / News / Merch / Help – the site is useful for avid fans who wish to customise their gaming experience with add-ons and connecting with other gamers.

## MODES

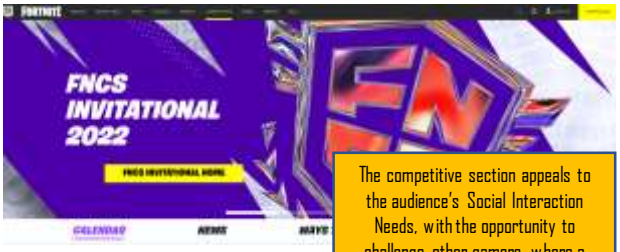



## BATTLE PASS SECTION



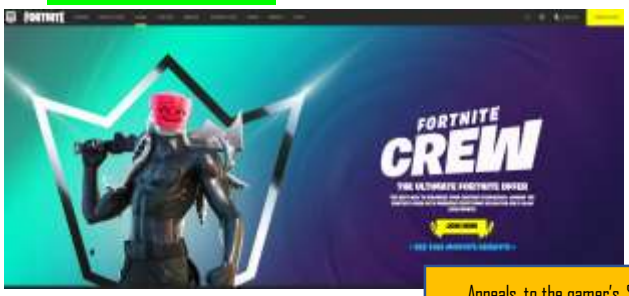

VIP tickets create status for gamers and appeal to their Social Interaction Needs – access and exclusivity acts as a USP.

## COMPETITIVE SECTION



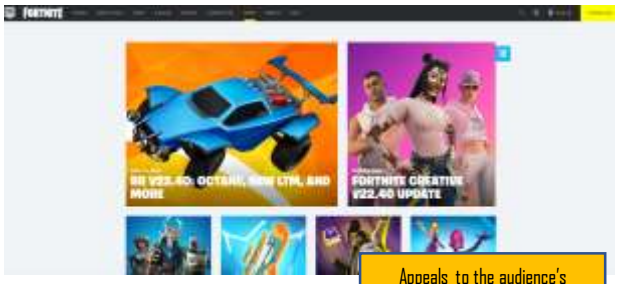

The competitive section appeals to the audience's Social Interaction Needs, with the opportunity to challenge other gamers, where a binary opposition between winners and losers is formed.

## CREW SECTION



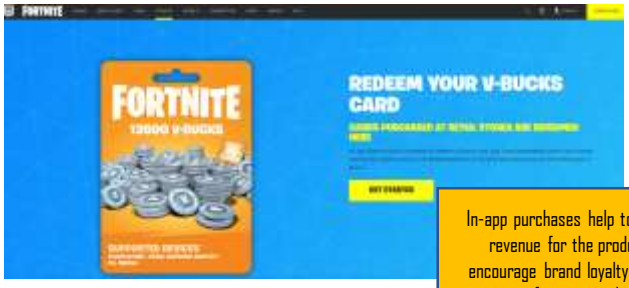

Appeals to the gamer's Social Interaction Needs.

## NEWS SECTION



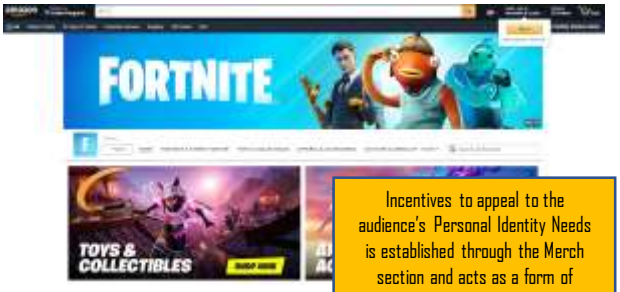
Appeals to the audience's Surveillance Needs.

## V-BUCKS SECTION



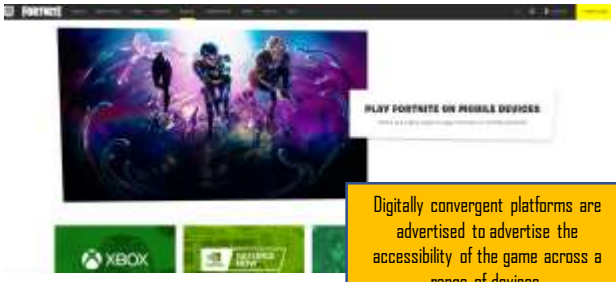

In-app purchases help to produce revenue for the producers, encourage brand loyalty and give incentives for gaming development.

## MERCH SECTION




Incentives to appeal to the audience's Personal Identity Needs is established through the Merch section and acts as a form of diversification to increase revenue for the brand.

## MOBILE SECTION




Digitally convergent platforms are advertised to advertise the accessibility of the game across a range of devices.

## HELP SECTION




This section appeals to the audience's Surveillance Needs as knowledge and education about gaming elements ensures accessibility to the game's USPs for all gamers.

# FORTNITE
## INDUSTRY CONTEXT



# FACTSHEET BREAKDOWN

# FORTNITE
## AUDIENCE RESPONSE

### [PRODUCT/INDUSTRY INTRODUCTION]

- **Launched in July 2017** - $67,000 production budget.
- **Produced by Epic Games** - multiplayer free-to-play constantly updated battleground game (MMORPG).
- **Founder/CEO of Epic Games** – Tim Sweeney.
- **Game premise** – aim of the game is to fight to the death, with the last player standing as the winner – players seek out weapons/materials but can demolish structures and rebuild them into forts and towers – as storms encroach, it drives players into smaller areas forcing conflict.
- **Videogame industry context**
  – growing since early 1980s and dawn of Atari Home Entertainment.
  – explosion in gaming industry has led to economic forecast of videogame sales to reach $90 billion by 2020.
  - in 2014, 1.8 active gamer estimate (25% world population)
  - challenging gamer stereotypes – just 28% of gamers under 18, 23% over 50 years old
- **Genre** – fusion of battle games (*Battlegrounds*) with construction games (*Minecraft*).
- **Ownership** – Epic Games owns video game developer Chair Entertainment and cloud-based software developer Cloudgine – sub-studios in UK, Japan and Germany.
- **Unreal Engine** – engine used to create *Fortnite* – promoted as the 'world's most open and advanced real-time 3D creation tool for photoreal visuals and immersive experiences' – Unreal Engine was also used to create *Batman: Arkham City* and *Infinity Blade*.
- **'Games as a Service' (GaaS) model** – *Fortnite* uses GaaS through micro transactions that act as in-app purchases with V-Bucks in the game – upgrades are purely 'cosmetic' (new skins to alter character appearance, 'emotes' such as a victory dance move after a 'kill')
- **Tencent** – a Chinese investment company bought a 42% stake in Epic in 2012.
- ***Fortnite* franchise revenue** - £2.4 billion in 2018.
- **Epic Games worth increase:**
  - $825 million (2012)
  - $5.8 billion (2018)
- **Franchise includes:**
  - *Fortnite: Battle Royale/ Save The World / Creative*
- **Most successful free-to-play videogame ever = *Fortnite: Battle Royale:***
  - made $1.2 billion in first 10 months of release
  - players originally bought 'battle passes' to play
  - from September 2018, this version was offered for free
  - won 'Best Ongoing Game' 2018 PC Gamer and IGN Awards
- **Technological convergence**
  - variety of gamer platforms
  – home consoles, tablets, smartphones
  – increased accessibility for all types of gamers.
- **Cross-media convergence** – Fortnite is the most viewed game on *YouTube* and uses streaming platforms like *Twitch* to broadcast live competitions.
- **Synergy** – *Fortnite* has collaborated with other brands, including Marvel for 'Infinity Gauntlet Limited Time Mash-Up' uniting elements of *Avengers: Infinity War/Endgame* within the Fortnite game.
- **Location drops** - according to marketing data, the most common 100 group location drops in the game are as follows: - Tilted Towers (64%) / Lonely Lodge (6%) / Wailing Woods (5%) / Pleasant Park (4%) / Everywhere Else (21%)

### [AUDIENCE/MARKETING]

- **Gamer participation**
  - in 2014, 1.8 billion active gamer estimate (25% world population)
  – just 28% of gamers under 18, 23% over 50 years old
  - gender split: 66% male, 34% female
- ***Fortnite*, the gender split is more pronounced:**
  - 78% male, 22% female, 53% 1-25 year olds, 42% in full-time employment.
- **Diverse genres of *Fortnite* for gamers**
  – first-person shooters, puzzles/learning tools – varied demographic.
- **Gaming as a social activity**
  – since 1997, gamer socialising has become an everyday activity for millions.
- **Active and passive audience responses:**
  - gameplay of *Fortnite: Battle Royale* is collaborative – encouraging players to work together.
  - deconstructing and rebuilding game environment – players are encouraged to be creative.
  - *Fortnite: Creative* is another format - greater agency with 'skins', 'emotes' and landscapes.
  - Epic Games have made Unreal Engine operating system available to encourage next generation of gamers.
- **eSports Marketing:**
  - live competitive gaming with celebrity players on sites like Twitch causing viral sensations.
  – Ninja has over 10 million subscribers and has highest social media worldwide interactions.
  - Live celebrity gamer streaming also leads to an increase in gamer activity. – Drake and NBA's Ben Simmons have caused a short-term surge in gamer involvement on certain times.
  - gamer celebrities become aspirational role-models for some audiences.
  - popularity of 'Twitch Girls' (like KatyPlaysGames) - non-traditional gamer demographics.
- **Viral sensations** - **Release Structure – 'Seasons'**
- – Season Passes act like a subscription that allows gamers to access new content over the course of a period of gameplay that play-for-free users can't access – this exclusivity boosts revenue, demand for limited edition/ exclusive content grows with most avid gamers.
- **PEGI Rating**
  – 2012 video game regulation incorporated into UK law and The Video Standards Council
  - *Fortnite* has the PEGI rating of 12 for 'frequent scenes of mild violence'
  – whilst moral panic exists around game franchises such as the PEGI 18 rated *Grand Theft Auto*, parents are often more concerned with issues around addiction and overspending on in-app purchases.
- **Moral panic**
  - fear that violent video games lead to copycat behaviour.
  - worries about addiction/unhealthy 'screen time' leading to distraction from school work.
  - Prince Harry and some Premier League footballers called the game "dangerous" for its addictive qualities.
- **Fortnite – Uses & Gratifications**
  - Escapism/entertainment – gamers get a cathartic release due to gamer spectacle.
  - Integration/social interaction – opportunity to connect with other gamers and gain status.
  - Information/education – puzzle/strategy expertise – skills development.

# Glossary of Key Terms – Video Games

| Term | Summarised definition | Detailed definition |
|---|---|---|
| Genre | Type/category of media | Film (horror, sci-fi, Western, rom-com, melodrama), Video Game (Battle Royale Game, MMORPG, etc) |
| Stereotype | Generalised assumptions | These are a simplified representation of a person, groups of people or a place, through basic or obvious characteristics - which are often exaggerated. |
| Platform | A media service. | A service, site, or method that delivers media to an audience – platform can decide whether a text appeals to a mass or niche audience. |
| Synergy | United marketing industries. | Where two industries (not necessarily media based) work together to achieve an objective they couldn't do alone. |
| Franchise | Series of products under brand. | A general title or concept used for creating or marketing a series of products, typically films or television shows. |
| Convergence | Multiple platforms | **Convergence:** The ways in which products are made available to an audience on a number of different devices or platforms<br>**Technological convergence:** Where one media text (such as Fortnite) is available on multiple platforms (smartphone, laptop, TV, PCs, Macs, Xbox, Playstation, Tablets.<br>**Cross-media convergence:** where different brands collaborate with a product – Fortnite: YouTube, Twitch, Marvel Infinity War (tie-ins with costumes, weapons and games). |
| Revenue | Money earned as profit | Advertising, subscription, in-app purchases and merchandise are four such methods to ensure profit for a video game manufacturer. |
| Free-to-play | Free gameplay | Free-to-play (F2P or FtP) video games are games that give players access to a significant portion of their content without paying or don't require paying to continue playing. |
| Marketing | Promoting media products | Marketing mediums include a blend of options companies have at their disposal during the promotional phase of marketing. While traditional media, such as TV and newspapers, remain prominent, 21st century integrated marketing strategies have emphasized the use of interactive, real-time engagement through new media. |
| In-app purchases | Extra content to buy inside an app | Fortnite earns revenue entirely from in-app purchases (V-bucks). |
| Engine | Software framework to build and create video games | A digital production tool that helps create and runs elements of a game – Fortnite use 'Unreal Engine'. |
| Distribution | Media product delivery | The methods by which media products are delivered to audiences, including the marketing campaign. |
| Games as a Service (GaaS) Model | Method to monetise free-to-play games such as in-app purchases | Providing video games or game content on a continuing revenue model, similar to software as a service. Games as a service are ways to monetize video games either after their initial sale, or to support a free-to-play model. |
| PEGI Regulation | 3, 7, 12, 16, 18 game age ratings based on content<br><br>**Reasons for classifications:**<br>- Bad Language<br>- Discrimination<br>- Drugs<br>- Fear<br>- Horror<br>- Gambling<br>- Sex<br>- Violence<br>- In game purchases<br>- Online | **PEGI 3** - The content of games with a PEGI 3 rating is considered suitable for all age groups. The game should not contain any sounds or pictures that are likely to frighten young children. A very mild form of violence (in a comical context or a childlike setting) is acceptable. No bad language should be heard.<br>**PEGI 7** – Game content with scenes or sounds that can possibly be frightening to younger children should fall in this category. Very mild forms of violence (implied, non-detailed, or non-realistic violence) are acceptable for a game with a PEGI 7 rating.<br>**PEGI 12** – Video games that show violence of a slightly more graphic nature towards fantasy characters or non-realistic violence towards human-like characters would fall in this age category. Sexual innuendo or sexual posturing can be present, while any bad language in this category must be mild. Gambling as it is normally carried out in real life in casinos or gambling halls can also be present (e.g. card games that in real life would be played for money).<br>**PEGI 16** – This rating is applied once the depiction of violence (or sexual activity) reaches a stage that looks the same as would be expected in real life. The use of bad language in games with a PEGI 16 rating can be more extreme, while games of chance, and the use of tobacco, alcohol or illegal drugs can also be present.<br>**PEGI 18** - The adult classification is applied when the level of violence reaches a stage where it becomes a depiction of gross violence, apparently motiveless killing, or violence towards defenceless characters. The glamorisation of the use of illegal drugs and explicit sexual activity should also fall into this age category.<br>**! Rating** - In addition to age ratings, PEGI also operates a special rating represented by an exclamation point labelled "Parental Guidance Recommended." These contents are available for all ages, but it is recommended that parents (mostly with children who are under the age of 18) supervise activities within the program. Examples include Facebook, Instagram, or Twitter.. These do not apply to dating sites (e.g. Tinder), where the PEGI 18 rating is used. |
| Moral panics | Public anxiety over media content | Anything which is seen as a threat to society as we know it – often an exaggerated reaction to a cultural phenomenon. |
| Uses & Gratifications | Specific audience wants and needs | **Information and Education** – the viewer wants to acquire information, knowledge and understanding by watching programmes like The News or Documentaries.<br>**Entertainment (escapism)** – Viewers watch programmes for enjoyment. Computer games and action films let viewers escape their real lives and imagine themselves in those situations.<br>**Personal Identity** - Viewers can recognise a person or product, role models that reflect similar values to themselves and mimic or copy some of their characteristics.<br>**Integration and social interaction** – the ability for media products to produce a topic of conversation between people. |
| Active audiences | Critical audience engagement | An active audience engages, interprets and responds to a media text in different ways and is capable of challenging the ideas encoded in it. |
| Passive audiences | Influenced by media without active deconstruction | A passive audience is more likely to accept the messages encoded in a media text without challenge and are therefore more likely to be directly affected by the messages. |
| Gamer | Video game fans | The video game player and consumer of the media product, referring to the avid enthusiast of video game playing. |
| Audience Appeals | Variety of aspects that cause gamer enjoyment | **Active gameplay** - any game that uses a game system and/or remote to elicit movement from the person<br>**Addictive** – games have the ability to release dopamine in the gamer. The chemical reaction can increase gamer addictiveness.<br>**eSports** - a multiplayer video game played competitively for spectators, typically by professional gamers.<br>**Release structure (seasons)** – by releasing new seasons of a game, it ensures that gamers remain hooked on new elements of the game and increases addictiveness.<br>**Catharsis** – gaming providing relief from strong, repressed emotions. |
| Demographics | Categorising audiences by NRS Social Grade ABC1C2DE | Demographic information is used in media marketing to classify an audience into age, gender, race and other categories. Demographics are broken into bands depending on peoples jobs or status (NRS Social Grade ABC1C2DE). |

# Fortnite - Glossary and Unit Comprehension Task

Use previous resources in order to answer these higher order thinking questions.

## Industry

1. When was the game launched and on what production budget?
2. Which was the most successful **free-to-play** video game ever?
3. What genre is the *Fortnite* **franchise** a fusion of?
4. What is the significance of *Unreal Engine* to the *Fortnite* **franchise**?
5. What examples of **technological convergence**, **cross-media convergence** and **synergy** can you identify in relation to the *Fortnite* franchise?
6. What is the **PEGI rating** for *Fortnite: Battle Royale* and why?
7. Why is **eSports** marketing significant to the audience response to *Fortnite*?
8. How is *Fortnite* an example of the **'Games as a Service' (GaaS) model**?

## Audience

1. Why would *Fortnite* be a strong example of **active gamer** participation?
2. What role does **moral panic** play in the audience response to the game?
3. What **Uses and Gratifications** does the game appeal to?

# Component 1 Section A – Video Games- Practice Exam Questions

## Industry

- Name the company that produces Fortnite. [1]
- Explain how video games are marketed. Refer to Fortnite to support your points. [6]
- Explain how video games make money for their producers. Refer to Fortnite to support your points. [12]

## Audience

- Identify two ways in which media producers categorise audiences. [2]
- Briefly explain how Fortnite targets audiences. [4]
- Explain why users visit the Fortnite website. Refer to the Uses and Gratifications theory in your answer. [12]

## Writing Method (TEA OWL)

### Explain why users visit the Fortnite website. Refer to the Uses and Gratifications theory in your answer. [12]

**Topic Sentence** – The Fortnite website is particularly useful for avid fans who wish to customise their gaming experience with add-ons and connecting with other gamers, and with a navigation bar that gives access for gamers to optimise their gaming experience according to their specific needs.

**Evidence** – The 'Competitive' section appeals to the audience's Social Interaction Needs, with the opportunity to challenge other gamers, where a binary opposition between winners and losers is formed.

**Topic Sentence –** The 'Help' Section is useful for gamers who wish to access key information to solve problems with their gaming experience.

**Evidence** – This section appeals to the audience's Surveillance Needs as knowledge and education about gaming elements ensures accessibility to the game's USPs for all gamers.

**Topic Sentence** – The 'Mobile' Section gives opportunities for a level of diversification.

**Evidence** - Digitally convergent platforms are advertised to advertise the accessibility of the game across a range of devices, and appeal to the gamer's Entertainment Needs.

| AO2 – 1a and 1b | Band 5 Criteria |
|---|---|
| Analyse media products using the theoretical framework of media to make judgments and draw conclusions. | • Excellent, detailed and accurate knowledge of audiences in relation to the set product<br>• Excellent, thorough understanding of audiences and why they use the set product<br>• Detailed and accurate reference to the Uses and Gratifications theory and excellent subject specific terminology |