



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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A3 Revision Summary Posters – Component 2: Section B: Option 3

Media Language
Media Representation
Media Industries
Media Audiences

A3 Revision Activity Posters – Component 2: Section B: Option 3

Media Language
Media Representation
Media Industries
Media Audiences

A4 Versions	(enclosed)
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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: **1** to **4**
- 4 activity mind maps (partially complete) for students to complete, labelled: **1** to **4**

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 'Vogue' **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 magazine's **brand identity – luxury**.

MEDIA LANGUAGE

TYPOGRAPHY

- ➔ Conventional and **traditional** font usage.
- ➔ The **masthead** font is art deco inspired, and features a contrast of thick and thin shapes and sharp **serif** flourishes, creating a **formal** sophisticated and intellectual.
- ➔ **Headlines, straplines, body copy, pull quotes and captions** are all in a **serif** font. Bold and italics are used to add variety. The use of a variety of font sizes is indicative of the old-fashioned **mechanical printing production**.

TYPE

- ➔ Contemporary, modern font usage.
- ➔ **Masthead/Logo** font is a serif font, creating a more formal, sophisticated look.
- ➔ **Headlines and pull quotes** are in a sans serif font, again creating a more modern, sophisticated look.
- ➔ **Straplines and body copy** are in a serif font, which makes the text more formal and also generates a sense of tradition.
- ➔ **Captions** are in a sans serif font, creating a more modern, sophisticated look.

DESIGN

- ♥ The magazine was designed in a **modernist** style.
- ♥ Compared to a modern magazine, the layout is much **simpler** and images (although large and taking up much of the pages) are featured in lower quantities.
- ♥ Many pages are produced in **black and white**, as in the 1960s producing colour would have been highly expensive.

AESTHETICISM

Aestheticism is the pursuit of visual beauty in the arts and in life, without a focus on any deeper meaning beyond superficial appeal.

MASTHEAD

- ★ The *Big Issue's* masthead is a large, bold font of text surrounded by a thick border.
- ★ The word 'ISSUE' is written in a much smaller font, far larger, placing it above the text.
- ★ Normally bright red, the masthead is used not to clash with the background.

VOGUE

PHOTOSHOOTS/EDITORIALS

- *Vogue* is known for **photo editorials**.
- 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 being 'normal' and media ideals have become **accepted** as beauty standards in the real world. Even though photos are often edited and retouched, they are carefully constructed to create a perfect image.

THE E

AMATEUR

- Some of the advertisements in the magazine section **exhibit amateurish production**.
- For example, the advertisement for a small red writing (in a *W*) shows photographs of a person writing, which are focused on the product.

STRUCTURALISM – LEVI-STRAUSS

- *Vogue's* content can be understood from a **structuralist perspective**: the idea that meaning is created through the relationship between different units and structures.
- The fashion content is structured to lead the reader to understand the **broader fashion industry** and the **broader social class** beyond the pages of the magazine.
- The reader also needs an understanding of the broader concepts of **wealth and social class**.

FASHION MAGAZINE GENRE

Vogue 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.

STRUCTURALISM

- ✦ The **meaning** of the *Big Issue* is created through the relationship between different units and structures.
- ✦ Structuralism is the study of the **meaning of an understanding of structures**.
- ✦ Understanding the meaning of the *Big Issue* requires an understanding of the **'home'** is, under the UK, and under the **danger of sleep**.

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Education

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**.



BIAS

- *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 boundaries and is supported by a majority of people.

HOMELESSNESS

- The issue is presented as **realistic** and **possible**.
- Statistics** and **facts** are **used** to support the issue.
- Personal accounts** and stories give an **emotional insight** into the issue.
- Positive developments**, often supported by *The Big Issue*, are routinely featured.

HOMELESSNESS

- Individual homeless people (and their vendors) are often **featured**.
- They are represented **over their own identity** as homeless and do not offer a **voice**.
- Unlike **mainstream media**, *The Big Issue* offers **individual stories**.

GAUNTLETT – GENDER FLUIDITY

Gauntlett puts forward that *The Big Issue* (2016) supports this idea in the decision to feature Grayson Perry. Both the article and accompanying image 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 ISSUE REPRESENTATION

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**.



MODELLING AND MISOGYNY

- The fashion industry has been highly **criticised** for **promoting** 'unattainable' goals for the average person, especially with **thin models**.
- Models are often treated poorly within the industry and are **expected to stay thin and physically attractive**.
- The concept of a 'model' is **linked to the idea of someone down to their appearance and attractiveness**.
- These unrealistic beauty standards are **related to the misogynistic ideas** that a woman's worth is defined by her **attractiveness**.



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**.



SOCIAL AND CULTURAL CONTEXT

- 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 arguably 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 **unattainable** for most people, ordered by *Vogue* models, never *Vogue* distorts

- Elitism is **beautiful**.
- Vogue*, and *accused* of **elitism** at **socially** less permitted

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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, *Vogue* was the **first** purchase formed publishers. Condé Nast.
- ✎ Condé Nast the **successful** magazine **internationally** led **technical innovation**, e-page colour spreads.
- ✎ Condé Nast recently bought other magazine titles in the '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 *Vogue*, 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**.

DISTRIBUTION

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

INTERNATIONAL FRANCHISING

- ✎ *Vogue* has been widely **distributed** around the world.
- ✎ **British Vogue** has been running since **1916**, and is the **oldest** and **most well-established** international edition.
- ✎ **Vogue 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.



INDUSTRY

VOGUE

ADVERTISING SPACE

- ✎ *Vogue* is a **major** publisher and **advertiser**, as well as **advertising space** to **other** advertisers.
- ✎ **Reputation** and large **circulation** mean that major brands (fashion, holiday companies, cosmetics) pay substantial amounts of money for advertising space.
- ✎ Who can advertise with them is probably carefully curated to match *Vogue's* own **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 *Vogue* to be impartial.



THE B

HESMONDHALGH –

- *The Big Issue* is **not** a newspaper.
- It is operated as a **social enterprise**, a 'media company'.
- The majority of profits are used to **support homeless people** or make up the pay of

CHARITY

- ✎ *The Big Issue* is a **charity** established in 1991.
- ✎ Under UK law, charities must have a **separate** entity from the magazine, and the magazine must provide **support** in the form of **education** and **training**.
- ✎ It is the **charity's** responsibility to ensure the magazine is a **commercially viable** company, and that it is **financially sustainable**.
- ✎ *The Big Issue* is a **social enterprise** that **purchase** the magazine from the charity, and **financially** support the **actions**.

REGULATION

- ✎ *The Big Issue* is regulated in the UK by **IPSO**, the Independent Press Standards Organisation, which is part of the newspaper industry.
- ✎ *Vogue* is **less regulated**, as the US Constitution's rules on **freedom of speech** allow publishers a broader scope. However, the US Courts have **issues** with the publishing industry directly.
- ✎ Globalisation means that *Vogue's* web content can't be regulated as **magazines published in the UK**.

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.

VS



THE PRINTED PRESS

- ✎ **Huge** market share.
- ✎ Paper-based medium, but digital are **slowly** replacing the **printed** press.
- ✎ **Industry** is **tech** and **comp**

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ASPIRATIONAL MARKETING

- *Vogue* 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 *Vogue* is likely to have an average life, but with **goals** of being wealthier or more attractive, etc.
- *Vogue* 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 presents an **unattainable target of perfection** that can only be achieved by the audience.

DEMOGRAPHICS AND PSYCHOGRAPHICS

- *Vogue* is clearly targeting a **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

Vogue'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.



Vogue
Circulation (1965): 1,300,000

HALL – RECEPTION THEORY

- Preferred:** Agrees with the *Vogue* ideology, views that lifestyle as being the ideal life and feels that *Vogue* can help them achieve that.
- Negotiated:** Appreciates the aesthetics and visuals of the magazine but doesn't agree with all of the ideas/representation.
- Oppositional:** Opposed to the way *Vogue* represents women and class and believes that the magazine overlooks social issues.

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 *Vogue*) 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



THE BIG ISSUE
Circulation (2017): 83,000

DEMOGRAPHICS

- *The Big Issue* is bought by **professionals and middle-class** people.
- **72% of readers are in the ABC1 categories.**
- **Over 100,000 readers are in the top two** categories of audience grouping.

The clash between high-earning buyers and the subject matter could be a sign of a feeling of **responsibility and/or guilt**.



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.



FIGHTING AUDIENCE DESENSITISATION

- Modern audiences have been exposed to many charity adverts that focus on **horror, sadness, and danger through graphic or distressing images**.
- As a side effect, audiences are **expressing feelings of helplessness and inability to help** in the 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**.



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1 Explain the choice of layout and image on the front cover

FRONT COVER BREAKDOWN

Layout:

Image:



MEDIA LANGUAGE

TYPOGRAPHY

a b

Logo font:

Headline font:

Body font:

Caption:

Describe the above elements of Vogue's typography

2 Is Vogue's design contemporary?

CONTEMPORARY DESIGN



3 What does aestheticism mean?

AESTHETICISM

i

VOGUE

4 What does Baudrillard state about the barriers between media and reality? How does Vogue's content relate to this?

POSTMODERNISM – BAUDRILLARD



FASHION MAGAZINE GENRE

PHOTOSHOOTS/EDITORIALS

- ☑ Vogue is known for _____
- ☑ Photography is used in a _____ manner, often showcasing a designer or collection, or based on a certain _____, such as 'picnics'.
- ☑ The **setting**, staging, _____, **costume** and _____ of these photo features are carefully and intentionally **constructed** to _____ the article and convey particular **meaning** and _____



STRUCTURALISM – LÉVI-STRAUSS



5 How does the meaning of Vogue rely upon structuralism?



6 What conventions of the fashion magazine genre does Vogue display?

7 Describe these elements

Headline font:

Body font:

Logo font:

Captions:

MASTHEAD

- ★ The Big Issue's masthead of text surrounded by
- ★
- ★

8 Describe the Masthead

THE E

AMATEUR

-
-
-

9 How is the

STRUCTURALISM

- ✦ The _____ the content of The _____
- ✦ Structuralism is the _____ an _____ understanding of _____
- ✦ Understanding the _____ requires an understanding of _____ social _____ and understanding _____

10 Use the following words above: rough / structural / meaning / home / issue

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Use the following words to complete the text below:
 values / artist / gender / cross-dressing (x2) / father /
 transvestism / masculinity / fluid / younger

GRAYSON PERRY FEATURE

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



Is *The Big Issue* biased? If so, how?

BIAS

How does *The Big Issue* represent homelessness?

HOMELESSNESS

HOMELESSNESS

How does *The Big Issue*

GAUNTLETT IDEI
 How does Gauntlett describe _____ representation of gender?

Answer the questions on the left
 about Gauntlett and gender identity

REALITY

Does *The Big Issue* conform to or subvert this statement?

Does *Vogue* conform to or subvert this statement?



GENDER ← **THE BIG ISSUE**

REPRESENTATION

GENDER ← **VOGUE**

SOCIAL

Answer the following
 questions about
 and cultural context

AL AND CULTURAL CONTEXT

What was happening for women in the 1960s?

What social movement led by
 African Americans was happening in 1963?

Was *Vogue* in touch with these social
 movements or not?

What does

Describe how women and femininity are depicted in this edition of *Vogue*

GENDER STEREOTYPING – NARROW VIEW OF WOMANHOOD



MODELLING AND MISOGYNY

- The fashion industry has been highly _____ for promoting _____ and **unattainable** goals for the _____ person, especially with regards to _____ bodies.
- Models are often treated _____ within the industry, and to stay **thin** and **physically** _____.
- The concept of a 'model' could be viewed as _____, and _____ to their appearance and attractiveness.
- These _____ be _____ ideas that a woman's worth is _____ by _____ attractiveness.



Use the following words to complete the text above: **Unrealistic / unreal / defined / objectifying / poorly / criticised / misogynistic / pressurised / attractive / average / female**

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**.



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Use the following words to complete the text below:
 Condé Nast Inc / conglomerate / conglomerates / restrict /
 choice / controlled / influencing / view / Condé Nast Inc's / more

CURRAN AND SEATON – POWER IN MEDIA INDUSTRIES

- ★ _____ was, and remains, a **major** publishing
- ★ _____ in media industries have the potential to
- ★ _____ **consumer freedom of** _____
- ★ A market _____ by only a few companies could see only a few perspectives and **ideologies** being delivered to the public, _____ how they think and _____ the world.
- ★ In 1963, _____ power would have been much _____ **influential** than it is for _____



INDUSTRY

VOGUE

Answer the questions below about advertising

ING REVENUE

What effect can adverts have on Vogue's reputation?

THE B

Does *The Big Issue* support theories about modern

HESMONDHALGH –

Describe *The Big Issue* campaigns and

CHARITY

Describe *Vogue's* connection to the fashion industry

TIES WITH THE FASHION INDUSTRY



How are these two texts regulated?

REGULATION

Ti

Compare the state of print media in 1963 to its

THE PRINTED PRESS IN 1963

1963



TODAY



VS

1963



TODAY



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Answer the following questions

What is aspirational marketing?

How does Vogue use it?

DECODING AND ENCODING – HALL

Vogue's use of _____ language about _____ and beauty is an example of media producers **encoding** _____.

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

Use the following words to complete the text above:
Meaning / specialised / decode / fashion / designers

CREATING DESIRE AND INSECURITY

- Aspirational content often works on eliciting a _____.
- Instead of feeling hopeful, the audience's response to this content is often feelings of _____, **a lack of fulfilment**, and _____ **in their own life**.
- Aspirational marketing always presents a **moving target** that can never be achieved.

Use the following words to complete the text above:
perfection / envy / negative / response / insecurity / achieved

DEMOGRAPHICS AND PSYCHOGRAPHICS

Demographics:

Psychographics:

Describe Vogue's target audience in terms of demographics and psychographics.

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 Vogue) 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.

FIGHTING AUDIENCE DESENSITISATION

- Modern audiences have been exposed to many charity adverts that focus on _____, **sadness**, and _____ **through graphic or** _____ **imagery**.
- As a side effect, audiences end up expressing feelings of _____ **stabil** instead of the actual _____ **emotion**.
- As a charity that looks _____ **changes**, The Big Issue _____ **is more on** _____ **and de** _____ **mon**.
- The focus on _____ **stories** as well as realistic ones means that audiences can feel that they are _____ **a cause that is** **achieving something**.

Use the following words to complete the text above:
positive / uplifting / danger / distressing / hope / hopelessness / helping / horror /

Describe the demographic of the Big Issue audience

DEMOGRAPHICS

Complete the explanations of Hall's Reception Theory below

HALL – RECEPTION THEORY

Preferred:

Negotiated:

Oppositional:

VOGUE
Circulation (1965): 1,300,000

AUDIENCE
THE BIG ISSUE
Circulation (2017): 83,000

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