

Toynbee Curriculum

KS4 Knowledge Maps

MEDIA STUDIES

Personal Best

Toynbee School



Subject specific vocabulary

The following subject specific vocabulary provides definitions of key terms used in our GCSE Media Studies specification (8572). Students should be familiar with and gain understanding of these terms.

Active audience

The theory that media audiences engage with or interact with media products by contributing, participating or creating their own meanings. See Reception Theory and Uses and Gratifications.

Advertising Standards Authority (ASA)

The ASA is a self-regulatory body set up by the advertising industry. It covers press releases, broadcast, film, and internet advertising as well as posters and leaflets. There are various codes for different media, produced by the Committee for Advertising Practice.

Agenda setting

The theory that the media have a powerful and influential role in telling politicians and the public what they should be thinking about.

Ambiguous/Ambiguity

A sign or a media product with several possible meanings which could be confused.

Anchorage

The text (copy) that fixes (anchors) an image and its meaning.

Antagonist

In a plot, the character whose function is to disrupt the protagonist – often, but not always, a villain.

Archetype

An original on which many copies are based. Often used in relation to characters in fictional works. Examples include the rebel, the mother figure and the villain.

Audience

The people who consume a media product by watching, listening and reading it.

Audience positioning

The technique used to persuade the audience to interpret a media product in a particular way.

Augmented reality

Technology combining computer-generated images with the users of physical environment.

Austerity

Government policies that reduce spending on public services so that the country doesn't have to borrow as much money.

Avatar

A picture, icon or character that represents a digital media user – eg a game-player

BARB

Broadcasters' Audience Research Board – the organisation that measures and collects television viewing data in the UK.

Bias

A prejudice for or against a particular idea, place, group or individual. Biased reporting in the media may be demonstrated by tone or style, but also by selection or omission. A newspaper story may be biased not because of what's included, but what's left out.

BBFC

British Board of Film Classification – responsible for deciding the age classification and censorship of all films and video content released in the UK.

Big close up

A camera shot which focuses on the face or close detail of the body. The closest type of shot is an extreme close up (ECU).

Binary opposition

The contrast between two ideas or concepts, such as good/evil, male/female. Usually the contrast causes conflict that drives the narrative.

Blockbuster

Films usually produced by Hollywood studios with very large production budgets.

Brand

An identity imposed on a product or range of products in order to encourage consumer awareness and loyalty. Individuals with a high media profile, such as Zoella, may also cultivate their own brand.

By-line

The printed line of text in a newspaper/magazine that names the writer of an article.

Camera movement

The way the camera is moved during filming to add depth, interest and variation for the viewer, such as pan and track.

Carriage costs

DAB Radio stations do not usually own their own transmitters. They have to pay a monthly sum of money for a DAB transmission service which can be very expensive.

Censorship

The controls and regulations that exist about media content. Censorship powers can be held by governments or regulatory bodies.

Cerebral pleasure

Pleasures of the mind rather than the body.

Citizen journalists

Non-professional people who post news and other information to social media, blogs, vlogs and websites.

CGI

Computer-generated imagery is the application of computer graphics to printed or moving image media. The term CGI commonly refers to 3D computer graphics used for special effects in film sequences.

Click bait

Eye-catching web content or headlines designed to entice the viewer to click on a link to a webpage with questionable value.

Code

A communication system which includes signs, rules and shared understanding. Examples include the English language, non-verbal codes, print codes and editing codes.

Cold opening

A short scene occurring before the opening credits or title sequence, which hooks the viewer by plunging straight into the story. Also known as a cold open or teaser sequence.

Colour palette

The suite of colours that are used in the creation of media texts, such as websites and magazines, to reflect a brand and appeal to its audience.

The Cold War

The name for the stand-off between the world's two superpowers, the USA and the Soviet Union, from the end of World War II in 1945 until the collapse of communism in 1989.

Commercial broadcasting

Privately owned media broadcasting of television and radio programming.

Concentration of ownership

Refers to the number of organisations or individuals who control ownership of the media. Fewer stakeholders hold increasing shares.

Conglomerate

A media conglomerate is a large corporation that owns a large number of media companies, such as television, radio, internet, publishing – giving the conglomerate control in the market.

Connotation

The meanings of a sign or media product that are made by cultural association. These are often the deeper or underlying meanings. For example, images of a sunset in a film may connote ending or closure.

Consumption

The act of using media products by watching, listening to or reading them.

Content provider

Any company or organisation that makes material for television viewing on any platform. For example, ITN (Independent television news) makes news programmes for ITV, Channel 4 and Channel 5.

Context

We use this term in two ways in media studies.

1. The immediate surroundings of something, ie a news photograph on the front page of The Times.
2. The wider social, cultural or historical circumstances of a media product or process.

Continuity editing

The most commonly used type of video editing used in post-production – predominantly used to establish a logical and linear coherence between shots.

Conventions

Established rules or shared understandings used in the creation of media products. Conventions are more likely to be taken for granted as 'the way we do things' rather than formally written down.

Convergence

The coming together of technologies and institutions to create a new product or media experience.

Copy

1. The written material, as opposed to images, that features in a media text.
2. A positive stereotype that reinforces the positive qualities of a person/type of person.

Cover price

The price printed on the cover of a printed media text.

Close up (CU)

A common camera shot that tightly focuses on a person or object.

Crane shot

A camera shot that is taken from above the ground high on a crane (also known as a jib).

Cross-cut

An editing technique used to establish that action is occurring at the same time.

Cross-head

Words used as a title or sub-heading to break up text in a newspaper or magazine.

Cross media ownership

This describes any company whose assets include two or more media forms. For example, Bauer owns magazines and radio stations.

Cut

A simple editing technique. One shot ends and another begins, with no transitions or effects added.

Cultural hegemony

The process of making people see the beliefs and values of the most powerful group as being natural and common sense. Also known as cultural imperialism when applied to the power that one country's media has over other countries.

Data mining

Turning raw data into useful information. Often used in relation to the huge volume of data supplied by users of social media.

Date line

A line that shows the date that a media publication/article was written/first published.

Demerger

Separating a large corporation into two or more smaller organisations.

Demographics

1. The characteristics and make-up of a sample of the population, eg age, gender, nationality.
2. The literal or surface meaning in a media text.

Demonised/Demonisation

Making someone, something or a group or a group of people seem as if they are evil.

Denotation

The literal or surface meaning of a sign or media product.

Depth of field

In photographic or video terms, this is the distance between the nearest and furthest points away from the camera that are in focus.

Dialogue

Words spoken by characters in media products such as films or television dramas.

Diegesis/Diegetic

These terms to the world of the characters in a story. Information available to any of these characters is diegetic. Diegetic sound includes all speech, music and any other sound which can be heard within the world of the characters. See also non-diegetic sound.

Diegetic sound

Actual sound from the world of the film, whether on or off screen.

Diffused audience

To diffuse means to spread something out over a wide area or amongst a large group of people, so a diffused audience is large but widely scattered.

Digital (platform)

Digital media is any media that can be created, viewed and distributed digital devices.

Deregulation

The reduction or removal of a government regulation in a particular industry such as radio or television. Usually, this is done in the belief that increased competition will improve the quality of the service provide more choice for consumers.

Desensitisation

The idea that continuous exposure to violent or disturbing media content can leave audience members indifferent to real life events.

Desk Top Publishing

Desk Top Publishing (DTP) software allows the user to create printed media texts with various page layouts and designs

Distribution

The ways in which media products are made available to audiences either physically or online.

Diversification

This occurs when a media company branches out to offer services in more than one media form, for example when a magazine publishing company buys a radio station. See also, cross-media ownership.

Docudrama

A genre that combines fiction with real events. Real people and actual events are recreated in a docudrama.

Dominant cultural values

The beliefs held by the majority of people in society about what sort of behaviour is right or wrong, acceptable or unacceptable. These beliefs are so strong that they seem 'just natural' but if they are not constantly reinforced they can break down.

Dominant signifier

On a page or a poster or in a photo containing a number of signifiers grouped together, the dominant signifier is simply the most important (usually the largest) of these signifiers.

Editing

Post production techniques involving arranging, revising and/or removing written, audio or video content for audience consumption.

Editorial

A statement of a newspaper's position on a topic often written by the editor.

Editorial copy

Anything in a newspaper other than advertising.

Ellipsis

In film and video editing, ellipsis is the omission of a period of time. The audience is expected to work out what has happened in the missing period from the context.

Encoding/Decoding

This model of communication claims that media products contain various messages that are made (encoded) using various codes and conventions. The ways in which audiences make sense of (decode) these messages depend on the social context of the audience member. The decoded message may not be the same as the encoded message.

Enigma

A narrative device in the form of a mystery or puzzle that is not immediately resolved. An enigma is a way of hooking the audience in to the story.

Essentialism

The belief that men and women are fundamentally different in terms of their skills, preferences and behaviour.

Establishing shot

A type of camera shot that fulfils the narrative function of locating the action in space. For example, a television news report about UK politics may begin with an establishing shot of the Houses of Parliament.

Ethics

The principles and standards that are upheld in broadcast media, film and the Internet.

Ethnicity/Ethnic

These refer to large groups of people with a common or shared identity or heritage in terms of, for example, culture, religion, language and sense of history.

Eyeline match

A film editing technique that makes the audience feel that they are seeing what the character on screen is seeing.

Fade

In video editing post-production, a fade is the transition to and from a blank image.

Fake news

Information that appears to be genuine but is untrustworthy, misleading, false and/or damaging.

Feminist theory

The belief that women and men should be given equal rights, but that society is currently structured so that women are not equal to men.

Flashback

A scene in a moving image that is set in an earlier time than the main story. A technique more rarely used is the flash forward.

Focus group

A group of people, usually with common characteristics, assembled to discuss a particular product, issue or campaign in order to collect in-depth information. Focus group discussions are often led by a facilitator who guides the discussion or poses questions.

Foley sounds

Named after pioneering Hollywood sound effects artist Jack Foley, the diegetic sounds of important actions on screen are re-created by artists in a studio. Foley artists watch an edit of the film as they work to make sure their timing is right. Even footsteps as the actor's walk are usually recreated and added afterwards.

Folk devil

The person or group that is the focus of moral panic.

Form

The various formats that media texts and products come in, such as newspapers, magazines and films. Each media form will have its own set of codes and conventions.

Font

The style and size of text characters on the printed page or screen.

Fragmentation

The process of breaking something down into smaller parts. A fragmented audience may be very large, but the individual members have no connection with each other and use many different devices.

Framing

The amount of information in a scene revealed to the audience by choice of camera shot.

Franchise

A media franchise is a collection of linked media products derived from single original source. James Bond and Marvel Comic Universe are examples of film franchises. In business, including the media industries, a franchise is the authority given by a government or company to an organisation which is then permitted to make certain products or offer certain services.

Freelance

A person who is hired by different companies to work on particular projects. Freelancing is common in many areas of the media.

Fremium

A business model especially used with internet content and mobile games, that offers basic services or the basic game, free of charge but more advanced or special features have to be paid for.

Focus

Focus is an example of a photographic code. Deep focus allows all the detail of the image to be clearly seen. Shallow/narrow focus will draw attention on one part of the image with surrounding detail blurred. The distance between the nearest and furthest points from the camera that are in focus is called the 'depth of field'.

Gatekeeping

The way in which information is filtered by the media before it is prepared for publication, broadcast or distribution.

Genre

A way of describing texts which share recognisable characteristics, eg men's magazines, TV crime dramas or first-person shooter games.

Globalisation

The process that has seen international flows of trade, business, media and cultural products become speedier and more intensive.

Greenlight

The stage in the process of film development when funding has been agreed and shooting can start.

Guerilla marketing

The focus of guerilla advertising or marketing is on the creative, the imaginative, the unexpected – something that will generate a social buzz. Based on low-cost unconventional tactics which aim to capture the attention and interest of consumers.

Headline

The text, usually in larger font, at the top of a page or article in a newspaper or article, indicating what the content is to the reader.

Hegemony

The dominance in the media of a particular social group. For example, in the UK, middle class people dominate the media workforce.

Hierarchy

A system with different levels based on rank, size or importance.

High definition (HD) and ultra-high (UHD) TV

Standard definition (SD) television is gradually being replaced by HD television (four times the resolution). The next generation of UHD and 4K television (eight times the resolution) sets are available. UHD and 4K TV add other technologies that increase the clarity, definition and colour range of images.

Making programmes in UHD has many implications for media language. The quality of the image is so high that viewers are able to interact with their television sets, for example in sports coverage by panning and zooming within the images to pick out a particular piece of action.

UHD television is much more expensive to produce so it is likely to be used to create material that can be used many times for example natural history and science programmes.

Home page

The first page of a website that a user will access at a web address. The home page usually contains navigation links to the other pages of the website.

Horizontal integration

Companies who acquire other companies operating in the same sector.

House style

The overall design style of a newspaper, website or magazine. This might include font, colour scheme and layout. The house style sets a product apart from its competition and makes it easily recognisable to its audience.

Hybrid

A genre that combines two or more pre-existing genres to create a new category.

Icon

In semiotics, an icon is a sign that physically resembles the thing it stands for (compare with symbol).

Ident

Short for identifier – can be a short visual image shown on the screen in between television programmes, signaling the channel that is being watched, or an audio 'call sign' to identify a particular radio station/programme.

Ideology

A shared set of beliefs and ideas about what is right and what is wrong.

Immersive

An experience that completely draws in the audience or user by enabling them to interact with the product.

Impress

A self-regulatory body for the UK press (alternative to IPSO).

Institutions

The organisations that create and distribute media texts, such as the BBC and News International.

Intellectual property

Ideas and designs that are copyright to a company or individual. For example, the characters and narratives in Marvel's Universe are the intellectual property of Marvel and Disney, which owns the Marvel subsidiary.

Interactivity

Two-way communication in which the participants both actively engage in the process.

Intertextuality

A feature of texts (media products) that borrow or quote from other texts.

Interactive media

Interactive media allows the user/consumer to take an active involvement in the media text, even by contributing to it.

IPSO

The Independent Press Standards Organisation is the independent regulator of the newspaper and magazine industry in the UK.

Jingle

A short and catchy piece of music or song/slogan used to promote a product, used particularly in advertising and on the radio.

Left wing

Political views that support social equality, fairness and the duty of society as a whole in order to support those who have difficulty supporting themselves.

LGBTQ+

Lesbian, gay, bisexual, trans, queer and others

Lighting

Lighting is a photographic code which can add dramatic effects to images. Lighting can be high key (everything brightly lit), low key (a lot of contrast between light and shadow), or natural (trying to look 'like real life').

Linear model

A model which sees media communication flowing along a straight line from Sender who sends a Message to a Receiver

Links

Clickable text or images that take users to different pages of a website.

Logo

The visual image used to identify a product, brand or company.

Low brow

Used, often rather insultingly, to describe the examples of culture that are simplistic and undemanding. In contrast, anything described as highbrow is usually an example of culture considered intellectual and demanding.

Masthead

A publication's name or title in a distinctive form usually placed at the top of the front page or cover page.

Media brief

A document setting out what is needed within a media product. It is usually written by a non-media company, such as a manufacturer who wants to advertise their goods, explaining what they want the media products to achieve. It is used by their chosen media production company to make sure they get the message and the details right.

Media consumption

Audiences and individuals are often described as consumers of the media. Media consumption is any engagement with the media by an individual or audience.

Media literacy

The possession of the range of skills needed to gain access to, critically analyse and create your own examples of media in different forms. GCSE Media Studies is a good way of developing your media literacy.

Media pack

Contains information for potential advertisers

Media synergy

The co-production and/or co-promotion of a related set of media products or services all developed in-house by a large media Corporation.

Medium/mid shot (MS)

A commonly used camera shot. Typically it will frame the subject from the waist up or show some background detail in the shot.

Mediation

The process by which a media product represents an idea, issue, event or group of people to the audience. 'Mediation' suggests that this process always changes the perception of whatever is represented by the media.

Merchandise

With regard to films, these spin-off products linked to feature films can include toys, clothing, posters, books, games, food and other items that bear the film's brand.

Merger

A combination of two media companies into one – usually to gain more power and influence in the market.

Message

The content of a media product; the meanings it communicates.

Millennials

People who reached young adulthood at the start of the 21st century – the turn of the millennium.

Mise-en-scene

All the elements chosen by producers to make up the content of images, including codes such as location, lighting, non-verbal communication (NVC), props, accessories, etc. are often referred to as the mise en scène. It is a French term meaning 'put in this scene' which emphasises the idea that elements are included deliberately to communicate specific meanings.

Mock-up

A rough plan of how the layout of a page of printed media will look.

Mode of address

Involves the style and tone of a media message's presentation; not so much what is being said but the way in which it is said. Formal/informal, direct/indirect are examples of modes of address.

Model

A model seeks to capture an idea or concept in a simplified form, often as a graphic or diagram. For example, the linear model of communication.

Monopoly

A situation in which one company totally dominates a sector of the marketplace. There is no competition, leaving customers with no choice to buy elsewhere.

Montages

A technique of putting together fragments of still or moving images and/or sounds from different sources to create a meaningful sequence. Often used to compress time.

Moral panic

The impact on society when the mass media play an active role in stereotyping a person, group or issue as a threat to the accepted norms, values and interests of society.

Multi-media

Technology that enables sound, video, text and graphic images to be used in the same media production.

Music beds

Both radio and advertising use music beds in the background, to invoke an atmosphere or mood. Usually refers to instrumental pieces that are relatively low in volume, allowing others sounds to be heard clearly above them.

Narrative

The way in which a story or a sequence of events is put together. Narrative organises chains of events telling us why, when and where things are happening. A simple narrative structure is equilibrium, disruption, recognition of disruption, attempts to restore equilibrium, new equilibrium.

News values

Ways in which media companies will assess and categorise news stories and decide on their newsworthiness. Each media publication will have its own news agenda and set of news values.

Newsworthiness

Relates to a topical event that is considered sufficiently interesting to the public to be worthy of reporting as news. News media will judge the newsworthiness of an event by applying in their own set of news values. These may differ. For example, the Daily Mirror sees human interest stories as more newsworthy than The Times.

Niche audience/market

A relatively small segment of an audience with specific tastes and interests.

Non-diegetic sound

Sound that is neither on the screen or features in the 'world of the film'. Typically, non-diegetic sound will be sound effects or background music added to create mood and atmosphere.

Non-verbal communication

Non-verbal communication/codes (NVC) are all those that do not include spoken or written language. Clothing, facial expression and body movement are examples of NVC.

Objectivity

Information that is based on facts and analysis or scientific reason. Objectivity is based on observable and measurable evidence. Objective views are often backed up by statistics. Something claimed to be 'objectively true' will be supported by hard evidence.

OFCOM

Ofcom regulates TV, radio, video-on-demand, phone and postal services. Ofcom promotes competition, protects the interests of consumers and enforces the rules that apply to different communication sectors.

Oligopoly

A market that is dominated by a few companies that control the supply of the products or services. There is very little competition within an oligopoly and the companies tend to cooperate with each other by keeping prices high.

Op-ed

A newspaper term. Short for 'opposite the editorial page', these are written by named columnists and do not necessarily express the newspaper's official position.

Opening sequence

The opening section of a film/television drama. Often this is action-packed and ends on a cliffhanger. Opening sequences are also used to introduce key characters or to establish settings.

Ownership

The companies who own the companies that produce and distribute media texts.

Panning

A camera movement in which the camera stays in one position (usually on a tripod) and sweeps around horizontally from left or right

Paralanguage

How we convey meaning through aspects of speech other than the words we use. Examples include speed of delivery, rhythm, tone, volume and hesitation.

Passive audience

Passive audience theories stress the power of the media to directly influence the ways in which audiences think or behave.

Patriarchy

A system or society in which men are all-powerful and women are excluded from positions of influence or responsibility. Patriarchal attitudes are the views and beliefs that justify this inequality.

Paymium or paidmium

A business strategy for apps that combines a low initial price with in app purchases.

Paywall

A website with a paywall is fully or partially restricted to users who pay a subscription.

PEGI

Pan European Game Information – the organisation that judges what the age ratings should be for games. Produces guidance for consumers (mainly aimed at parents) so that they can decide if a game is suitable.

Photographic codes

Techniques used to add meaning to images. These include lighting, framing, composition, camera position, lens type, focus and length of exposure are all photographic codes.

Photo story

In newspaper journalism, this is a story that is more newsworthy because of the presence of an interesting photograph.

Pitch

An outline of an idea for the creation of a particular media product.

Platform

The technologies, software or apps that allow media producers and consumers to interact, such as social media.

Plot

The way in which a story is fashioned before it is told. Story events are organised and planned, perhaps by withholding key pieces of information from the audience in order to 'keep them guessing'.

Point of view (PoV)

A camera shot that allows the audience to see from the viewpoint of an individual character.

Polysemic

A sign or message that can have many different meanings.

Preferred reading

The interpretation of a media text that the producers intended the audience to have.

Prejudice

Preconceived ideas or opinions that have no basis in reason or evidence. Some stereotypes and representations are prejudiced.

Pre-production

The work, planning and research that is done on a media product before the actual production begins.

Pressure group

An organised group of people which tries to influence government policy in a particular area or in support of a particular course.

Primary research

Original and new research that is carried out to answer particular questions or issues.

Prime time

The times of the day when radio and TV audiences are expected to be at their highest.

Private sector

This comprises all those companies which are not owned or controlled by the state but which are run for profit.

Producer

The people who plan, coordinate and create media products.

Product

Any media text can also be called a media product.

Product placement

A marketing technique in which products or mentions of products are embedded within, for example, a film or a television show.

Propaganda

Using the media to promote a biased viewpoint, usually for political purposes.

Props

Short form of property. Objects that appear on screen or stage.

Protagonist

The main character in the story. The protagonist is actively opposed by another character: the antagonist.

Psychographic

Marketing and advertising often categorises consumers using psychographic variables: different psychological categories that are linked to aspirations, lifestyle, personality or spending habits.

Public sector

Companies that are owned or controlled by the state. The BBC is an example of a media organisation in the public sector.

Public service broadcasting

Television and radio programmes that are broadcast to inform, entertain or educate the public, without trying to make a profit.

Qualitative research

Qualitative research is used to explore and gain an understanding of audience opinions and motivations.

Quantitative research

Quantitative research is the collection of numerical data and statistics.

RAJAR

Radio Joint Audience Research is jointly owned by the BBC and commercial radio. Its job is to measure the number of people listening to radio and the types of radio they listen to. Their website rajar.co.uk is a great source of information if you are doing any research into radio audiences.

Realism

The use of codes and conventions to make a media product seem realistic rather than contrived.

Reception theory

These are theories of the media audience that see audiences as 'active' because they make their own meanings out of the messages received from the media. The meanings we make out of media products is just as much influenced by who we are as by the content of the message, according to reception theory.

Record labels/companies

Businesses in the music industry that fund and coordinate the production, distribution and marketing of music in return for a share of the profits.

Regulation

Rules or sets of standards that are expected to be adhered to. Regulatory bodies oversee that this is being done by media companies.

Representation

The way in which the media 'represents' people and the world around us.

Royalties

Payments paid to performers and song writers when their music is played on radio (or television or video games).

Running story

This is a story that appears in two or more consecutive editions of a newspaper or for two or more days in other news media. If a breaking story has this potential, journalists may say 'this one will run and run'.

Secondary research

Secondary research involves the collation and analysis of research that already exists.

Segmentation

The division of audiences into segments and categories.

Self-regulation

This occurs when media industries set up and pay for their own regulatory bodies. Unlike statutory regulators, these do not have legal powers, but they rely on companies within the industry to accept a code of practice. Examples include IPSO (newspapers and magazines) and the Advertising Standards Authority (ASA).

Semiotics

The use and study of sign, sign systems and their meanings. Also known as semiology.

Serif and Sans Serif

A serif is a small decorative line added to the letters of certain typefaces. Sans means without so sans serif typefaces don't have these features.

SFX

Special Effects. Graphics techniques that are applied to moving images to create specific effects.

Shot

A single image taken by a camera, or a single take of video footage.

Sign

Anything that expresses meaning is a sign. Examples include written or spoken words, an image, a sound, a gesture or an item of clothing.

Signposting

The technique of establishing what the location of a scene is from the beginning. For example, a hospital drama might be signposted by audio of medical equipment or ambulance sirens.

Skyline

A line of text, with or without a coloured strip background, that runs across the top edge of a magazine page, poster or other printed product. It contains important information to appeal to the audience.

Slogan

A catchy, eye-catching and memorable phrase, often used in advertising.

Social cohesion

The tendency for individuals in society to bind together with shared views, beliefs and behaviour.

Social construction

The belief that masculine and feminine behaviours, values and beliefs are constructed by society and not by nature.

Social fragmentation

The tendency for individuals and groups within society to split apart because they have few values or beliefs or behaviours in common.

Social groups

Two or more people who share a common sense of identity.

Social media/networking

Websites, platforms and apps that enable users to communicate with other people across the world.

Social realism

A film genre that deals sympathetically with everyday issues and problems faced by working-class people. Typical themes of social realist films include unemployment, poverty, homelessness, prostitution, drugs and the effects that these have on people's relationships.

Spin

A form of biased communication used by advertisers, marketers or politicians to present someone or something in a very positive or very negative light. Experts in spin are called 'spin doctors'.

Sponsorship

A marketing technique involving the funding or support of, for example, a person, media product or event in order to increase exposure for a brand or product or service.

Standfirst

A term used in print and website design which refers to introductory material, usually appearing immediately after a headline and often distinguished by a different typeface.

Statutory regulation

Statutory regulators have legal powers to control the industry for which they are responsible (a statute is a law). For example, Ofcom is the UK regulator for TV, radio, video-on-demand and phones. It sets rules and enforces them in these sectors.

Stereotyping

The reduction of a social group to a limited set of characteristics or pre-conceived ideas.

Storyboard

A visual representation and plan of how a moving image scene will be shot. Typically includes a sketch of each frame, camera movements, edits and timing, etc.

Storyline

Another word for plot.

Strapline

A cross-column subheading, usually found in newspapers, magazines and websites, that emphasises part of an article or advert.

Subculture

A group with beliefs or values that differ from most people in the wider culture to which it belongs.

Subjectivity

Information that is based on an individual interpretation or opinion. It can be clouded by bias, values or beliefs. Subjective views may not be backed up by scientific proof or hard evidence, but they can still have great value in opening our eyes to a deep understanding of something that is not measurable such as humanity, love or grief.

Subscription video-on-demand

SVOD is the same as VOD but is only available to paying customers. Amazon Prime Video is an example.

Subscription broadcasting

Any platform/broadcaster that offers access to its content for a subscription.

Symbol

A sign which doesn't physically resemble the thing it stands for. Words are symbols because they don't look like the idea or object that they stand for. The red white and blue tricolor flag is a symbol of France.

Synergy

Where two or more media products are linked for commercial purposes, eg a film and a video game based on the film.

Target audience

Producers of media products always have in mind an intended audience, often defined by age, gender or social class. The product is fashioned to appeal to the specific wants and needs of this group, a process called targeting the audience.

Teaser

A form of trailer that 'teases' the audience about a forthcoming film. Often meant to intrigue, teasers are typically short and aimed at perking interest.

Tilt

A camera movement on a vertical axis. The camera, usually tripod mounted, is angled upwards or downwards.

Time shifting

The viewing of a broadcast programme at the time of the viewer's choice rather than at the time of transmission. This may be achieved by home recording, downloading or streaming.

Titles/title sequence

The opening credits of a television programme or film, including the title but often including information about key personnel and snippets of the product.

Tracking

A camera movement in which the camera itself is moved alongside or towards the subject.

Trailer

A short advert for a forthcoming film. Usually adhering to a particular set of codes and conventions, trailers might include highlights from the film and information about the stars of the film.

Transition editing

The joining together of two shots. The most common type of transition is the cut: an instant shot change between the two shots. Others are crossfade or mix or dissolve, in which one shot gradually merges into the next. Digital editing can also achieve many special effect transitions. A fade in is a transition between a blank screen (usually black) and a shot. Fade out is the same in reverse.

Transmission

A broadcast programme on television or radio. A live transmission is broadcast simultaneously with the event actually happening.

Treatment

A short outline of an intended media production. This might include written descriptions, sketches and mock-ups.

Typography

The design and arrangement of written material for a printed page or screen.

UK independent films

Films made without any financial or creative input from the 'big six' American studios which also pass the cultural test for 'Britishness'. The individuals and companies producing these films make up the UK Independent sector.

Unique selling point

The factor that makes a specific product or service stand out in comparison to other similar products. The USP of a community radio station could, for example, be that it plays music by local artists or that it features news about the local area.

User generated content (UGC)

User generated content (UGC) is any content created and distributed on a particular platform by a user of that platform.

Uses and gratifications

A theory associated with Blumler and Katz that audience members seek out and actively *use* media products to *gratify* different sorts of need.

Verbal codes

These include any examples of written or spoken language.

Vertical integration

A strategy that involves bringing supply, production, distribution and sales together into one unified company.

Video-on-demand (VOD)

VOD is television content that can be watched at any time the viewer chooses. BBC i-Player is an example.

Viral marketing

A method of marketing which encourages media consumers to share opinion and information about a media product on the internet and on social media.

Virtual reality (VR)

Technology that simulates a three-dimensional world, often enabling users to interact with it.

Visceral pleasure

A type of audience pleasure that is like a physical experience.

Vlog/Vlogger

A video blog or video log, usually shortened to vlog, is a form of blog that uses video rather than written text.

Voiceover

A segment of narration that is added to a broadcast with the speaker not seen on screen.

Watershed

The period after 9pm and until 5.30am when television broadcasters may schedule more adult material that could be harmful or unsuitable for viewing by minors (under 16). Premium paid-for services such as Sky Movies do not have to operate a watershed but must offer PIN protection with a security code.

Video Standards Council (VSC)

Responsible for age rating of video games in the UK using the PEGI system. Also provides information and advice to gamers, parents and schools.

Wide angle shot

A camera shot which gives the viewer access to the whole scene. Called a long shot in film.

Zoom

Movement of a camera lens to make a subject seem closer (zoom in) or more distant (zoom out).

Specifications that use this resource:

[GCSE Media Studies 8572
\(https://www.aqa.org.uk/subjects/media-studies/gcse/media-studies-8572\)](https://www.aqa.org.uk/subjects/media-studies/gcse/media-studies-8572)

Document URL

<https://www.aqa.org.uk/resources/media-studies/gcse/media-studies/teach/subject-specific-vocabulary2>

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Knowledge Map: Media Audiences

Summary: This knowledge organiser looks at one quarter of the Media Studies Theoretical Framework. It covers how, as contributors to the mass media, products reach and appeal to their audiences, and how media theory applies to these audiences.

CSPs that explore Media Audiences:	Online, Social, Participatory Media: Kim Kardashian: Hollywood Lara Croft GO Marcus Rashford	Newspapers: Daily Mirror The Times	Radio: KISSFM Breakfast Show Radio 1 Launch Day	Music Videos: Arctic Monkeys Blackpink	TV and the Sci-Fi Genre: His Dark Materials Dr Who: An Unearthly Child	DON'T FORGET CONTEXTS! Social, Cultural, Historical, Political!
Which exam/section are they in?	Online, Social, Participatory Media: Paper 1, Sections A, B Paper 2, Section B	Newspapers: Paper 1, Section A, B Paper 2, Section B	Radio: Paper 1, Section B	Music Videos: Paper 1, Section B	TV and the Sci-Fi Genre: Paper 1, Section A	

Media Audiences Overview	
Summary	
Audiences are the lifeblood of media industries. Advertisers pay to reach audiences, audiences pay directly for media products, and audiences are needed to justify subsidies or financial support (for example, the TV licence).	
Key Knowledge	
1	Audience Intro Audiences interest many in-groups , such as politicians, critics, and commentators who worry about the influence of the media on society. These people like to assert that 'the media are to blame!' to explain individual's poor behaviour. Some also think that the media has become too powerful, and able to manipulate audiences.
2	Defining the Audience We focus on mass audiences rather than niche e.g. theatregoers because we deal with media that primarily isn't 'live' in that the audience experience is in real time. Media consumption can be a social occasion, but is mostly private. Social media, however, allows both. These allow advertisers to target huge numbers of consumers. The transition to digital media has led to declining numbers for a single media product or event as our attention is being pulled in many directions and the ease of access to 'On-Demand' services.
3	Categorising the Audience The more people consuming a product, the more money a company makes. Due to changes in technology, consumer habits have also changed. Financial risks to companies are large if they're trying to create a huge audience, so they tend to put more time into identifying niche audiences . However, even blockbuster films are designed to meet the needs of certain sections of the market, and advertisers need to know who these are to market their products. Identifying these elements of the audience is called segmentation . We can break audiences down into segments, like age.
4	Demographics Demography is the statistical study of a population. Main categories are: gender, social class, ethnicity, education, place of residence, religion, family size, age, generation. You may have heard generations classified as Baby Boomers (1945-1960), Generation X (1960-1980), Millennials (1980-2000), or your lot, Generation Z (21stC); research the features of these! Social class is hard to deal with, but media advertisers tend to use the National Readership Survey (NRS; as seen in your Dr Who CSP) to classify audiences.
5	Psychographics This studies personality, values opinions, attitudes and lifestyles, so differs from more solid aspects covered in demographics. These are used alongside demographics to create a more subtle audience profile which can then be used to target audience segments more effectively. It is widely used in advertising and marketing. Psychographics are often collected via focus groups, and often deal in 'types'. These could classify attitudes, such as: trendies, egoists, puritans, innovators, rebels, groupies, drifters, drop-outs, traditionalists, utopians, cynics or cowboys.
6	Who does Audience Research? Audience research is undertaken to meet the needs of advertisers before they invest large sums in advertising space. They prefer information from independent sources such as: Audience Measurement for Publishers (AMP), Audit Bureau of Circulation (ABC), British Film Institute (BFI), Broadcaster's Audience Research Board (BARB), Nielsen, OfCom and RAJAR. The information collected is quantitative or statistical, as well as qualitative which aims for more personal insights. Visit these websites to learn more.

Audience Theory	
Summary	
A theory is an explanation of something, but in studies of human behaviour, it is not easy to prove like in a science experiment. Theories help us understand, and explain, complex processes and relationships.	
Key Knowledge	
7	Theory Overview When considering audience theory, you must think of the question: 'How powerful are the media in influencing the ideas and behaviour of the audience?'. This addressed concerns about the media influencing: suicide, violent behaviour, promiscuity, obesity, poor fitness, poor body image, eating disorders, bullying (especially cyberbullying) overspending, indoctrination, political apathy, growing up 'too quickly' and immaturity.
8	Effects, Cultivation and Desensitisation Effects theory claims that the media can have direct influence on the attitudes and behaviours of individuals. Cultivation theory is effects theory plus time. This means that the more people are exposed to views, the more those views become 'normal'. Desensitisation works the other way; it suggests that overexposure to these things makes us unable to react to these situations. It can be problematic if images of violence are routinely associated with pleasure and relaxation, e.g. in computer games.
9	Effects Theory 2 When you were younger, did you ever copy someone's behaviour? Why do you think you did that? What was the last thing that genuinely shocked you? Why do you think it shocked you? Was it unexpected or surprising? Was it particularly extreme? Can you recognise the symptoms of desensitisation? Compassion fatigue is a lack of sympathy and empathy; overexposure to charity adverts may make us feel like we don't want to help because it appears pointless.
10	Hypodermic Needle Theory Effects theory also suggests that the relationship between audiences and texts is like drug use. In the 1940s and 50s, TVs were referred to as 'plug-in drugs', and now we use drug-based language to categorise people e.g. 'social media junkie/addict'. This idea sets up similarities between the use of media and misuse of drugs: 1. Media allows an escape from reality. 2. Overuse can lead to psychological dependency (addiction) 3. 'Little and often' is acceptable but bingeing isn't. 4. The media can take away your powers of self-control so you behave in ways that are out of character.
11	Hypodermic Needle Theory 2 All of the things above link to the idea that the media 'injects' dangerous and addictive messages directly into us, like a drug in a syringe. This idea is commonly used to criticise media users but we should be suspicious of the claims and implications. Evidence is rarely used to support this idea, and just asserting that the media is like drugs proves nothing. Also, if it was that easy to control people, the education system would be entirely media-based.
12	Passive v Active Audiences Effects theory takes the view that the audience are just passive consumers, meaning that decisions are limited to turning off/on and selecting from the content available to us. More recent research suggests audiences make their own meanings from various media products, and these meaning aren't necessarily the ones the producers intended. This would also mean that audiences use the media for their own reasons. Effects theory is particularly concerned with children it sees audience as a mass with little recognition that individuals may perceive and react to media products differently.

Uses and Gratifications	
Summary	
Blumer and Katz (1974) 'Uses and Gratifications' model is one of the most important media theories. Ensure you can argue why consumers select certain media products.	
Key Knowledge	
13	Uses and Gratifications Theory 1 This idea focuses on the audience's ability to select the media they want to engage with, and the reasons for making this selection. Our needs are met with gratification e.g. if you're thirsty, you drink and feel better. If we are not a passive audience, we proactively seek out the media we wish to consume (to suit our 'needs'). Our needs are classified by U&G theory as follows: 1. Entertainment and Diversion - relaxation and escape. 2. Information and Education - knowledge. 3. Social Interaction - human contact/interest. 4. Personal Identity - Affirming who you are via shared values/beliefs.
14	Uses and Gratifications Theory 2 You can suggest other needs with appropriate reasoning. This theory gives power to the consumers, so media producers need to recognise consumers' needs and meet them or they will lose interaction. However, it doesn't take into consideration factors like cost; we may want something, but can we afford it? And not everyone is experienced enough to find their preferred media; think of your grandparents using a phone! Finally, a lot of media is 'just there', like advertising, and we can't prove whether the media has already influenced our needs. Think of how your CSPs meet needs.
15	Audience Pleasures Pleasure makes us feel good. U&G theory can be expanded by looking at different types of pleasure the audience may receive. 1. Aesthetic pleasure - things that look good. 2. Cerebral - intellectual satisfaction. 3. Visceral - satisfaction of the body, sex/revenge etc. 4. Voyeuristic - knowing things unknown to others (<i>Heat</i> magazine CSP?) 5. Vicarious - second hand pleasure, like your team winning a match. 6. Catharsis - Empathy, like releasing pent-up emotions, shared experiences.
16	Reception Theory This sees the audience as active because they are able to make their own meanings from the media messages they receive. This is because audience members perceive things differently. Media products are created by encoding meanings, and the audience decodes these meanings. This only works well if the encoder/decoder share the same culture. Often, they don't. In the 1930s, smoking was believed to be healthy; society accepted this and advertisements reflected this. As time has gone on and medical research developed, the codes and the our understanding of how to decode them, has changed.
17	Reception Theory 2 No one would now accept that smoking is good for you, so if you saw a poster for this now, you'd disagree, decoding it in a different way. Stuart Hall, who developed this approach, suggested three ways the product may be interpreted or 'read': 1. Preferred reading - this is what the producers want the audience to have. 2. Negotiated reading - the audience accept some messages, but reject others. 3. Oppositional reading - This recognises the preferred reading, but completely rejects it.
18	Audience Positioning Products are polysemic ; they can be interpreted in a number of different ways. A producer may guide an audience to the preferred reading by using audience positioning . For example, the mode of address in a news broadcast is formal and authoritative, so the audience is positioned as a willing learner (U&G; why would we watch the news?). Game shows are more informal, positioning the audience almost as 'friends'. Audiences have to see through the ways they are being positioned in order to accept or reject readings.

The Interactive Audience	
Summary	
Commercial media producers need to produce content which will draw an audience which is attractive to advertisers. Audience figures need to be reliable and well-informed about the factors which will make their products successful.	
Key Knowledge	
19	Intro to the Interactive Audience Audiences that watched 'traditional' media (<i>Dr Who</i> CSP - 60s household) didn't have as much choice as we do today; they watched, listened and read. In today's digital age, you can respond directly, engage with people on screen etc. The word 'audience' has become the word 'community'. Abercrombie and Longhurst (1998) identified three stages of audience development: 1. Simple audience - face to face contact like sports games. 2. Mass audience - Traditional media; TV, film etc. 3. Diffused audience - digital technology audience. They expect 24/7 access to media. It's part of almost all they do.
20	The Interactive Audience 2 These three elements do not replace each other; they all exist together. If you watch something and then Instagram your thoughts, you're a member of the diffused audience. They don't just consume media, they perform with it. Your own social media profile is a kind of performance to project an image of yourself. There are many ways interactive audience members can use the Internet to form an identity: Blogs, vlogs, Podcasting, Citizen Journalism, Crowd Sourcing, Content Sharing, Wiki-ing or Live Streaming.
21	Advertising and Marketing Commercial (profit-based) media need to create content that will draw in an audience which is in turn attractive to advertisers. This means the press, radio, magazines etc. need to be well-informed about factors which will make their products successful. They also need reliable audience figures. Advertisers have tried to exploit interactive audiences by paying for: 1. Impressions - number of visitors to the page with the ad, usually a cost per 1000. 2. Clicks - number of times an ad is clicked. Price varies enormously. 3. Actions - a click resulting in a sale.
22	Advertising and Marketing 2 For advertisers, only number 1 above relies on a passive audience. A 'click' is an active action. An active social media user also embeds lots of info in their accounts and profiles; not just demographic and geographic (age, gender etc.) but also psychographics like hobbies and interests. Data mining turns this raw info into specifically-targeted advertisements, and allows analysis of success of ad campaigns. Word-of-mouth is better than an ad, as it reinforces quality, so 'going viral' with an ad is a company's dream - free advertising!
23	Fans and Fandom In some cases, a 'fan' is just a member of a mass audience e.g. watching all episodes of a TV show. Most fans engage more closely though, purchasing merchandise, watching live performances etc. Fans also contribute creative ideas like cosplaying. This makes them prosumers both producing and consuming content. Performing your identity is also part of being a fan, so it becomes part of your subculture or identity (Representation). Most relationships between fans and consumers are one way in that they don't get anything back, but for many, being part of a 'fandom' is a way of sharing passions and interests, expressing ourselves and developing a sense of self.
24	Reaching the Interactive Audience Media consumers today expect to be able to access products whenever and wherever they wish. In order to reach their target audiences, producers need to engage with: 1. A multi-platform approach - the same content available of multiple platforms (convergence). 2. Time-shift viewing or continuous availability - apps like the iPlayer, and abilities to start watching something on one device and then pick it up on another. 3. Synchronised demand - consumers around the world having access to products at the same time. The Internet/social media has swung the power balance towards the audience.

Knowledge Map: Media Industries

Summary: This knowledge organiser looks at one quarter of the Media Studies Theoretical Framework. It covers how industries create media products, their backgrounds, their importance to the economy and the size of the sector. It will also look at trends and processes in the development of large media corporations.

CSPs that explore Media Industries:	Online, Social, Participatory Media: Kim Kardashian: Hollywood Lara Croft GO Marcus Rashford	Newspapers: Daily Mirror The Times	Radio: KISS FM Breakfast Show Radio 1 Launch 1967	Music Videos: Arctic Monkeys Blackpink	TV and the Sci-Fi Genre: His Dark Materials Dr Who: An Unearthly Child	Film: I, Daniel Blake Black Widow	DON'T FORGET CONTEXTS! Social, Cultural, Historical, Political!
Which exam/section are they in?	Online, Social, Participatory Media: Paper 1, Sections A,B Paper 2, Section B	Newspapers: Paper 1, Sections A,B Paper 2, Section B	Radio: Paper 1, Section B	Music Videos: Paper 1, Section B	TV and the Sci-Fi Genre: Paper 2, Section A	Film: Paper 1, Section B	

Industries Overview	
Summary	
Media Industries are all of the corporations and companies that make media products for consumption by media audiences. It's a big business; the 100 largest companies in the UK had a combined income of £96 billion (Deloitte, 2017).	
Key Knowledge	
1	Introduction to Industries There are 2 million workers in what the UK Government classifies as 'Creative Industries'. The sector contributes more to the UK economy than cars, life science, and the oil and gas sectors combined. 29 million people worldwide work in this sector. Your media industry work focuses on trends towards bigger, more powerful non-specialist companies, competition between media companies and corporations, the effects of the digital revolution including impact on structure and ownership, and regulation/control of media industries.
2	Competition Excluding the BBC, which is a public service provider, the majority of media organisations are commercial operators, or aiming for profit. To maximise profits, companies compete for shares of the market. In theory, competition should keep quality high and costs low, as people will go elsewhere if a product doesn't meet their needs. However, large companies always have the advantage as they can buy smaller companies and integrate them into their business.
3	Print vs Electronic Media Despite huge challenges, the press is not a spent force and still has a powerful voice in agenda setting; consider target audience and political views of the papers you have studied. Broadcast media is generally expected to be unbiased, but newspapers don't have this restraint. Newspapers use opinion columns, or <u>op-eds</u> and <u>editorials</u> to express opinions based on the political leaning, but readers expect the general news to be unbiased.
4	News Values Newspapers decide what to report based on their own values, but most major stories in the day are reported in a similar manner due to the newsworthiness of those stories. News values are: <u>Timing</u> - 'news' not 'olds'. <u>Important people</u> , <u>Surprise and Significance</u> , <u>Closeness to Home</u> , and <u>Human Interest</u> .
5	Effects of Ownership Reach UK and News UK (owners of Daily Mirror and The Times, your CSPs) are <u>conglomerates</u> (check box 23 for more info). With these huge brands covering many different media forms, it allows greater efficiency, higher profits and achieving greater control in the market. However, this <u>concentration of ownership</u> destroys competition, and lowers the amount of diversity of views in the industry. In 2015, a <u>pressure group</u> , Media Reform Coalition said that concentration of ownership 'creates conditions in which wealthy individuals and organisations can amass huge political and economic power and distort the media landscape to suit their interests and political views.'
6	Press Regulation There should be press freedom, but it needs to be balanced without being intrusive to people. Newspapers were criticised for their conduct but they defended themselves by saying they were acting in the public interest. The phone hacking scandal of 2005-2011 led to the Leveson Inquiry, questioning the ethics of the industry. This led to the findings that the PCC (Press Complaints Commission) was not independent of press owners and so IPSO (Independent Press Standards Organisation) was formed. Even today, the regulation of the press still has a number of unresolved issues.

The Film and Radio Industries	
Summary	
You should know the differences between Hollywood blockbusters and indigenous independent films. You will also need to think about how the radio CSPs changes to appeal to their target audiences.	
Key Knowledge	
7	The American Film Industry 'Hollywood' is a slang term for the US film industry. They used to have five dominant studios in the 1920s, which kept their own production facilities, stars, and theatres. This is an example of <u>vertical integration</u> . They controlled each aspect of production, all the way to distribution. It blossomed until 1948, then struggled with censorship and competition from TV and European filmmakers. In the mid-1970s success came from new directors like Spielberg and Lucas, making films relevant again.
8	The UK Film Industry In some senses, the UK film industry is a roaring success. In others, it is struggling. British film talent has a high international profile, and may big budget productions are shot here due to the quality of facilities, locations, and tax breaks. The government encourages investment by offering tax breaks if a film is shot here, and many high-end films take advantage of this. However, UK filmmakers with low budgets (<£10m) aren't doing as well. They have suffered from a decline in international demand for their work, and the increase in American productions.
9	Regulation The majority of TV and film released in the UK is regulated by the British Board of Film Classification (BBFC). They've been classifying films since 1913 and videos since 1985. Their guiding principles are to protect children/vulnerable adults from harmful material, and to empower consumers to make informed viewing decisions. Material is also monitored to check that it doesn't break the law. They use the categories of discrimination, drugs, imitable behaviour, nudity, sex, language, threat and violence to classify material, and judgements may change due to the context of society's attitudes.
10	Development of Radio In 1967, the BBC had a monopoly within the UK; no other broadcaster was allowed to transmit. It did face competition from 'pirate' stations based outside territorial waters who broadcast material aimed at youth listeners, for example. The government tried to clamp down on this, but the BBC then made Radio 1 sound as much like the pirates as possible, attempting to capture the youth audience. This meant that there were a larger range of stations, but competition soon emerged from commercial stations after the government chose to <u>deregulate</u> the airwaves allowing competitors into the market.
11	Radio Funding The BBC gets funded by the licence fee, set by the government. There used to be a radio licence, but now the TV licence covers both. This means the BBC is <u>publicly funded</u> and thus needs to provide a public service. For the BBC, this means supplying programming for the whole population, supplying information and entertainment for no profit. Commercial radio is motivated by profit and relies on advertisers for income. The more listeners they have, the more they can charge for airtime. It wasn't until 1993, with Richard Branson's Virgin1215, that a commercial pop music station appeared. Now, in commercial radio it is more profitable to group stations to from a network that broadcasts centrally.
12	Digital and Diversification Within networks, different stations target different audiences, e.g. KISSFM is 15-34 year olds, playing new music and big tracks, but KERRANG targets 15-34 year olds into rock music. These are <u>multimedia</u> brands, as KERRANG has a TV channel and magazine providing the same content; this is an example of <u>convergence</u> . The brand operating across various platforms is called <u>diversification</u> . RAIAR collects audience information for advertisers and is funded by the radio industry as a whole. Radio meets many needs including information and entertainment, social needs, and diversion (U&Gs!)

TV and Music Videos	
Summary	
You should understand how production values have changed due to changes in media technologies, along with the evolving audience. You should also understand the differences between the two music video CSPs and why these occur.	
Key Knowledge	
13	The UK TV Industry 'Linear' television means 'in a straight line'. For years, this was the only way you could watch TV, when channels scheduled episodes. Each channel offered their own schedule, and you could choose what to watch. If you missed it, unlucky! In the 1970s, video recorders became available, so people could 'tape' shows to watch again or at a later date. Then, in the late 1990s DVDs arrived, followed by TV boxes with hard drives for digital recordings. Broadcasters no longer had the same grip on their audiences; people can skip through advertising by recording and watching at a different time.
14	Funding Some platform suppliers also create content, like the BBC and ITV. The main sources of income for the UK TV industry are advertising, subscriptions and on-demand, and the television licence. They can also sell programmes to overseas markets but these three are the main sources of funding. The BBC, being funded by the licence fee has to provide content for the public as a whole; the corporation itself says 'the BBC is for everyone.' ITV, Channel 4 and Channel 5 are also public service broadcasters, so they have to meet certain cultural requirements, but they receive most of their funding through advertising.
15	TV Regulation The UK TV industry is regulated by Ofcom. Ofcom's Broadcasting Code sets out the rules for programme makers on fairness, impartiality and protection from harmful or offensive material. The code also states that material unsuitable for children must not be broadcast before 9pm, known as the <u>watershed</u> . The government has put pressure on the BBC to commission programmes made by independent production companies, and BBC in-house production has slowly declined. This means that they source a lot more programming from outside sources.
16	Music Video History 1 Music videos were initially a promotional tool, a way of fans engaging with artists without having to attend live performances. The Beatles really pushed this, appearing in two films accompanied by their music. In the UK, 'Top of the Pops' was really important; a weekly show dedicated to best-selling singles each week, with lip-synched performances. Audiences were typically 15 million. As a result of this, self-contained music videos became more common, and more sophisticated. They often used interesting editing and camera techniques as they were free from normal television constraints.
17	Music Video History 2 Following this success, record labels offered the BBC free promotional videos for TotP. The show's producers imposed limits on the number of times a song could be shown unless it was number one or in a different form. Trying to get around these limitations led to competition between labels wanting their artists in primetime slots, often producing innovative or controversial content. Video recording and editing equipment was also becoming more readily available so bands and artists could create high-quality products at a fraction of the price. Music videos became art in their own rights. In the late 1990s, digital music was more commonplace, changing how we consumed music. The CD was dead.
18	Music Video Regulation The BBFC has a pilot scheme with Vevo and YouTube to age-rate music videos; the ratings are similar to those used on film and TV and are displayed on the website. Content such as drug misuse, dangerous behaviour presented as safe, bad language, sexual behaviour and nudity, threatening behaviour and bad language raises the ratings of videos. Viewers can still access the material freely, but the ratings provide a guide. The PPL licenses recorded music for offline consumption; venues pay a licence fee and then the PPL distributes this money to performers and record labels.

Video Games and Industry Terms	
Summary	
Your OSP Media CSPs appear in all four parts of the theoretical framework, so you need to know them in detail. Understanding, and being able to use the industry terminology will help demonstrate your understanding of context.	
Key Knowledge	
19	Video Games Intro Computer games and apps, are a huge industry that make a contribution to the world economy. It's estimated that 2.6m people play games, and the market will be worth \$140m by 2020 (Wijman, 2017). It is especially popular in the Asia-Pacific market. There are many reasons for ongoing popularity: 1. Players can choose from a variety of platforms, making them easily acceptable. 2. Players can access new games instantly using Steam or iTunes. 3. Games are easier to make and distribute now than ever. 4. Games tie in with franchises or are endorsed. 5. MMORGs are more accessible.
20	Ownership and Funding As with any big business, video games companies are constantly buying and merging with each other. Tencent games are part of a Chinese conglomerate and are the fourth largest internet company in the world. Their business model is to acquire stakes in smaller companies and market them to the Asia-Pacific market. Companies like Microsoft constantly invest in new gaming technologies. They can be funded through one-off purchases of the game, in-app advertising, freemium models (paying to not have ads) or paymium, which includes in-app purchasing.
21	Video Game Regulation Pan European Game Information (PEGI) is an age-rating system used across 30 European countries to help consumers, especially parents, make informed decisions about the suitability of games. It is run by the Videos Standards Council (VSC) Rating Board, and is supported by games developers and console manufacturers. The VSC can regulate a PEGI rating. Digital technologies present challenges for media regulation, as there is no way to overrule access once games have been purchased or downloaded.
22	Development of the industry Games began to be franchised due to their popularity, like the 'Super Mario' series. Often celebrities would endorse these games, an indication of the size of the budgets for some of these products. A typical gamer used to be portrayed as a teenage boy, but the average age of a games player now is 35, and women are just as likely to play games as men. They may wish to play different types of games, however. Twitch streaming is increasingly popular, and we have increased interactivity through VR and technological development. Smartphones brought gaming into the mainstream.
23	Integration and Conglomerates <u>Mergers</u> and <u>takeovers</u> create larger companies, aiming to capture a bigger share of the market and increase profits. If a company purchases another company at the same stage of the supply chain, this is <u>horizontal integration</u> (e.g. Disney buying Marvel). If they purchase from a different stage (e.g. Disney purchasing cinemas), this is <u>vertical integration</u> . A large group of companies created by this process is called a <u>conglomerate</u> . A conglomerate will have the <u>parent company</u> (e.g. Disney) and then <u>subsidiary(ies)</u> (e.g. Marvel).
24	Concentration of Ownership If companies keep merging and taking over others, we end up with a <u>monopoly</u> , where one company dominates the market place. An <u>oligopoly</u> is where the industry is dominated by a few big companies (think of Disney, Sky, etc.). The processes that lead to these forming is called <u>concentration of ownership</u> . This could be more efficient, as all is done by one company, but destroys competition. Sometimes, companies break into smaller parts to ensure competition. This is a <u>demerger</u> .

Knowledge Map: Media Language

Summary: This knowledge organiser looks at one quarter of the Media Studies Theoretical Framework. It covers how the media communicates with consumers. You'll need to use this along with your media terminology to prepare you for analysis of media products, including your CSPs.

CSPs that explore Media Language:	Online, Social, Participatory Media: Kim Kardashian: Hollywood Lara Croft GO Marcus Rashford	Newspapers: Daily Mirror The Times	Advertisements: Galaxy/Audrey Hepburn Lady Leshurr: Represent OMO: Post-War Britain	Magazines: Tatler Heat	TV and the Sci-Fi Genre: His Dark Materials Dr Who: An Unearthly Child	DON'T FORGET CONTEXTS! Social, Cultural, Historical, Political!
Which exam/section are they in?	Online, Social, Participatory Media: Paper 1, Section A, B Paper 2, Section B	Newspapers: Paper 1, Section A, B Paper 2, Section B	Advertisements: Paper 1, Section A	Magazines: Paper 1, Section A	TV and the Sci-Fi Genre: Paper 2, Section A	

Media Language Overview	
Summary	
<p>You need to understand how the mass media gives messages through their products, and you need to consider what these meanings may be. You should be able to explore them using consistent media terminology.</p>	
Key Knowledge	
1	<p>How the Media Communicates Meaning</p> <p>The mass media communicates to a large number of people. The Internet/TV etc. does this quickly, but other forms, like print media are slower. How they communicate, is Media Language. The most simple way to demonstrate this is the linear model of communication (Sender>Message>Receiver). It shows that communication progresses along a line. However, this doesn't capture the interactive elements of communication. It's just passive; think of a conversation, for example. They require more than one person communicating.</p>
2	<p>Making Meanings</p> <p>Thinking beyond the linear model, we need to consider semiotics. This is the identification of codes and their meanings. Codes are communication systems with three elements: signs (anything that expresses meaning e.g. an image/sound etc.), rules (linking ideas in signs, such as grammar in sentences to ensure they make sense), and shared understanding (we must be able to interpret the code in the same way as others).</p>
3	<p>Example: English as a Code</p> <p>In our language, there are over 170,000 words. Think of what you could say when you were young, and how you communicate now. You move from single words ('cat', 'car' etc.) to linking phrases (e.g. 'there is a cat'). The grammar of sentences adds meaning. Although we get taught 'English' at school, we pick up a lot from others. Media codes work like this; we don't 'think' about them, we create meaning through putting signs together. Language evolves, but we have a shared understanding with other English speakers.</p>
4	<p>How do Signs create Meaning?</p> <p>If the sign is a word, and you don't know it, you can look it up easily. However, often words have multiple meanings. This makes them ambiguous, or unclear. To clarify the ambiguity, you need context. A 'bulb' for example, could provide light or be planted, depending on the context. Signs are not always as easy as words; you can't look up the meaning of an image in a dictionary. As well as written and spoken language, the mass media also uses still and moving images, colours, sounds, music, fashion, behaviour, facial expressions etc.</p>
5	<p>Creating Meaning (Continued)</p> <p>We make sense by storing meanings in our heads as we grow and experience things. Think again of language; you learn meanings as you grow. The learning curve is steeper when you are younger with less experience. Different cultures have different codes so you learn in context, and as you move between cultures you pick up new meanings and rules as you unlock new codes. In Media Studies, you have to learn to dissect these media products and their meanings in detail to work out the messages they are trying to convey.</p>
6	<p>Semiotics</p> <p>This is a way studying signs and systems of rules, and codes which link the signs together to create meaning. A sign always has two components: a signifier (form of the sign - see/hear/touch etc.) and the signified (the meaning, existing only in your head). Think of the word 'TREE'. This is the signifier, a word, and the signified is a big, brown and green leafy thing. Now think of what a tree represents - nature, growth, age, strength etc. This is a way of breaking down the denotation and connotation.</p>

Introduction to Codes	
Summary	
<p>Codes are methods of giving meaning to an audience or consumer. There must be a shared understanding of what the codes mean. When you use semiotic analysis, there are many different codes you can analyse.</p>	
Key Knowledge	
7	<p>Denotation and Connotation</p> <p>Denotation is what is in the code, connotations are meanings you draw from it. Think of a butterfly; the denotation is a winged insect. The connotations include elegance, colourful, and being delicate. The connotations are not as simple or obvious. If a butterfly was used in an advert (think of the Debenhams make-up ad), and it says 'Natural Colour Combinations' in the text, the connotations it wants you to draw are focused on the idea of colour. Again, it shows we need context.</p>
8	<p>Anchorage</p> <p>Anchorage refers to the way that ambiguous meanings can be tied down for clarification. Think of your 'Galaxy' CSP, the slogan 'Why have cotton when you can have silk?' anchors the idea that Galaxy is a silky-smooth chocolate. Contrast with the advertising for Dairy Milk, which focuses on how milky it is and how it's good to share. Anchorage gives us context so meanings are clear.</p>
9	<p>Symbol and Icons</p> <p>These are two types of signs. Symbols don't look like the thing they stand for; words, flags etc. Icons are signs that resemble their meanings. Don't think of term 'iconic' in this context; that means someone famous and is a secondary meaning, showing why context is so important! Photographs are icons. Signs often communicate as both a symbol and an icon; think of a rose for example.</p>
10	<p>Semiotics (continued)</p> <p>Semiotics differ from the linear model of communication because they take the idea that the meaning has as much to do with the receiver as well as the sender. It refers to messages as texts and receivers as readers. Different readers will interpret texts in different ways. Media producers try to avoid ambiguity in their messages but they cannot force an audience to take a certain meaning. This is not a case of right/wrong readings; factors such as race, religion, age, gender, ethnicity, class, religion etc. all influence how an audience may read a text.</p>
11	<p>Non-Verbal Codes</p> <p>These are codes other than languages, but we focus on human display and behaviour, sometimes called body language. We can break these down to: 1. Dress and Appearance which often links to social class, occupation, age and gender. 2. Facial Expressions/Gestures; different cultures have different meanings of gesture. 3. Body Movement/Closeness; often difficult to interpret. being close to someone could be a warm gesture, or it could be intrusive - context is important! 4. Paralanguage: pitch, tone, volume, pace etc.</p>
12	<p>Print Codes</p> <p>Page design is important to conveying meaning. Few elements on a page for example (or the use of white or positive and negative space) communicates a sense of things being upmarket and classy, whilst lots of elements may suggest excitement (i.e. bursting with info). Other techniques are superimposition (layering images to reinforce links), juxtaposition (placing elements together to add meaning; e.g. a child and a puppy), use of mastheads, use of serif or sans serif fonts, and the alignment on a page (the nine-box grid system and the rule of thirds).</p>

Codes Continued	
Summary	
<p>Codes vary in their content and complexity, and there are many different forms. You've already seen anchorage, symbols and icons, and non-verbal codes. The ones below continue our understanding of semiotic analysis and how we develop meaning.</p>	
Key Knowledge	
13	<p>Photographic Codes</p> <p>Photographers use many techniques to add layers of meaning such as lighting, composition, framing, camera position, lens types and length of exposure. Consider also shot types: Extreme close-up (Eye), Big close-up (Eyes), Close-up (face), Medium close-up (Top of shoulder upwards) Medium shot (Head an torso to waist-ish), Long shot (whole body), and Wide Angle (showing a wider view of the action, fitting multiple subjects in).</p>
14	<p>Composition</p> <p>The rule of thirds divides an image into nine squares. Main subjects of interest in the image are aligned with the gridlines. The rule of space helps show still objects as in motion if space is left in front of the moving object. Diagonals give a sense of excitement of dynamism; this can be achieved by tilting the camera.</p>
15	<p>Focus and Lighting</p> <p>The depth of field is the distance between the nearest and furthest points from the camera that are in focus. Think of a wide angle shot focusing on the stadium and crowd of a football match which would blur the actual football (greater depth), whereas a close-up on the action would use a shallower depth of field to focus on the players. Lighting use may create contrasts between light and dark to suggest mystery and intrigue etc. All of these print codes may be found in websites/social media, too.</p>
16	<p>Moving Image Codes</p> <p>Actors use non-verbal codes to convey meaning. Production codes in film add movement to photographic codes, like: Establishing shot (often wide-angle to establish setting etc.) Pan (fixed shot moving left or right through 180°), Tilt (fixed shot, moving up or down), Zoom (going closer/further from a subject), Dollying (camera moved in or out to follow action), Tracking (camera moved left or right to follow action), Crane Shot (crane/drones lift camera above action for dramatic purpose), Point-of-view (connects viewer to subject).</p>
17	<p>Digital and Post-Production Codes</p> <p>Depending on whether the product is live (like a sports event) or pre-recorded (like a film), different codes will be used. Whilst both types will cut between different camera angles, film uses editing, or how the shots are put together, to indicate elements like passage of time. A film rarely takes place over its runtime; events are compressed and editing is a code for showing that. Continuity (ensuring something makes sense) involves cuts (instant transition between shots), crossfades (or mix or dissolve) where shots fade into one another, and fade-ins/outs, bringing a shot from or to black.</p>
18	<p>Understanding Codes</p> <p>These rules guide us through sequences of events. A key rule of continuity is that things progress in the order they're shown, so editing needs to make it clear to us if that is not the case; We also link by cause and effect: e.g. if we see erratic driving and then an injured person, we link the injury (effect) to the driving (cause). We fill the gaps of what is not shown (ellipsis). In products where continuity is not as important, like music videos, producers may use techniques that are deliberately unusual or jarring as they're free from convention.</p>

Narrative	
Summary	
<p>For Media Studies students, 'narratives' refer to all media products, not just what we would consider 'stories'. This is because they tell 'stories' in a way that is structured as a narrative.</p>	
Key Knowledge	
19	<p>Sound</p> <p>Dialogue, voiceovers, music and interviews add hugely to meaning in moving images. Sound can 'smooth' transitions. Sound and video tracks do not need to be cut at the same time. There are four types: 1. Diegetic sound (naturally occurring sound from what is on screen). 2. Non-diegetic sound ('soundtrack' added at the editing stage). 3. Wild sound (naturally occurring background noise, often recorded separately and added in the editing process). 4. Heightened sound (a piece of diegetic sound unnaturally amplified for effect e.g. the cocking of a gun).</p>
20	<p>Narrative</p> <p>All media products tell a story. Narrative is the way these stories are put together. Narratives deal with causality (why things happen), time (when things happen) and space (where things happen). We organise narratives in our lives e.g. think of how you would describe your day to someone. Events are not narrative, the telling of the story is.</p>
21	<p>Todorov</p> <p>Todorov studied fairy tales, discovering they progress forward in a chronological order. They have five elements. 1. Equilibrium (things are 'normal'). 2. Disruption ('normal' is upset) 3. Recognition of disruption (a solution to the disruption is sought) 4. Repair (attempts to 'sort' disruption) 5. Things are now not disrupted (not necessarily 'as they were', creating a new equilibrium). There are many ways of telling stories, but these elements often appear, and the audience can infer how the story progresses.</p>
22	<p>Propp</p> <p>Propp's narrative theory focuses on character, suggesting in 'quest' tales, there are various character archetypes: 1. Hero (agent of change). 2. Villain (places obstacles in front of the hero, must be defeated in a climactic confrontation). 3. Donor (gives the hero something; weapon, info etc.). 4. Helper (Hero's trusted sidekick). 5. Dispatcher (gives hero the mission). 6. Princess (person/reward from completing the quest). 7. False hero (appears good but isn't).</p>
23	<p>Confrontation, Mystery and Action</p> <p>Narratives always try to keep the audience engaged. Some don't manage it, but there are methods that keep us focused. They are usually driven by confrontation; hero v villain is an obvious example. We may like the hero or dislike the villain because they represent values we approve or reject. They symbolise good versus evil, so think of qualities associated with a hero and why we would identify with them. Good v Evil is a binary opposition; other binary oppositions that can drive narratives could be wealth/poverty, present/past, city/country etc.</p>
24	<p>Enigma and Action Codes</p> <p>An enigma code is a mystery that draws the audience in. If a show opens with a body in a lake, we want to know: how it got there, who it is, was it a murder, why were they killed etc. Writers structure their drama to gradually reveal information to keep viewers hooked. Action codes are also useful. These are a series of signs hinting at something happening, e.g. a hero is in a graveyard at night, an owl hoots in the silence, a twig snaps, a cloud blocks the moon, etc.</p>

Knowledge Map: Media Representation

Summary: This knowledge organiser looks at one quarter of the Media Studies Theoretical Framework. It covers how the media re-presents things to us and how it can manipulate our views of things by appealing to certain elements of our own, or society's imposed values and beliefs via methods such as stereotyping.

CSPs that explore representation:	Online, Social, Participatory Media: Kim Kardashian: Hollywood Lara Croft GO Marcus Rashford	Newspapers: Daily Mirror The Times	Advertisements: Galaxy/Audrey Hepburn Lady Leshurr: Represent OMO: Post-War Britain	Magazines: Tatler Heat	TV and the Sci-Fi Genre: His Dark Materials Dr Who: An Unearthly Child	DON'T FORGET CONTEXTS! Social, Cultural, Historical, Political!
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Representation Overview	
Summary	
This deals with the different ways that the media portray events, issues, individuals and social groups by selecting, constructing and mediating the elements they include. You should be able to comment on how all types of media either consciously or unconsciously reflect the social, historical, cultural and political contexts in which they are produced.	
Key Knowledge	
1	The Construction of Reality The media is a 'window to the world' that allows us to extend our senses so we can see and hear things via our screens/radios etc. It could also be a construct of reality; media producers decide how to present something to us. For example, we are aware that <i>Black Widow</i> isn't real; it provides entertainment and escapism. Showing us animals killing and feeding in the wild is based on reality yet we can't confirm it as we're unlikely to see it 'live'.
2	Mediation Mediation is the selection and omission of material in a media product. Even when media producers are trying to show things accurately, they still have to make decisions on what they show (they may only have a ten minute slot on a news broadcast, for example). Even those who saw something 'live' will have seen and heard different things. Signs, signifiers and codes will be chosen to give information to an audience. For example, the first story in a news bulletin is often the most important.
3	Who Do the Media Represent? A lot of media producers focus on young people because we are interested, and keen to identify with, other people. The media uses a combination of different elements, including media language, another part of the framework, to create a representation . Together, these encourage us to make assumptions about the person being represented. These may include appearance, voice, behaviour, visual effects etc.
4	Individuals Have you ever met a celebrity? It's unlikely, but you've probably formed an opinion of them based on representations in the media, or how other people talk about them. You'd probably have a lower opinion of someone if you read about them in a gossip magazine than if you saw them on the news at a charity event. This applies to fictional characters too. Think about how these characters are shown to you, and how you develop your opinions on them.
5	Social Groups We all belong to different social groups by sharing a common interest or background with others. Your family is a social group, and your individual classes at school are too. There are many ways to define social groups, such as demographics or psychographics , but media producers also show social groups using signifiers, just as they do with individuals.
6	Social Class This is one social group, and there are many ways to define it. It could be decided by occupation; consider the representation of van drivers in the 'Vanarama' advert. This method is often used when industries want to target a particular class for a product like a magazine (think of your <i>Tatler</i> CSP). However, it could also be down to how you perceive someone. Think of class-related words, like 'toff' or 'chav' and whether they have positive or negative connotations . Class may be represented in the media through clothing, accent, job, etc.

Subcultures	
Summary	
Subcultures are elements of society occupied by people who don't necessarily conform to society's version of 'normal'. The factors below are simple classifications of subcultures, but a reliance on these in media products could lead to stereotyping.	
Key Knowledge	
7	Subcultures A subculture is a type of social group that has a particularly strong identity because it has a characteristic or interest that differentiates itself from that of most people in mainstream society. It may be a hobby, a political belief, fashion choice, musical preference, or spiritual view. Examples of people from subcultures include vegans, goths, cosplayers and nudists.
8	Ethnicity and Gender People's understanding of ethnicity is often formed by the media because they don't necessarily meet others from that ethnic group. Although clear racism in the media is rare, non-white people remain underrepresented ; negative portrayals are common. Masculinity is associated with traits like strength and bravery, and are often presented as 'better' than 'feminine' qualities like kindness and empathy. Women are often shown as passive victims, whereas as men are often shown to be violent, powerful and authoritarian.
9	Age and Sexuality Heterosexuality has been portrayed as the norm for years; representations of LGBTQ+ people are often stereotypical and problematic. They are often presented as comic or deviant. As society becomes more accepting and liberal, more positive representations of this community are common. Think also about how age is a label, symbolising different social groups. 'Boomers', 'Millennials' and 'Zoomers' have certain behaviours linked to them. Age is often linked to gender; more older men are presenters than women for example.
10	What Do the Media Represent? You can see from the above information that you can get left out of various media products because we fit into such a wide range of social groups and classifications. But the media does not only represent people. They are re-presenting reality to us, and that reality is made up of many different aspects.
11	Religions and Nationalities Depictions of religion are closely tied to nationality and ethnicity. Just as it is misleading to label all teenagers in a certain way for example, it is equally as misleading to label an entire nation or religion. Since 9/11 in 2001, Islamophobia has been significantly more apparent in society, often lazily linking other evils to Islam. Newspapers often use the word 'Muslim' to describe criminals, even when their faith has nothing to do with their crime.
12	Places, Events and Issues Consider how would you present your own hometown if asked to describe it? It would depend on your attitude; do you focus on the great nightlife, or the terrible poverty? Unless you have first-hand experience of a place, you cannot know the 'truth'. This also applies to events and issues; think about how things are reported and what messages that gives. Bias can often be unintentional, but can be created through vocabulary choices, visual images, spacing, character portrayals, juxtapositions , and other elements of media language.

Stereotypes	
Summary	
Stereotyping is a quick way of constructing media representations. They convey quickly information about a group or person by tapping into assumptions the audience is already likely to have.	
Key Knowledge	
13	Functions and Uses Stereotypes are a way of imposing order in diversity by simplifying traits; consider Propp's Narrative Theory , here. However, reducing characteristics, complexity and diversity of a group of people can be problematic, as they reduce (groups of) real people to a few, limited characteristics. They may be based on the truth, but it is difficult to represent the 'whole' truth. Exaggerating certain characteristics over emphasises the difference between people. It can be humorous, but can also cause conflict.
14	Constructing Stereotypes Stereotyping is often related to power. Those who create media representations have the power to decide what is included in those representations. This means that stereotypes are often created by in-groups (dominant members of society, such as politicians, media company owners etc.) at the expense of out-groups (minorities in a society). For example, a newspaper may stereotype teenagers as lazy; think of a newspaper's target audience and ownership.
15	Positive and Negative Stereotyping There are many negative and derogatory stereotypes. Negative age-related stereotypes are common, like in the example above. Of course, some teenagers do fit these stereotypes, but the majority of people contribute positively to society. There is a danger that biased or unfair stereotypes are accepted as truth e.g. if a drama showed a black man mugging an old woman, it could reinforce negative portrayals of young black men. Stereotyping is often at the expense of the under-represented.
16	Development and Variation Positive stereotypes can improve perception of a particular social group. For example, a six-pack on a man is a symbol of strength, health and sex appeal. However, stereotypes change over time as messages are passed from one person to another and are reinforced. The Royal Family were once considered elitist and inaccessible, yet now two non-royal women have married into the family. It almost sounds like a fairy-tale narrative! Media can also turn negative stereotypes into positive ones by providing consumers with an alternative take.
17	Under-representation We know that representation can be biased. This is often created by under- or mis-representation. Some biases aren't immediately obvious. It is often a matter of identifying who or what is missing, and then thinking about why they occur. We can ask the following questions when we consider representations in the media: 1. How is the media product re-presenting the world to us through its codes and conventions? 2. What does it suggest is typical and what is not? 3. Who is speaking, and for whom? 4. What is being represented to us, and why?
18	Mis-representation Think of your <i>Lady Leshurr: Represent</i> CSP. BAME people are under-represented in blood donation, so the ad campaign is aiming to encourage the BAME community to give blood and feel a sense of pride. The ad also says 'you could be a rapper', which is a stereotype of black people, but then juxtaposes it with 'you could be a pilot', suggesting that assuming all black people want to be rappers is a misrepresentation.

Values and Beliefs	
Summary	
Media products reflect the society and times in which they are produced - the social, historical, cultural and political contexts. Different societies have different ideologies, and these are reflected in media products.	
Key Knowledge	
19	Representing Values and Beliefs We all have our personal ideology - our own set of rules about what we think is right or wrong. Each society has a dominant ideology , which is a set of values and beliefs accepted by most people in that society. Think of 'British Values', developed in 2014. These are democracy, respect the rule of law, liberty, respect and tolerance. Soap operas show the ideology that family is all-important, for example.
20	Dominant and Minority Representations Some suggest dominant ideology is the ideology of the most powerful group in society. People are persuaded to conform to this via cultural hegemony , which is the process where people believe the views of the dominant in society are common sense and should be followed. E.g. a dominant ideology in society is more money equals better lives; think of huge cash prizes on games shows. If you don't agree with the dominant ideology then you could be seen as strange, rebellious, or even as a threat, giving minority groups (even) less power.
21	Representation of the Self We all have our own sense of identity, formed by backgrounds, experiences, social groups, and partly by how we see people like us reflected in the media. Previously, the mass media (tv/papers etc.) held most of this power. Now, online social media allows us to more easily create versions of ourselves in the way we want to be portrayed. This has also allowed us to learn more about different identities, such as the LGBTQ+ community. Online, we tend to create a 'better' or aspirational version of ourselves, so we mediate our own online image.
22	Representations of Reality We know it's difficult to represent reality truthfully. We make decisions about selection and omission of materials, and we consider what impact the signs and codes we project will have on people's views. We, and media producers, choose what to show and how we show it so bias is always present. Reality may be constructed through using: people, places, mise-en-scene , ideas, script, sounds, camerawork, lighting, and in particular, editing.
23	Audience Theory We all decode media products based on our own knowledge and experiences, and our own willingness to accept the product as a depiction of reality. Whether or not we believe in the particular version of reality depends on a number of factors, such as: 1. The quality of the product (think of the <i>Galaxy</i> ad CSP; how real did Audrey Hepburn look?!). 2. What you are doing at the time of receiving the media product. 3. Why you are engaging with the media product (consider the Uses and Gratifications theory), and 4. Whether you identify with what is being presented to you; this could be character, situation, identity, etc.
24	Cultural Imperialism Cultural imperialism is where something from one culture becomes part of the dominant ideology in another. Think of Disney; they're an American company yet almost every country in the world will have engaged with them, and understand their cultural references. It could be argued that Disney is helping to 'Americanize' other societies, which could be destroying their own culture. Thus the representation of a certain culture or society changes.



Key Media Theories and Language
required for AQA Media Studies
[and CSP links]



Uses and Gratification Theory

Blumler and Katz developed this theory. It assumes that members of the audience are **not passive** but take **an active role** in interpreting and integrating media into their own lives. The theory also implies that audiences are responsible for choosing media to meet their needs. The approach suggests that people use the media to fulfil specific gratifications (or 'needs'). The theory suggests that consumers use media products for at least one of these reasons:

- **Identity** - to identify with media that the consumer can identify with, share similar values to, etc.
- **Surveillance/Education** - to learn new things.
- **Entertain** - to be entertained and also some form of 'escapism' enabling us to forget our worries temporarily.
- **Social Interaction** - the ability for media products to produce a topic of conversation between other people



Uses and Gratification Theory: Linked to CSPs

	Identity	Educate	Entertain	Social
Dr Who 'An Unearthly Child'	The 'Space Race' and the concept of aliens was a big issue. Viewers would have related to this at the time.	The BBC were keen to add an educational component to Dr. Who [particularly History and Science]	Entertainment and diversion for a largely middle-class audience.	There would have been some social angle to this in that young viewers would have spoken about this new show in the school playground etc.
His Dark Materials	HDM is a Sci-Fi/fantasy genre show featuring young protagonists.	-	HDM is a programme that aims to entertain and offer an escape.	HDM featured a range of website and social media links for people to share
NHS Represent	The target audience is BAME. The intended impact is for the BAME community to identify with these inspirational individuals and donate blood [represent] themselves.	Watch the campaign video and become educated about the lack of blood donation in the BAME community.	Whilst not specifically designed to engaged [it is not a rap video, after all – it is an example of intertextuality – and takes the appearance of a rap video]. It does entertain and engage the audience.	-



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Galaxy				
OMO				
The Times				
The Daily Mirror				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Blackpink 'HYLT?'				
Arctic Monkeys 'IBYLGONTD'				
Tatler				
Heat				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
I, Daniel Blake				
Black Widow				
Radio 1 Launch Show 'Tony Blackburn'				
KISS FM Breakfast Show				



Uses and Gratification Theory: linked to CSPs

Now complete the rest!

	Identity	Educate	Entertain	Social
Marcus Rashford				
Kim Kardashian Hollywood App				
Lara Croft Go				



Vladimir Propp's Narrative Theory

Propp suggested that every narrative has at least seven different character types:

- **The villain** — fights the hero in some way.
- **The dispatcher** — character who makes the villain's evil known and sends the hero off.
- **The (magical) helper** — helps the hero in the quest.
- **The princess or prize** — the hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. The hero's journey is often ended when he marries the princess, thereby beating the villain and resulting in a "happily ever after" moment.
- **The donor** — prepares the hero or gives the hero some magical object.
- **The hero** — reacts to the donor, weds the princess.
- **The false hero** — takes credit for the hero's actions or tries to marry the princess.

You could also include:

- **The princess' father** — gives the task to the hero, identifies the false hero, often sought for during the narrative.

Do not try to assign all character types to every media product that we study in our CSPs. That will be probably impossible. However, you may be able to apply some of them to all media products.

See if you can assign them in the next few pages!



Propp's Narrative Theory: linked to CSPs

Add the HDM boxes!

	Lara Croft Go Game	HDM TV (complete!)	Heat Magazine	Galaxy Advert
The Hero / Heroine	Lara is the heroine.	Lyra and Will are the heroes, though Lyra appears more heroic in her actions	The celebrities are the heroes who will show us how to be like them by reading inside.	Is Audrey Hepburn with her effortless cool and control.
The Villain	The snake and various enemies are the villains.	Mrs Coulter/The Magisterium	Is the reader if you do not buy the magazine.	Is the consumer if you do not buy it.
The Princess / Prize	The treasure is the prize at the end of the stage/game.		To find out more about the celebrities and get all the latest gossip.	Is the nostalgic lifestyle that Audrey has.
The Donor	Is the game, giving artefacts and keys that open new levels.		Is the reader if you buy the magazine.	Is the retailer who gave the chocolate to Audrey.
The Helper	-		Is <i>Heat</i> magazine which will help you.	The Galaxy bar is the helper
The Father	-		-	-
The Dispatcher	-		The retailer / shop sends you on your quest to find out more when you purchase the magazine.	Possibly the car and bus driver.
The false Hero	-		-	Is the car driver who we think saves the day, but Audrey is always in control.



Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	OMO Advert	Represent Advert	Dr Who TV	Marcus Rashford OSP
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Representation | Audiences | Industries | Language

Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	Kim Kardashian Hollywood OSP	The Times Newspaper	Daily Mirror Newspaper	Tatler Magazine
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Propp's Narrative Theory: linked to CSPs

Now complete the rest!

	I, Daniel Blake Film	Black Widow Film	Blackpink Music Video	Arctic Monkeys IBYLGOTDF Music Video
The Hero / Heroine				
The Villain				
The Princess / Prize				
The Donor				
The Helper				
The Father				
The Dispatcher				
The false Hero				



Propp's Narrative Theory: linked to CSPs

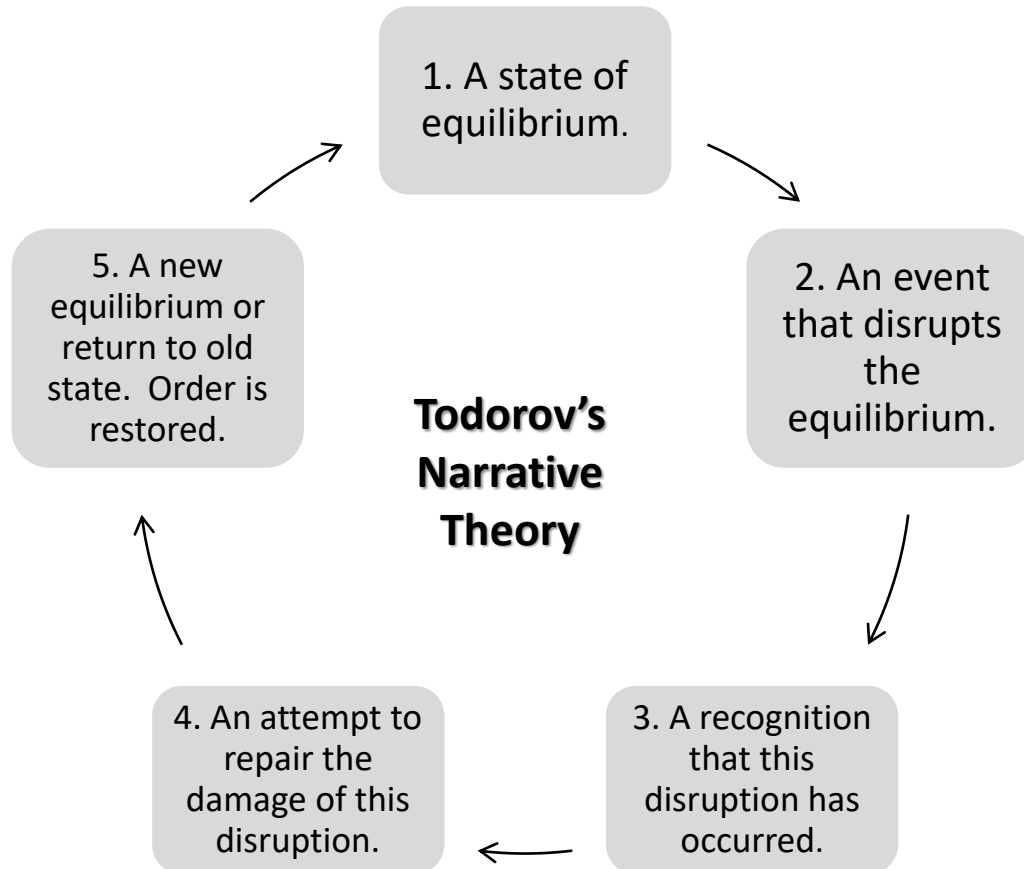
Now complete the rest!

	Radio 1 Launch Show 'Tony Blackburn' Radio	KISS FM Breakfast Show Radio
The Hero / Heroine		
The Villain		
The Princess / Prize		
The Donor		
The Helper		
The Father		
The Dispatcher		
The false Hero		



Todorov's Narrative Theory

Tzvetan Todorov studied classic fairy tales and stories and theorised that many stories follow the same narrative structure and involve transformation of character/story in the headings below:





Todorov's Narrative Theory: linked to CSPs

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
Heat Magazine	The reader is living their life.	The reader sees <i>Heat</i> and thinks that must be missing out on celebrity gossip and news	The reader realises that buying the magazine will make them feel better and will aid this disruption	The reader buys the magazine to address the issue	The reader feels better informed and happier
OMO Advert	The consumer is happy with the quality of the wash	The consumer sees the OMO advert	The consumer realises that their whites may not be as bright as OMO white and they may not be as happy with their wash as the woman represented.	The reader buys OMO to address the issue	The consumer uses OMO as part of their habits [or rejects the narrative and doesn't use it again]
Blackpink Music Video	Video opens with the band looking vulnerable and stereotypically feminine.	The lyrics suggest that something has gone wrong in their lives.	The viewer realises that the lyrics and the connotation with the different costumes and attitudes gives extra symbolism to this video and that they have changed.	The viewer notes that the band are all happy at the end, are celebrating the journey they have been on.	The new equilibrium is that they are fearless and independent women.



Todorov's Narrative Theory: linked to CSPs
Now you do the rest!

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
Galaxy Advertising					
Represent Advertising					
Marcus Rashford OSP					
Kim Kardashian Hollywood OSP					
Lara Croft Go OSP					



Todorov's Narrative Theory: linked to CSPs

Now you do the rest!

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
I, Daniel Blake Film					
Black Widow Film					
Dr. Who An Unerthly Child TV					
His Dark Materials TV					
The Times Newspaper					



Todorov's Narrative Theory: linked to CSPs
Now you do the rest

	Equilibrium	Disruption	Recognition	Repair	New Equilibrium
The Daily Mirror Newspaper					
Tatler Magazine					
Radio 1 Launch Show 'Tony Blackburn' Radio					
KISS FM Breakfast Show Radio					
Arctic Monkeys IBYLGOTD					



Hypodermic Needle Theory or 'Magic Bullet' Theory

This is the idea that the mass media has an immediate and powerful effect on the audience. The media injects ideas and views into the brains of the audience, therefore controlling the way that people think and behave. It expresses the view that the media is a dangerous means of communicating an idea because the receiver or audience is powerless to resist the impact of the message. People are often seen as passive and are seen as having a lot of media material "shot" at them. Critics of this theory suggest it is outdated and people consume media in different ways. Other theorists, such as Stuart Hall, suggest that media audiences are more active than that and have the ability to accept, negotiate or reject media messages.





Hypodermic Needle Theory: link to CSPs

Marcus Rashford OSP	Engaging with MR will mean people share MR's values and beliefs. Is this true?
Kim Kardashian Hollywood App OSP	Playing the game will mean that you find out how to be a celebrity and what it's like to live like a celebrity. Is this true?
Lara Croft Go OSP	Playing the game will mean that you feel the same excitement in the quest as Lara. The game designers also feel the nature of the game will build in replay value and force the player to come back for more. Is this true?
OMO Advertising	People viewing the advert will feel that they must get their 'whites' brighter and need to be happier like the woman on the front cover. Is this true?
Galaxy Advertising	People seeing the advert will received the message that to as cool and as charismatic as Audrey Hepburn, eating a Galaxy will allow people . Is this true?
Represent Advertising	People watching the advertising campaign will believe it is a call to action and that they must join these iconic and positive role models from the BAME community in giving blood. Is this true?
The Daily Mirror Newspaper	The audience will read the Muirfield Golf Club article and feel that allowing women to be members is a good thing and should have happened long ago. Is this true?
The Times Newspaper	The audience will read the Muirfield Golf Club article and feel that this is another traditional institution that is being forced to change by modern political correctness. Is this true?
Tatler Magazine	The audience will read the magazine and want to change their shopping habits, lifestyle and beliefs. Is this true?
Blackpink Music Video	The audience will watch the music video and be delighted that the members are fearless and independent after heartache. Is this true?



Hypodermic Needle Theory: Linked to CSPs

Now you do the rest!

I, Daniel Blake Film	
Black Widow Film	
Dr Who 'An Unearthly Child' TV	
His Dark Materials TV	
Kiss FM Breakfast Show Radio	
Radio 1 Launch Show – Tony Blackburn Radio	
Heat Magazine	
Arctic Monkeys IBYLGOTDF Music Video	



Stuart Hall's Audience Reception Theory

Stuart Hall (1973) suggested that the Hypodermic Needle Theory was too simple and that there were three main perspectives involved in the way in which an audience responds to a media product. This involves how the audience is positioned by the product and influences their response to it.



Preferred reading

The audience responds in exactly the way the media producer wants them to.



Negotiated reading

Where the audience compromises between the producers intended reading and their own opinions and preferred reading of media text.



Oppositional or resistant readings

The audience rejects the meaning or intended reading of the media product.



Stuart Hall's Audience Reception Theory: link to CSPs

Marcus Rashford OSP	Some members of the audience will immediately accept his messages without question (preferred). Some will immediately reject him (oppositional). Some may accept the message if they are particularly interested in the particular topic, or what he is involved in (negotiated)
OMO Advertising	Some members of the audience will immediately accept the denotation and connotation of the advert and will buy the product (preferred). Some will reject it as not relevant to them or nonsensical (oppositional). Some may accept it and try the product to judge whether the claims are true (negotiated)
The Daily Mirror Newspaper	Some members of the audience will accept the reading that the Amazon shop will be a danger to jobs (preferred). Some members of the audience will reject this reading entirely and think this is the future (oppositional). Some may not be that interested in the issue, but accept that it is probably about time and will accept the reading (negotiated).
Heat Magazine	Some members of the audience will accept the reading of the product and immediately want to find out more celebrity gossip and will buy the magazine (preferred). Some will hate celebrity culture or celebrity magazines (oppositional) and some may not be too bothered, but may buy the magazine as it may have a certain celebrity or issue discussed that they are interested in (negotiated).
Arctic Monkeys IBYLGOTD Music Video	Some members of the audience will accept the reading of the media text (music video) as they like the band, the song or the genre of music (preferred). Some will immediately reject the product as they don't like the music, band or genre (oppositional). Some audience members may accept the video as they become familiar with the song or like the style of the video etc. (negotiated)
I, Daniel Blake Film	Some members of the audience will be immediately accepting of the media text as they like the narrative, the political message or the style of the director, Ken Loach or the actors involved (preferred). Some may entirely reject the product as they dislike the political message, director or actors (oppositional). Some may accept the text as they have nothing else to do, may want to find out more or may watch the start and feel a desire to follow the narrative to the conclusion (negotiated).



Stuart Hall's Audience Reception Theory: link to CSPs
Now you do the rest!

Kim Kardashian Hollywood App OSP	
Lara Croft Go OSP	
Represent Advertising	
Galaxy Advertising	
The Times Newspaper	
Tatler Magazine	
Blackpink – HYL? Music Video	
Black Widow Film	



Stuart Hall's Audience Reception Theory: link to CSPs
Now you do the rest!

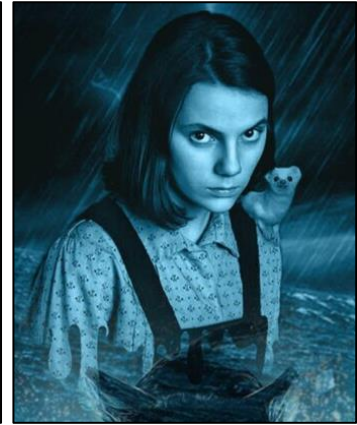
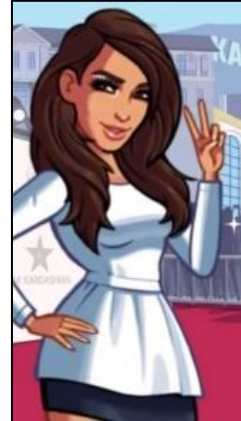
KISS FM Breakfast Show Radio	
Radio 1 Launch Show - Tony Blackburn Radio	
His Dark Materials TV	
Dr. Who 'An Unearthly Child' TV	



Laura Mulvey's Male Gaze Theory

The theory [which was developed from film, but can be expanded to all media forms] suggests that that women in film are typically objects of the male gaze which highlights that women on screen are seen primarily as the objects of desire. A male may see only the 'sexier' aspects of the female representation. Women may look at themselves in a negative way, picking fault with parts of their appearance when they see how women look in the media.

Is this true in our CSPs?





Semiotic analysis

Semiotic analysis is the skill of analysing the meaning of signs and symbols in media texts [products]. In short, the key question is 'why things mean what they mean'? It could be the use of image, language, gestures, actions, etc. A sign is anything that can convey meaning, effectively being a second layer of language. Critically, semiotic analysis requires an understanding both of denotation [the literal meaning – what is there?] and connotation [defines how meaning is interpreted].

Think about your CSPs on this GCSE course.

What are the signs and symbols in the images below and what do they connote?



R E P R E S E N T



Denotation

The literal meaning; what is there?

What can the audience see/hear?

For example, “the OMO advert denotes a middle-aged lady hanging out washing.”

Connotation

How do we interpret the meaning?

What does the woman represent in the OMO advert?

Do we see her as the perfect ‘housewife’ with the perfect wash/life?

Remember, denotation can change over time. Do we look at her differently now compared to the 1950s? **Context!**



What is the denotation and the connotation in the Galaxy advert?



Technical Codes

You may be asked about the technical codes that have been used. This means the technical aspects of making the media product. For example, in a music video it might be the camera angle, the lighting, the editing. For a newspaper, it might be the typography, the layout, the use of image.



For example, what technical codes were employed in the Arctic Monkey's video to give the media product authenticity?

Symbolic Codes

What are the connotations of what the product shows. For example, what is the symbolic codes in the costumes used by Lara Croft?

Lara Croft





Anchorage

Some media products use another piece of media to avoid the audience being confused about the connotations and so that they can interpret the meaning correctly. Look at this image of Boris Johnson. The use of this image suggests that his expression and pose connote confusion, annoyance or tiredness at the climate crisis, and he is shown in a negative light because the *Daily Mirror* is a left wing paper. The meaning of the copy (text) and the values of the paper are anchored by the image.



Icon

An icon is a recognisable representation which has a degree of longevity, although its meaning may necessarily not be fixed or shared. For example, in *Doctor Who* the TARDIS is immediately recognisable and brings an immediate association with the character, the show, time travel and law and order.





Narrative

All media products have a narrative structure. At a basic level, narrative equates to elements of plot and story. These might be linear (for example, the 'Galaxy' advert or non-linear (the trailer for *Black Widow*, which includes elements of the story out of sequence, or *Doctor Who*, which contains flashbacks exemplifying Susan's "unearthly" qualities). Narratives might be conventional or unconventional.



What is the Narrative in the OMO advert?



Narrative Techniques

Exposition is background information. In *Doctor Who: 'An Unearthly Child'*, Barbara and Ian's discussion about Susan is designed to provide the viewer with the explanation as to the strangeness of Susan to prepare us for the events later in the episode. Exposition happens all the time in TV and film. However, it also happens in newspapers, magazines and all other media forms.



Enigmas are mysteries which the narrative offers and which will (hopefully) be solved. For example, the various cover lines used by *Heat* and *Tatler* set up enigmas (what was Posh doing, for example) **Closure** is the satisfactory solution to the enigma. A well-rounded, effective outcome (we find out what Posh was doing!), or a moment of resolution. **Audience pleasure** in terms of narrative is often derived from the tension between enigma and closure.



Narrative Techniques

Hybridity

A hybrid refers to any genre product which mixes themes and elements from two or more different genres together. In terms of the CSPs, both *His Dark Materials* and the NHS *Represent* advert demonstrate clear hybridity whilst the Galaxy advert hybridises the conventions of an advert with the style of a 1950s Hollywood movie.



Intertextuality

Intertextuality refers to the relationship between products, specifically the process of including references to any kind of media text within another media text. The most obvious examples in the CSPs are *Class* (which derives its existence from its intertextual relationship with *Doctor Who*) and the Lady Leshurr advert, which utilises an intertextual relationship with the codes and conventions of music video. Lara Croft Go is an interesting example as it has an intertextual relationship with itself [earlier incarnations of Lara in Tomb Raider games].



Linear Models of Communication

The linear model of communication is defined as a one-way process during which a **sender** (media producer) transmits a **message** (media product) and a **receiver** (the audience) hears or sees the message. The product is communicated through whatever channel the media product requires, based on its media form (for example, television programmes being sent via digital signal) although the same product can be received via multiple channels (for example, digital or online versions of *The Times*). The sender is more prominent in linear models of communication. The linear model of communication precludes feedback or interaction and is increasingly out of date (e.g. Marcus Rashford's previous seasons)

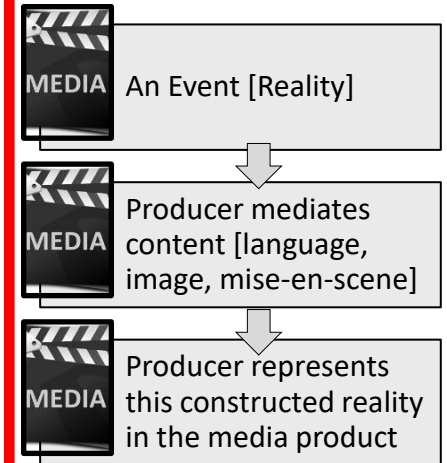
Convergent technology has meant that linear models of communication are less relevant in the modern media landscape. How far do you agree with this?





Constructed Reality

Remember that all media products are deliberately **selected** by producers and presented to an audience as reality. However, they are artificial constructs that have been **mediated** by media producers and some content has been deliberately included and excluded to get create a preferred **representation**. Your task as a student of Media Studies is to uncover and understand what choices have been made and why!



In Dr. Who, what is the constructed reality of time travel and why have the producers represented this reality?





Technology and Media Products

The availability of new technology means that when analysing narratives, you must show an awareness of the technical limitations of the time. For example, the original *Dr. Who* episode was limited by heavy, hard-to-move camera's, limited film time [as film was expensive] so limited takes, black and white low resolution film quality, small sets]. Compare that to modern-day filming technology like *His Dark Materials* with numerous sets [including outdoor], HD digital cameras, on-demand streaming, convergent media, social media collaboration, etc. This can make a difference to the shape and structure of the narrative and the effectiveness of message to the receiver.



Bullet-point how technology impacted on the TV industry referring to Dr. Who and HDM.



Image Manipulation and CGI

You cannot always believe what you see in media texts. Image manipulation software like Photoshop has meant that models can be airbrushed, or narratives can be mediated and constructed that may not reflect reality. Look at the image opposite to see how the image has been edited.

*Is this the same for **Tatler** and **Heat**?*

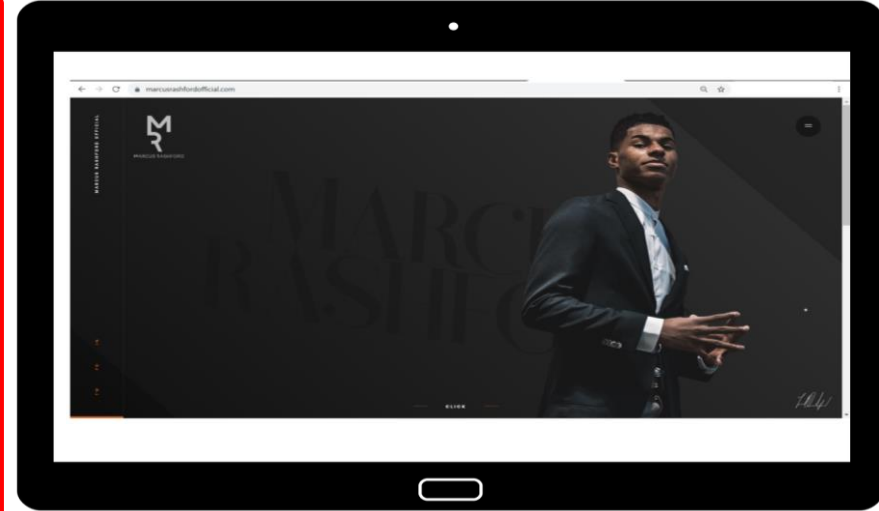
CGI (Computer Generated Imagery) is very expensive and links to many of our CSPs and impact on our sense of reality. CGI is visible in *His Dark Materials* (TV), *Galaxy* (Advertising), *Black Widow* (Film), *Lara Croft GO* and *Kim Kardashian: Hollywood* (Online, Social and Participatory Media).





User Generated Content

This is usually used to refer to online content such as blog posts, wikis, videos, comments etc. It effectively challenges the linear model of communication [sender – receiver] since it requires the receiver to become a sender. Marcus Rashford is perhaps the most notable example of UGC in the CSPs



How is UGC changing the nature of audience expectations of modern celebrity?



Genre Theory

Genres are defined by codes and conventions; basically, the expectations and the “rules” which place a particular product into a particular generic category. In your CSPs, you have looked at the NICS [Narrative, Iconography, Characters and Setting] that identify different genre. Another way of identifying genre uses:

Technical codes: Although many technical codes are ubiquitous across media forms, certain genres can be characterised by their use of particular examples. For example, in fashion magazines like *Tatler*, it is common to see editing of images to improve the appearance of the model.

Verbal and non-verbal codes: Verbal codes are those based on communication using words and language as opposed to non-verbal codes, which are based on images, actions or behaviour. An example from our CSPs is the formal language of a broadsheet newspaper like *The Times*.

Symbolic codes: Symbolic codes are a fundamental aspect of broader understanding of how a media product develops meaning. What is the symbolism of the housewife in the OMO advert? How does that support the genre and does it happen in advertising now?

Design: These are the stylistic decisions made about a product. The design of any product is at least partially based on its genre (for example, a TV advert is almost always going to be 30 seconds long and is almost always going to end with text promoting the product) while adverts to be screened before movies (or indeed trailers themselves) can often be longer; the design of a tabloid newspaper or magazine is very different to a broadsheet or a glossy.



Genre Theory [continued]

Layout: A publishing term, the “layout” refers to the element of graphic design that deals in the arrangement of visual elements on a page. The layouts of a newspaper page, print advert or magazine cover can be very clearly analysed and linked to the design elements and specific genre of a newspaper, advert or magazine.

Typography: This is the way in which printed words are arranged. The particular typography of a specific product can provide clues to how it fits into its genre. A comparison of the *Daily Mirror* and *The Times* demonstrates usage of very different typographies (the use of sans-serif/serif typefaces, and the point-sizes of the headlines being the most obvious).

Philosopher Steve Neale is credited with the **genre theory** based on principles of repetition and variation. Neale’s ideas are based on film genre, but are applicable to any product. Neale suggested that genres all contain instances of repetition and difference. Visit the video link for more!



<https://youtu.be/hNaDStRuPdI>



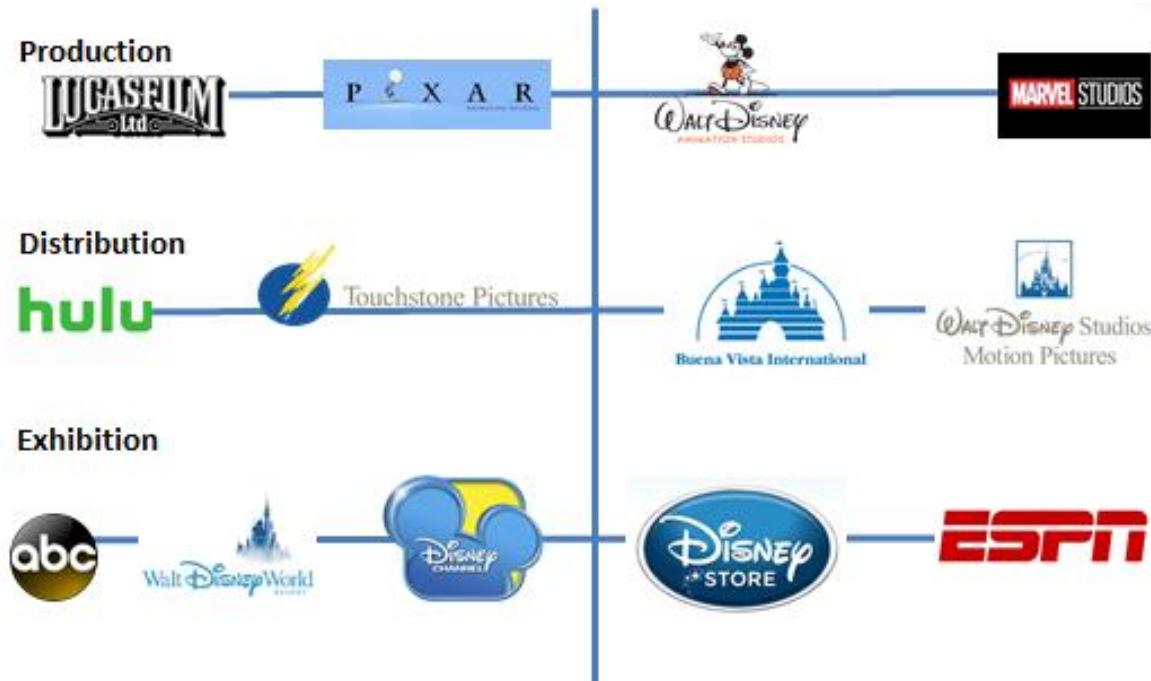
Key Media Industry Knowledge: Ownership

Term	Explanation	Example
Mergers	Companies joining together to form one.	<i>Lara Croft Go</i> is published by Square Enix, two software companies that merged in 2003.
Demergers	A company is broken into separate components.	Marvel Studios, makers of <i>Black Widow</i> was effectively demerged from Marvel Entertainment by Disney, once Disney became Marvel's parent company in 2009.
Concentration	A process in which fewer individuals or organisations come to control more of the mass media	Time Warner, Viacom, 21st Century Fox.
Conglomerate ownership	One company which owns a controlling stake in a number of smaller companies	Walt Disney is a conglomerate that owns Fox, Pixar, ESPN, ABC, Marvel, Lucasfilm. NewsCorp (who own <i>The Times</i>) are a conglomerate.
Diversification	The way a media company spreads ownership of both related and unrelated products/areas.	The Walt Disney Company has progressed from a film studio to owning theme parks, magazines, games, radio etc.
Convergence	The amalgamation of mass communication technologies	<i>Black Widow</i> (the convergent qualities of the Marvel Cinematic Universe and Disney's dominance across platforms.
Horizontal Integration	Companies who acquire other companies operating in the same sector.	A notable example of a horizontal integration was Walt Disney Company's \$7.4 billion acquisition of Pixar Animation Studios in 2006.
Vertical Integration	When a Media Company owns different businesses in the same chain of production and distribution.	20th Century Fox owns the studios in Hollywood, they also own the cinemas, the TV channels and the DVD rental shops.



Key Media Industry Knowledge: Ownership

Horizontal and Vertical Integration



Examine the Disney structure above. Highlight the horizontal and vertical integration you can see.



Key Media Industry Knowledge: Regulation

Regulators	Regulatory bodies oversee that this is being done by media companies and ensure that agreed rules or sets of standards that are being met.
Government regulators	
OfCOM	OfCOM is the only government-backed regulator. They regulate internet provision, postal services, TV Radio and UK on-demand services.
Self-regulators	
IPSO [Newspapers and Magazines]	The Independent Press Standards Organisation is the independent regulator of the newspaper and magazine industry in the UK.
PEGI [Games]	Pan European Game Information. PEGI is a European video game content rating system established to help European consumers make informed decisions when buying video games or apps through the use of age recommendations and content descriptors. The PEGI system is used in more than thirty countries. PEGI produces guidance for consumers (mainly aimed at parents) so that they can decide if a game is suitable.
ASA [Advertising]	The Advertising Standards Authority (ASA) is the self-regulator of the UK advertising industry. It is self-funded by the advertising industry with a role focused on regulating UK adverts through investigation of complaints and deciding whether these break its advertising standards codes.
BBFC [Film]	British Board of Film Classification – responsible for deciding the age classification and censorship of all films and video content released in the UK.



Key Media Industry Knowledge: Audience Segmentation

Geographic segmentation	This is when an audience is divided based on its location. Some of our CSPs will only appeal to certain geographic areas. UK newspapers will have their main audience in the UK. Marcus Rashford will only appeal to the English-speaking world. <i>Black Widow</i> will be global and translated into many languages.
Demographic segmentation	Demographics describes audiences based on objective data such as age, race, gender, income, location and many other factors. <i>The Times</i> and the <i>Daily Mirror</i> have very different demographics [The NRS Social Grades for example [A, B, C1, C2, D and E] are very different. This could be applied to all our CSPs
Psychographic segmentation	Psychographic segmentation utilises subjective ideas based on perceptions of the audience's lifestyle, activities, interests, behaviours and opinions. Marcus Rashford will gear his campaigns to suit the psychographics of his audience. <i>I, Daniel Blake</i> was clearly aimed at a socialist audience that shared certain psychographics. This could be applied to all our CSPs.

For two CSPs of your choice, explain the geographic, demographic and psychographic audience segmentation that applies.



Key Media Industry Knowledge: Ownership

Keywords: **2 Mark Question Practice** Define the following:

Stereotype	Mise-en-scene	Genre	Dominant Reading	Anchorage
CGI	Conglomerate	Intertextuality	Niche audience	Public Service broadcaster
Representation	Active audience	UGC	Connotation	Copy
Flashback	Hybrid	Message	Franchise	Producer
Vlog	Media Convergence	Dateline	Guerrilla Marketing	Demographics
Icon	Mediation	Passive audience	Consumer	Mode of Address
Enigma	Narrative	Regulation	Subscription broadcasting	Segmentation
Viral marketing	Conventions	Distribution	Shot	Active audience



Key Media Industry Knowledge: Ownership

Keywords: **6 Mark Question Practice**

Simple explanations of a key concept applied to a CSP. Include **two points**, include **CSP link** and **explanation**! Linking to any CSP...

- Explain how media language is used to attract an audience in a CSP.
- Explain how media language is used to promote a CSP.
- Explain how representation is used in a CSP to attract an audience.
- Explain the benefits of being funded by a conglomerate.
- Explain the problems with being funded by a conglomerate.
- Explain the ownership model of the BBC / I, Daniel Blake / Beats1
- Explain the appeal to the audience of one of your CSPs.
- Explain the different ways an audience can read a CSP.
- Explain the role of the BBFC/ASA/PEGI/OFCOM/IPSO.
- Explain how the audience can develop their identity through the use of a CSP.



Key Media Industry Knowledge: Ownership

Keywords: 8 Mark Question Practice

Usually, these need at **least three paragraphs**, and **must link to media theory**.

8 Markers usually seek application of a key concept!

Linking to any CSP...

- For a range of CSPs, explain the sign and symbols and what they connote.
- For a range of CSPs, explain how the CSP was distributed differently to attract different audiences.
- For a range of CSPs, explain how convergent media has allowed for more effective distribution of the product.
- For a range of CSPs, explain how gender has been represented in different ways and why.
- For a range of CSPs, explain how class has been represented in different ways and why.



Key Media Industry Knowledge: Ownership

Keywords: **12 Mark Question Practice**

12 markers are **more in-depth answers that require multiple points**, though are not essay styled. You need **at least three paragraphs** and you **should use theory**.

Linking to any CSP...

- How does the CSP of your choice target different audiences?
- Why are different audiences likely to have different reactions to a CSP?
- How does the difference representations in your CSP impact on your audience?
- How do different elements in your chosen CSP communicate meaning?
- How is narrative constructed in your chosen CSP?
- How does your chosen CSP reflect the historical and social context in which it was created?
- How has globalisation impacted your chosen CSP?
- How have the changes in technology impacted on your chosen CSP?