

Topic on a Page for A Level Eduqas Media

Component 2, Section B

Magazines: Mainstream and Alternative Media

Option 3: Vogue and The Big Issue

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Teacher's Introduction

This resource is primarily intended to be used during revision by students studying A Level Eduqas (A680QS) Media Studies: Component 2: Section B: Magazines: Mainstream and Alternative Media: Option 3: *Vogue* and *The Big Issue*.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

As a revision tool, this resource does not aim to cover the material in depth, but rather to provide visual 'mind maps' of A Level Eduqas **Component 2: Section B: Option 3**. Students can use this resource as the basis of their revision, as it covers all the key vocabulary and knowledge that students need for their exam. The resource is especially suited to visual learners, and those learners who find it hard to revise from written notes.

The resource consists of:

4 completed mind maps, which provide solutions to the activity mind maps, labelled:



• 4 activity mind maps (partially complete) for students to complete, labelled:



All mind maps are provided in A3 and A4 formats.

How to use this resource:

- The sheets can be handed out at the end of the course, or at the end of each topic for revision purposes.
- The mind maps can be printed out poster size and displayed on the classroom walls as the topic is being taught, so that students have a visual reminder of what they have been covering in their lessons.
- The resource also includes partially completed mind maps. Students could be encouraged to complete the exercises as a way of recapping knowledge from the topic at the end of teaching. More-able students could, additionally, be asked to think of further examples to illustrate the points, whereas lower-ability students could provide more illustrations, or colour-code the mind maps, to aid memory of the key topics.

January 2020

FRONT COVER BREAKDOWN

- > LAYOUT the large 'Voque' masthead is printed in serif font across the top of the page and connotes sophistication. The masthead is an iconic part of the magazine's style, and has remained instantly recognisable to this day. The eye-catching coverline is blue-green to match the main image. The lower-case, minimal coverline generates audience interest but also shows reliance on the brand of the magazine to sell copies.
- > IMAGE the full-page main image photo is of model Sophia Loren dressed in a cerulean blue dress and distinctive bejewelled headdress, connoting seduction, wealth and an exotic setting. Her coordinated blue eyeshadow and long lashes convey conventional feminine beauty. The main image is a key signifier of the magazing brand identity - luxury.

POR 3 DESIGN

Many pages are produced in black and white, as in the 1960s producing colour

ne layout is much simpler and images

much of the pages) are featured in lower quantities.



TYPOGRAPHY

- → Conventional and traditional font usage.
- The masthead font is art deco inspired, and features a contrast of thick and thin shapes ~ sharp serif flourishes, creating a forsophisticated and intellectur
- Headlines, strapline, ady by, put captions are sei "Bold and o 🖟 🐪 variety is indicative of the oldn ..., mechanical printing production.

AESTHETICISM

Aestheticism is the pursuit of

visual beauty in the arts and

in life, without a focus on any

deeper meaning beyond

superficial appeal.

- → Contemporary, mo
- Masthead/Logo fo font, creating a me
- Headlines and pull sans serif font, aga
- Straplines and bod font, which makes body copy is used and also generate
- → Captions are in a s

- ★ The Big Issue's mas of text surrounded
- The word 'ISSUE' is far larger, placing the text.
- ★ Normally bright red not to clash with the

THE E

VOGUE

PHOTOSHOOTS/EDITORIALS

Vogue is known for photo editorials.

The magazine was de

Compared to a modern page

would have been highly expensive.

(although large and tak.)

- M Photography is used in a stylised manner, often showcasing a designer or collection, or based on a certain theme, such as 'picnics'.
- The setting, staging, mise en scène, costume and colour scheme of these photo features are carefully and intentionally constructed to illustrate the article and convey particular meaning and messages.

POSTMODERNISM - BAUDRILLARD

- Baudrillard states that the barriers between the media world and the real world have forever merged and become indistinguishable.
- The fashion industry has presented an unrealistic level of beauty and physical appearance as hoir. 'normal' and media ideals have becoas beauty standards in the re greve though photos are of an ed d and are careful!...

AMATEU

- Some of the ad section exhibit production.
- For example, the just a small red writing (in a Wo photographs or This signifies the
- are focused on

FASHION MAGAZINE GENRE

Voque exhibits many generic conventions of the consumer fashion magazine genre, such as the staged photoshoots, clothing editorials, double-page spreads, and health and beauty tips.

However, as Vogue is one of the oldest and most influential fashion magazines, it has arguably created and established many of these conventions and tropes itself.

STRUCTURAL!

- The meaning co The Big Issue re
- Structuralism is meaning of an understanding structures.
- Understanding requires an und a 'home' is, und the UK, and und danger of sleep

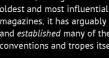
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Education

STRUCTURALISM - LEVI-STRATA

- > Voque's content can be und perspective: the ide, requires an unders ster : : :..orks and structures.
- eader to understand the The fashion content broader fashion indu. Fast ds beyond the pages of the
- The reader also needs an understanding of the broader concepts of wealth and social class.





2

GRAYSON PERRY FEATURE

- Grayson Perry is an artist and a TV figure.
- He is known for his cross-dressing persona as well as his art.
- His letter mentions the early beginnings of his cross-dressing but also talks about his experiences as a father, dispelling any potential connection between his sexuality and his transvestism.
- His TV work has explored notions of gender and traditional masculinity.
- By including content such as Grayson Perry's 'Letter to My Younger Self', The Big Issue is challenging singular, straightforward ideas about gender identity and instead reflecting shifting cultural values and more fluid gender identities.

21.4

- The Big issue will no doubt have some level of bias, as it is not a public service to be impartial by law
- However, fighting homelessness is an issue that often transcends political be supported by a majority of people.

HOMELESSNESS

- Statistics and this are the popular
- Pc : . ounts and stories give an
- **rositive developments**, often supported by *The Big Issue*, are routinely featured.

HOMELE

- Individual homel vendors) are ofte
- vendors) are often

 They are represent

 over their own ident
 hopeless and down

 Unlike mainstream
 focuses on home

 Issue offers indivision

GAUNTLETT - GF

Gauntlett puts forward that of the december of gender are more fluid an supports this idea in the december of perry. Both the article and accompanion of Perry show that the editors are willing to show a broader view of masculinity than is traditionally presented.

Vogue shows how this **fluidity** is a modern trend, as their depiction of femininity is **traditional and inflexible**, showing only beauty and motherhood as desirable feminine states of being.

REALITY † GENDER + THE BIG ISSU REPRESENTATION

GENDER + VOGUE -

GENDER STEREOTYPING - NARROW VIEW OF WOMANHOOD

- Beauty is everything: the women featured in Vogue were conventionally attractive by the beauty standards of the time.
- Models in the July 1963 edition are young, white, slim, have long hair and have very conventionally attractive facial features.
- One of the picnic double-page spreads depicts a model as a mother, while in other photos the models are posing or dancing but are not portrayed in any active role.
- This would fit the dominant ideology of society at the time.

& OCIAL

e la seguido e distribución de la constanción

in 1963, the women's liberation movement was campaigning for sexual equality, and an end to gender-based discrimination. Vogue's attitudes to femininity were very traditional — models were objects of conventional female beauty, but arquably not much more.

- Equally, black Americans were campaigning for an end to institutional racism, racial violence, and police brutality.
- Meanwhile, Vogue was still several decades away from featuring women of colour in their pages; they were very much underrepresented. If represented at all.

Vogue is une perse orde Vogue mide neve Vogue diste

T Elitism is

- T Vogue, as accused T Elitist at a
- socially less per

MODELLING AND MISOGYNY

ved 🐧 🐧 👊 🖍 ing someone down to their

- The fashion industry has been highly criticised for promoting 'un' unattainable' goals for the average person, especially with
- Models are often treated poorly within the indus and physically attractive.
- † The concept of a 'mode'
- These unrealistic beauty

 These woman's worth is defined for cation elated to the misogynistic ideas that a

THEORY - VAN ZOONEN - VOGUE AND 'SPECTACLE'

- Women in the magazine have been selected because of their physical appearance and attractiveness.
- Even though the primary audience of Vogue is a female demographic, the models, are still depicted in a manner that could be appealing to a male audience.

COPY

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CURRAN AND SEATON -POWER IN MEDIA INDUSTRIES

- Condé Nast Inc. was, and remains, a major publishing conglomerate.
- Conglomerates in media industries have the potential to restrict consumer freedom of choice.
- A market controlled by only a few companies could see only a few perspectives and ideologies being delivered to the public, influencing how they think and view the world.
- In 1963, Condé Nast Inc.'s power would have been much more influential than it is today.

OWNERSHIP MODELS

- In 1909, Voque was the first purchase formed publishers Condé Nas
- Condé Nast innovation.
 - ed for a hnical e-page colour spreads. Condé Nast ently bought other magazine title nine 'fashion and 'lifestyle'
- segments, such as Vanity Fair. Condé Nast operates a horizontally integrated business model, owning many companies at a similar industrial level.

EDITORIAL POWER

- ★ For a major magazine such as Voque, the position of editor-in-chief is a very powerful one
- In 1963, the editor was Diana Vreeland, a socialite who had worked at rival magazine Vanity Fair.
- She steered the magazine towards more visual creativity, and embracing contemporary fashion trends.

A INDUSTRY VOGUE THE B

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eputation and large circulation ean that maior brands fashibi. holiday companies cosmetics pay advertismo space.

Vincian advertise vintinentis probably carefully consider to mater brand Image

TIES WITH THE FASHION INDUSTRY

- Vogue has strong ties with fashion houses that it advertises for.
- The magazine is heavily involved with the organisation and publicising of fashion weeks around the world, most notably New York Fashion Week.
- This could be seen as an ethical conflict of interest, but there is no legal requirement for Voque to be impartial.

HESMONDHALGH -

- → The Big Issue is not i
- → It is operated as a so a 'media company'.
- → The majority of prof or make up the pay

CHARITY A

- The Big Issue established
- Under UK la separate en the magazio support in 🕾 education a:
- ā It is the cha company, all Invest bran sustainable
- The Big Issue purchase no financially so actions.

- Before 1909, Voque was only distributed on New York City news stands.
- Condé Nast established a distribution network across the United St
- Vogue would be printed centrally before being either delive stockists or directly to subscribers, a conventional

DISTRIBUTION

INTER

- Voque has been wide
- British Voque has been running since 1916, and is the oldest and most well-established international edition.
- Voque Italia has been published since 1964, but has garnered a reputation as being the most artistic and fashion-conscious of the franchise, notably through the photoshoots and editorials.
- Today, the magazine has 25 international versions including Thailand, Russia, Australia, France, and many others.

REGULATION

- PS0 wspape industry

ess requiated as the Constitution states on allow publishers a broader scope Proviever the USC of t issues with the other form in the work early

Globalisation means that vagues web content can the reas menalines published in the IK

THE PRINTED PRESS IN 1963

- Extremely popular medium.
- Competition from TV and Radio, but still held a significant market share.
- Limited by the mechanical technology of the time; colour imagery was possible but more expensive than monochrome.

Indu

Huge maga

Pape: digit are s

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- tech

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ASPIRATIONAL MARKETING

- Voque relies heavily on the notion of aspiration, the feeling of aiming for a better, more fulfilling life.
- The average audience member of any media text such as Voque is likely to have an average life, but with goals of being wealthier or more attractive, etc.
- Voque presents an ideal version of a luxurious life of travel, seduction, comfort, and beauty

CREATING DESIRE AND INSECURITY

- Aspirational content often works on eliciting a negative emotional response.
- Instead of feeling hopeful, the audience's response to this content is often feelings of envy, a lack of fulfilment, and insecurity in their own life.
- Aspirational marketing always pres a in target of perfection at car

DEMOGI

PSYCHOGRAPHICS

- Voque is clearly ta Couc predominantly female audience with an interest in clothing, jewellery, cosmetics and travel.
- The content is focused on an adult lifestyle of domestic life, travel, socialising, etc. and is likely to not appeal to younger audiences, instead aiming for a 30+ age category.
- The magazine is aimed at wealthy middle- and upper-class women (ABC1).

DECODING AND ENCODING - HALL

Voque's use of specialised language about fashion and beauty is an example of media producers encoding meaning.

Their intended audience can decode this meaning through their existing knowledge of the designers, trends, etc. being mentioned.





curation (1965): 1,300,

HALL - RECEPTION THEORY

Preferred:

Agrees with the Voque ideology, views that lifestyle being the ideal life and feels that Voque can help the

Negotiated:

Appreciates the aesthetics and visuals of the magazing but doesn't agree with all of the ideas/representation

Oppositional:

Opposed to the way *Voque* represents women and class

and believes that the magazine overlooks social issu

SOCIAL AND CULTURAL CONTEXT

- The Big Issue relies upon an audience understanding of homelessness but specifically in the UK.
- For instance, homeless people are more at risk of death during the winter months in this country compared to in Australia, for example.
- This is why The Big Issue has (like Voque) become a global franchise but with geographically specific editions such as The Big Issue Japan or France, that are focused on fighting homelessness specifically in these countries.

AUDIENCE 3



Circula(1). (2017): 83,000

DEMOGE PHI

- The Big Issue is bour professiona'
 - ja k lass ir nogr
 - 77% Jeude, at it. ABC1 categories. ove !L auers are in the top two آری کا میرون کا میرو
 - The clash between high-earning buyers and the subject matter could be a sign of a feeling of responsibility and/or quilt.





HALL - RECEPTION THEORY

Preferred: Audience that supports the ideology and actions of The Big Issue, and believes that it can change society.

Negotiated: Audience that feels the magazine is well-intentioned. but unsure about whether the charity is effective.

Oppositional: An audience that believes the vendor programme is exploitative or ineffective, and doesn't believe in the ideology.

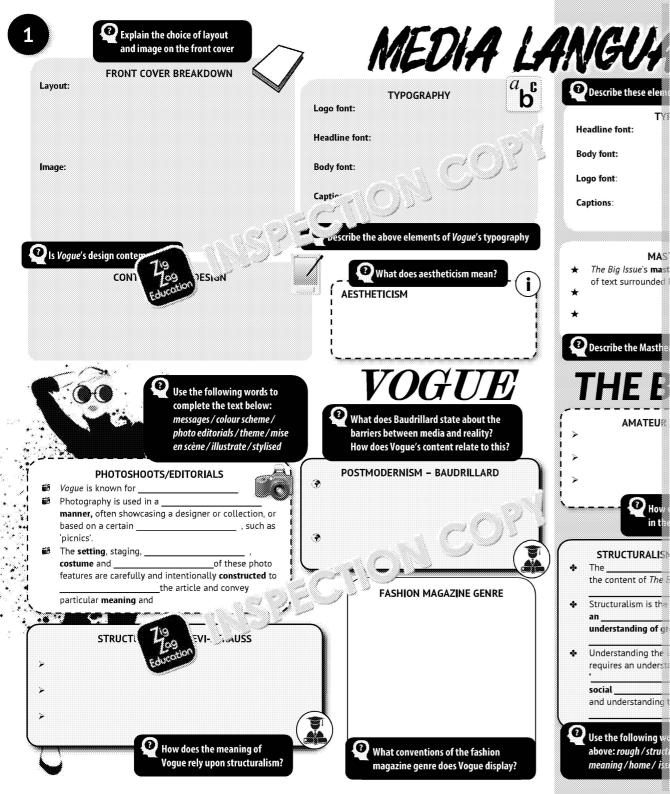
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- This indica contribute the magaz
- They may responsib
- They may homeless
- Appeals to groupings in the wo

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FIGHTING AUDIENCE DESENSITISATION

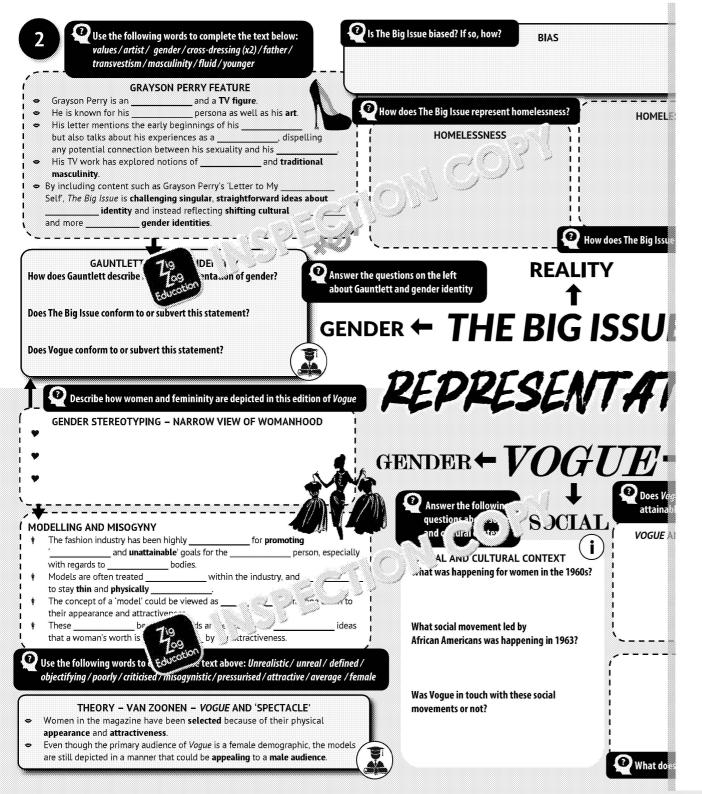
- Modern audiences have been exposed to many charity adverts that focus on horror, sadness, and danger through graphic or distressing image
- As a side effect, audie expressing feelings of and inability to help in actual intended function
- As a charity that looks to make positive changes, The Big Issue appears to focus more on hope and determination.
- The focus on uplifting stories as well as realistic ones means that audiences can feel that they are helping a cause that is achieving something.



AMATEU

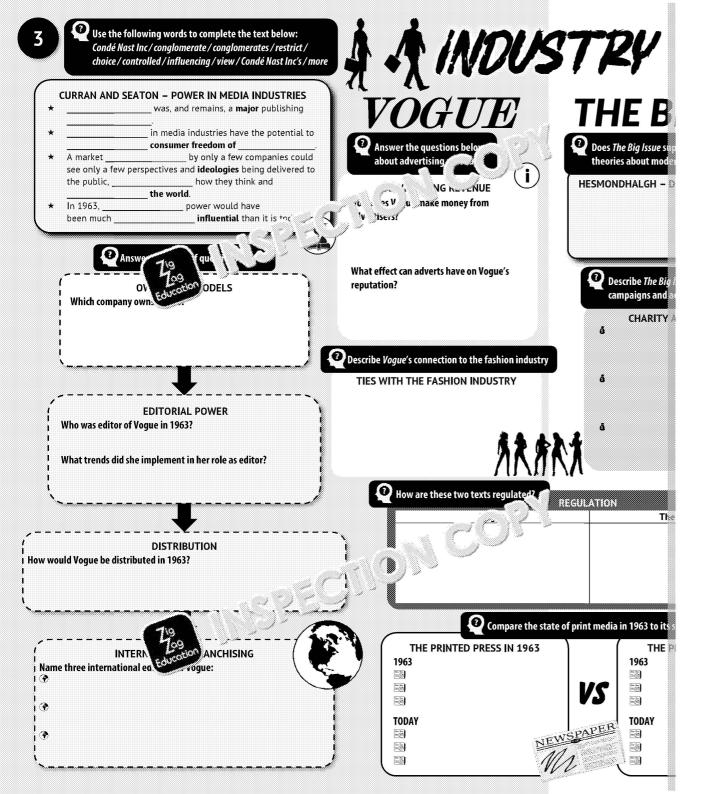
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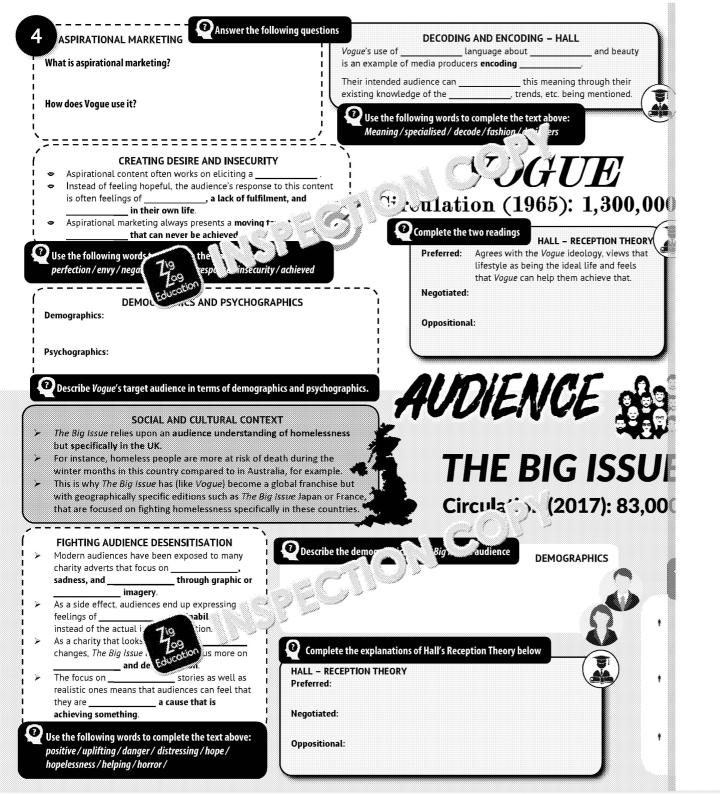
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