Zig Zag Education

2017 Specification
Exams from 2024

Topic on a Page

for A Level Eduqas Component 1

Section B: Understanding Media Industries and Audiences

Second Edition, December 2023

zigzageducation.co.uk   POD 12380

Publish your own work... Write to a brief...
Register at **publishmenow.co.uk**

Follow us on Twitter **@ZigZagMediaFilm**

Contents

A3 completed and activity mind maps also enclosed

Teacher's Introduction

This resource is primarily intended to be used during revision by students studying A Level (A680QS) Eduqas Media Studies Component 1 Section B: Understanding Media Industries and Audiences, for exams from 2024.

As a revision tool, this resource does not aim to cover the material in depth, but rather provide visual 'mind maps' of the entire A Level Eduqas Component 1 Section B specification, which students can use as the basis of their revision, covering 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:

* 22 completed mind maps, labelled: ① to ㉒

* 22 activity mind maps for students to complete, labelled: ❶ to ㉒

All mind maps are provided in A3 and A4 formats.

How to use the 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 activity mind maps. Students could be encouraged to complete the exercises as a way to recap knowledge at the end of teaching. More-able students could 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.

December 2023

CHANGES AND DEVELOPMENTS

The media landscape has changed hugely in the last 30 years or so due to major technological developm

✓ 1989 – the World Wide Web is created – the beginning of the modern Internet
✓ 1998 – Google is created and slowly develops into an Internet giant
✓ Mid 1990s to early 2000s – mobile phones become more affor
✓ 2004 – Mark Zuckerberg launches Facebook, the fi   work   jaj development in social media
✓ 2005 – YouTube is launched
✓ 2007 – the origi   e is l   e age of touchscreen smartphones
✓ 2007 – Ne   he st   ts   eaming service, moving away from DVDs
✓ 2017 – Ove   es close on account of the 'Amazon Effect' (the rise of the digital marketplace). The 'Amazon Effect' refers specifically t   tform through which thousands of different media products are ordered and rapidly delivered on a daily basis.

These are just a few select examples of recent key moments that have changed contemporary media forever.

CONVERGENCE

★ This is a phenomenon happening in contemporary media industries referring to how all forms of media are now overlapping and connecting to one another.
★ Previously separate and distinct media forms are now conjoining through digital technology.
★ For example, you can watch live TV on your laptop while scrolling through tweets about the show on your phone.
★ Before digital technology and the Internet, convergence was not possible – you could only listen to a radio broadcast via a radio, films would only come out in cinemas and then on VHS/DVD, etc.
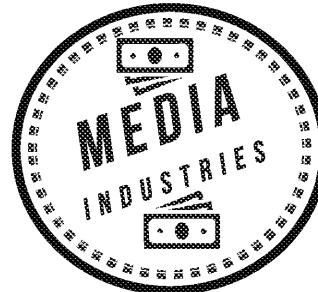
THE POWER OF THE MODERN MEDIA

🖐 The *reach and impact* that the media can have on the ge   public is extensive and can be highly effective i   we think and act
🖐 For examp   in re   ountries such as No   rma   Cambodia, etc, all *strictly contr   d the media*
🖐 Media companies can also be connected to politics and government – for instance, government workers leaking information to the press, newspapers / TV networks lobbying for issues or supporting political candidates in elections.

ECONOMIC CONTEXT

THE MEDIA IS BIG BUSINESS

$ Major media **conglomerates** and **networks** are hugely companies that generate billions yearly and have **near-t**
$ **An example of a hugely profitable and powerful n Walt Disney Company**
   ○ Disney regularly releases films that generate **hund pounds from global box office sales**
   ○ The company also owns dozens of other media co **Network**, the **Star Wars ™ franchise**, the **Marv** many, many others
$ You'll have to just imagine Mickey Mouse with dollar sig would probably sue us, but you get the point

► HOW MEDIA IS PRODUCED ●

MEDIA TEXTS AS PRODUCTS

- Artistry aside, media texts are often designed and produced with the same aims as conventional products – **commercial success and maximum profit margins**.
- This often dictates which texts are chosen to be produced and how various elements of production are executed.

INSTITUTIONALISED PROCESSES VS SPECIALISED PROCESSES

- $ Like any major industry, the dominant [...] the [...] which **mainstream** [...] produced and distributed is **institutionalised (following an established pattern)**
- $ **Specialised processes** are typically employed by independent producers that operate on lower budgets and target more specific niche audiences

Digital media and the [...] updated to meet the[...]

▸▸ OLD: *Cinema screenings, D[...]*
▸▸ NEW: *Cinema screenings a[...] platform), release on digita[...]*

▸▸ OLD: *A[...]*
▸▸ NEW: *[...] web-o[...]*

V E R T I C A L
H O R I Z O N T A L
INTEGRATION

[...]gration is when a media company owns firms at different levels in the **chain of production/distribution**, *e.g. owning a production company, editing house, VFX company, and distributor*

These OWNERSHIP MODELS allow companies to minimise costs and maximise efficiency.

Typically, larger and wealthier companies mainly use horizontal and/or vertical integration because of the high costs of buying out other companies

Horizontal integration is when a company owns other companies of the same stage in production/distribution, e.g. owning multiple television companies, or owning multiple DVD distributors

PRODUCTION / DISTRIBUTION
MEDIA INDUSTRIES
OWNERSHIP

HOW PRODUCER [...] MAINTAIN CONTROL OF A PRODUCT

[...] as been made and delivered, it is then circulated among audiences a[...] producers have to deal with issues of theft, piracy, and losing ownership of th[...]

CONTROLLING CIRCULATION

Media c[...] tem [...]ation of their content by using [...] an[...] **al action**

For instanc[...] ontent such as TV episodes or film posted on YouTube is often **removed for infringing on intellectual property laws**

ARTIFICIAL SCARCITY

- $ Files can be infinitely reproduced, but media producers attempt to stop this **devaluing their properties** by using *'artificial scarcity'*
- $ **Artificial scarcity** involves making a digital product **seem rare by put[...] up pay walls/barriers**
- $ Examples of this include: *Netflix/Spotify subscription fees, download[...] that require serial codes, limited-time downloads.*

HOW ARE TRADITIONAL MEDIA PRODUCERS DIVERSIFYING?

EXPANDING ACROSS PLATFORMS

Example: a television network with no online presence has noticed lower audience ratings year-on-year while streaming services continually attract new customers.

– To diversify, it could begin to license out its shows to Netflix / Amazon Prime, etc. or it could launch an *on demand* app

– Alongside this, it could release more clips and trailers YouTube, its website, and especially on so... generate more view...

WHY IS DIVERSIFICATION NECESSARY TO COMPETE?

New media forms have eaten into t... audiences of other media... increased i...

... accessible for smaller ... rs and companies to compete, especially on the Internet, which offers a more level playing field

DIVERSIFICATION
HOW MEDIA PRODUCERS ARE ADAPTING

DEFINITION: Diversification – media producers adapting to the vast array of new digital media forms (social media, streaming, apps, etc.)

MAINTAINING AN AUDIENCE

- With more channels of communication, people now have far more choice.
- This means that audiences that would have previously been consolidated are now split and divided.
- For example, a traditional broadcast TV show would have had one major audience watching live.
- Now, the audience is split between live, watching later via on-demand or streaming services, or only watching clips/videos onl...

TRADITIONAL AND NEW MEDIA

Traditional Media
Established forms of media communication, i.e...

NEW MEDIA
This refers to **new forms of communication made possible by digital technology**, includ...

FILM

BBFC – British Board of Film C...
MPAA – Motion Picture Assoc...
these organisations decide which ...
give age rating – UK PG-12A 15...

TV AND RAD

OFCOM – Office of C...
Ofcom is an NGO th...
handles which prog...
edits to shows, and ...

DEFINITION: R...

PUBLIC H

Media has great power t...
of the populace – mean...
can result in negative ef...

For instance, before adve...
cigarette smoking was a...
and invigorating, not as ...

THEORIES

REGULATION
LIVINGSTONE AND LUNT

KEY CONCEPTS

Livingstone and Lunt state:

✓ There is a conflict at the core of media regulation – *the public as both citizens and consumers*

✓ Governments have a duty to regulate media ▓▓▓ and without political motives

✓ Traditional regulatory ▓▓▓▓▓ ▓ctive
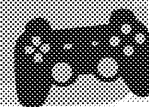
The needs of PEOPLE AS CITIZENS

● protection from hateful, disturbing or violent content
● the right to freel▓ ▓▓▓▓ themselves
● freedom of ▓▓

These concepts ▓▓uld be balanced

The needs of PEOPLE AS CONSUMERS

● access to a variety of media from different sources
● the ability to choose what they want to consume
● a fair and competitive media industry

▓▓▓▓▓▓ARDS – organisations that ▓▓nit▓r media products being released or broadcast in a country. The UK has:

➤ BBFC – British Board of Film Classification – gives age ratings to films, decides on whether they can be released theatrically

➤ OFCOM – Office of Communications – handles broadcasting and telecoms in the UK

➤ IPSO – Independent Press Standards Office – handles printed press such as newspapers and magazines

Fresh innovative co▓
diverse patterns of
media indu▓

OWNERSHIP

● Media producers can lose ownership of a property more easily due to piracy online.

● Paywalls, digital storefronts, and copyright laws (YouTube's copyright strike, for example) are methods that help prevent piracy.

TRADITIONAL METHODS ARE FAILING – WHY?

THE INTERNET / ONLINE MEDIA
Harmful/disturbing content can be accessed online without any regulation.
Content is posted first, reviewed second. Unlike media that is broadcast or released conventionally, ▓▓▓ ▓▓▓ductions are far easier to bypass / ignore completely.

Media is now GLOBAL
Regulatory boards do not have international authority, so potentially harmful content may be accessed without any safeguarding ▓▓▓▓▓

THEORETICAL APPROACHES

KEY CONCEPTS – Hesmondhalgh states:

✓ C▓▓▓▓▓ ▓▓t produce **cultural products** ▓▓ ▓re lik▓ ▓raditional businesses (i.e. profit-▓▓▓en)

✓ **Modern culture has become a commercial mass-market industry**

✓ There are methods to **ensure commercial success of a cultural product**

✓ **Commodification of culture** has changed the arts forever

▓▓▓TION: *Commodification:*
The process of transforming an existing item/idea into a product that can be bought and sold

COMMOD▓▓▓▓TION OF CULTURE

★ Pieces of art have become products to trade and sell, rather than existing for their own sake
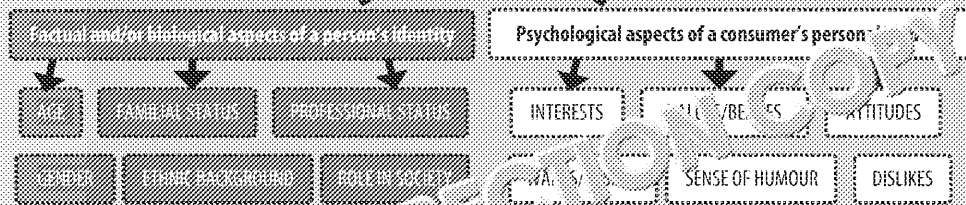★ Prints and replicas of paintings such as the *Mona Lisa* exemplify this

STAR POWER

Talent – actors, directors, writers, etc. with a pre-existing fan base can hugely impact the profitability of a media text.

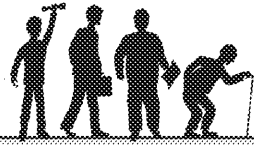## DEMOGRAPHICS AND PSYCHOGRAPHICS

Factual and/or historical aspects of a person's identity

Psychological aspects of a consumer's person[ality]

AGE | FAMILY STATUS | PROFESSION

EDUCA | ETHNIC BACKGROUND | SOCIAL STATUS

INTERESTS | VALUES/BELIEFS | ATTITUDES

WANTS | SENSE OF HUMOUR | DISLIKES

DEMOGRAPHICS AND PSYCHOGRAPHICS Th[ese] [factual] a[nd] [psychological] features are used to group audience members together. Understanding who consumes a media [text] [demographics] [and] [psychog]raphics) is beneficial for media producers in allowing them to be more focused in their content.
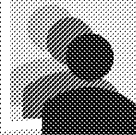
DEMOGRAPHIC PR[OFILES] [Audien]ces are often grouped by their work status into six sets, listed below:

- A – High-level management
- B – Middle management
- C1 – Skilled professionals
- C2 – Manual labourers / non-professionals
- D – Unskilled labour
- E – Unemployed, retired, students, etc.

CATEGORISING
HOW AUDIENCES ARE GROUPED

AUDIENCES

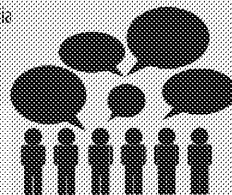### THE 4 CS OF DEMOGRAPHICS AND PSYCHOGRAPHIC PROFILES – YOUNG AND RUBICAM

Young and Rubicam put forward seven categories of audience groups correlating to what they seek to gain from media texts. The 4 Cs refer to Cross Cultural Consumer Characterisation.

- ✓ **MAINSTREAMERS** – seek security, conform to trends and rarely step out of social conventions
- ✓ **STRUGGLERS** – disorganised, looking to escape their cur[rent] [situa]tion
- ✓ **EXPLORERS** – adventurous, spontaneous, ea[ger] [to] [try] [new] things and broaden their horizons
- ✓ **RESIGNED** – [those] [wh]o st[ick] [to] [and] [value] [so]cial institutions; they priorit[ise] [and] [val]ue a[...]
- ✓ **ASPIRERS** – [those] [seek]ing to acquire fame and wealth, and climb the social lad[der]
- ✓ **SUCCEEDERS** – people who have already succeeded – industrious, control-oriented and career-focused
- ✓ **REFORMERS** – consumers looking to learn and to positively change society

BLUMLER AND KATZ – USES AND GRATIFICATIONS

This theory puts forward that audiences use media texts in order to feel gratified in a variet[y] [of] [differen]t ways:

- ✓ **ENTERTAINME[NT]** – [an] [escap]ist form of [escaping] [the] [scap]e [of] everyday life
- ✓ [...] – using media to draw comparisons [bet]ween their own life and the narratives shown in texts for understanding
- ✓ **INFORMATION** – using media to learn
- ✓ **SOCIAL INTERACTION** – using media texts as a basis for discussion in social situations or over social media

When a media text [...] channel is likely to [...] are unlikely to be w[...]

Often, the interests [of] [the] audience will be ref[lected] [and] advertised with – b[...] sports broadcasting[...]

TARGET[...]

- Media texts will not a[lways] [appeal] [to] [the] [target] **audience**.
- Some media can gain [...] be because media pro[...] the draw of the text, i[...] of a 'bad' media tex[t]
- A notable example is t[...] where the 'My Little P[ony] [franchise] [has] [a] [large] (and genuine) fandom [of] [consumers] aged 18–30, as oppos[ed] [to] [the] [intended] audience of pre-teen c[hildren]

C[...]
CATEG[...]

- Categorising and t[...] researching audien[...]
- From an academic [...] tools for analysing [...]

EVOKING EMOTIONAL RESPONSES

Media producers can use the form and content of their text in order to evoke emotions and/or make audiences think about the subject matter being displayed.

TECHNICAL CODES
How something is displayed through editing, camera placement and movement can convey a mood or emotion – for example, an unstable, shaky shot can convey a sense of uncertainty and worry.

VISUAL CODES
Composition, colour, framing, the subject of the image, reactions, create and convey emotion, prompting audiences to think about issues.

LANGUAGE
Use of words – written or spoken – is highly influential in conveying emotions and affecting the mood of audiences.

MODE OF ADDRESS
To connect and directly engage with an audience, a producer may opt for a formal address, or, while magazine might address readers in a more direct and casual manner.

- For tradition
  limited or
  - NEWS
    paper
  - TELEV
    allowi
  - RADIC
    popula
  - FILM
    (2004

FACTORS THAT INFLUENCE AUDIENCE RESPONSE

1 HISTORICAL CIRCUMSTANCES
Audience attitudes and prevailing ideologies evolve over time – for instance, audience attitudes towards women in media have changed hugely since the 1950s

2 SOCIAL CIRCUMSTANCES
An audience's social position/group, such as the subculture they belong to, their social class or their role in society, will shape their reactions to media

3 CULTURAL CIRCUMSTANCES
Different cultures have varying social norms and practices, e.g. the difference between American and Japanese culture

RESPONSE
HOW AUDIENCES REACT TO TEXTS

AUDIENCES

Mod
to in

MOOD AND EMOTIONS
- Audiences will often respond well to texts that are strongly emotionally evocative – whether it's a comedy TV series that succeeds at making people laugh or a horror film that leaves you feeling unnerved, disturbed and on edge.
- From the perspective of a media creator, texts will often be crafted in order to make audiences feel a certain way.

COGNITIVE REACTIONS
- Media can be a way of engaging audiences with new perspectives on the world, helping them explore new concepts, or helping them aspects of life.
- Documentaries can be a way of how media opens up discussion and issues
- Many narratives contain themes (love, loss, mortality, what it means to be human) that can make us think about our own lives.

C
- Social media can s of mouth
- Controversial piec result in social me
- Complaints/critici

IMPORTANCE OF UNDERSTANDING AUDIENCE RESPONSE
- For media producers, knowing how consumers of their text react can help them gauge how successful they have been as artists/creators.
- Producers want to keep audiences engaged (e.g. not going back onto the Netflix browse page and looking for something better), and knowing how viewers react is a useful industrial tool.

CULTIVATION THEORY
GERBNER

'MEAN WORLD SYNDROME'
This is a concept that relates to the idea that mass media influences the attitudes of heavy consumers, but specifically relates to how they perceive risks and danger in everyday life.

- Because the media prints alarm... an... ... which a...
  ...tion... a... ...warfare ... ...will begin to perceive the real world as being more dangerous and crime-ridden than it actually is
- It is important to remember that mass media has a bias towards negative stories and does not accurately represent the reality of life.

KEY CONCEPTS — GERBNER PUTS FORWARD THAT:
- If you heavily consume mass-media, your views will be... ... of the media.
- Television (Gerbner's s... ...lace i... to **hold the sam**... ...tion t... has... ...y taken a few deca...
- The **media does n**... ...**esent the nature of reality** because n... ...attention-grabbing.

RECEPTION THEORY
STUART HALL

KEY CONCEPTS — HALL PUT:
- Media producers have an intended meani...
- They **ENCODE** their ideology into a text t...
- Audience members **DECODE**
- However, not all audience members **fully**... **meaning**

THEORETICAL APPROACHES

'END OF AUDIENCE'
SHIRKY

KEY CONCEPTS — SHIRKY STATES:
- Typical boundaries between the professional producer and amateur audience have broken down
- Media can be produced by amateurs now thanks to digital technology and the Internet
- Audience reviews and opinions are much more visible and influential thanks to social media and review sites

PROSUMERS
This is the idea that many audiences are not couch potatoes, but are active individuals who interact with and use media texts for their own purposes. They are prosumers (producers and consumers).

KEY CONCEPTS — JENKINS STA
- Fandoms are social entities
- The Internet and digital technology have massively changed fan dynamics
- Fans participate in '*textual poaching*' in how they create fan art/content
- Fandom is a devoted audience that go beyond simply consuming the media

EVERYONE'S A CRITIC
- Online review sites (IMDb, Rotten Tomatoes, Goodreads, etc.) mean **anyone can review media texts** even years after their release.
- **Before the Internet**, the only reviews that would get major media exposure would be those of **professional critics**.
- **General audience opinion** has become more visible and critical to the success of a media te... (e.g. if someone is thin... ...out vi... ... they might se... ...as a... ... on Rotten To... ...fluen... ...em into avoiding...
- **Reviews, scor**... ...**e reception are powerful industrial tools – social-media backlash can be a death blow for some texts.**

MASS-AMATEURISATION
- The financial and technical barriers that have limited media production to professionals/companies have broken down
- Affordable high-quality equipment (DSLRs, ...cro...nes, graphics tablets) means am...teur... ...much more easily than...
- Websit... ...media t... ...content can be distributed ...la... ...audiences

...ITIONAL ONE-WAY PRODUCER–AUDIENCE RELATIONSHIP

PROFESSIONAL PRODUCERS ➡ AMATEUR AUDIENCES

THE NEW FLUID RELATIONSHIP BETWEEN CREATORS AND AUDIENCES

PROFESSIONAL PRODUCERS ⟲ AUDIENCES AND CREATORS

TEXTUAL POACHING
- This term is used by Jenkins to describe how **material** in order to **create their own fan**...
- Examples of this include **recutting fan trai**... **creating fan art, etc.**
- Whether or not this counts as **content theft**... creator's own stance.
- Occasionally, sexually explicit fan content ca... creators.

EMOTIONAL RESPONSE
HOW ADVERTS MAKE YOU FEEL, AND WHY

- **ASPIRATIONAL ADVERTISING** – many adverts present a perfect version of life, filled with attractive young people living exciting lives, wearing the most beautiful clothes, driving the most luxurious cars. The products are shown as a gateway to a better life – but one that is not possible in reality.
- **INSECURITY** – equally, adverts can often prey on [...]d make you feel inadequate – whether th[...] presenting the id[...] ying [...] [...]duce an insecurity is often a p[...] rall[...] [...]ule – tool of the advertising i[...]

AUDIENCE INTERACTION

- Traditional advertisements (TV, radio) were one-way in[...] consumers.
- [...] erts [...] mmented on, [...] rted, etc., and companies can [...] ectly reply to individuals.
- Twitter, in particular, has become a popular outreach for brands to interact with the public.

AIRBRUSHING
Since photo editi[...] advertisers have t[...] make them appea[...] members feel mo[...]

QUESTIONABL[...]
Advertisements f[...] use language tha[...] does not state it c[...] to', 'can assist' are[...]

AUDIENCES

NEW AND IMPROVED!

ADVERTISING INDUSTRY

NOW WITH LESS WILDLY UNTRUE CLAIMS AND AIRBRUSHED MODELS!

➤ In ou[...] numb[...] differ[...]
➤ As th[...] socie[...] this.[...]
➤ It is i[...] comp[...] and t[...]

AUDIENCE CATEGORISING AND TARGETING
PRODUCT DEMOGRAPHICS/PSYCHOGRAPHICS

The intended audience of an advert are the same as the targeted consumer of the product, and car[...] luenc[...] [...] forms *advertisers use to connect with their audiences.*

DEMOGRAPHICS:

The age and professional status of consum[...] [...] professional 30–50-year-old will have considerably more disposable income th[...] a 16-y[...] [...] y, t[...] eting older demographics through social media advertising is *likely to be less success[...]* [...] g yo[...]

PSYCHOG[...]

Advertisers prese[...] products in a way that makes the products seem as if they can fulfil a want or desire that a consumer needs – understanding what an audience demographic likes, dislikes and wants is a hugely valuable tool for advertisers.

SUPER B[...]
Being able t[...]
In 2019, a 3[...]

SOCIAL CONTEXT – 1950S AMERICA

- Post-WWII, the USA experienced an economic boom, and this meant that many average people suddenly became wealthier.
- Technological developments, such as the invention of plastic and various electrical components, saw a sharp uptick in the quality of consumer goods.
- Advertisers capitalised on this boom ... the wondrous ... product ... American ... make ... domestic paradise ...

ADVERTISING OF THE 1950S – 100% T

*... REALLY

- ... advert ... ag was not highly regulated – com ... the truth, or just straight-up lie, with no rep ...
- Print was dominant – radios were still relat ... TV was only just becoming a commercial me ...
- Sexist content was common and highly pre ...

TIDE PRINT AD
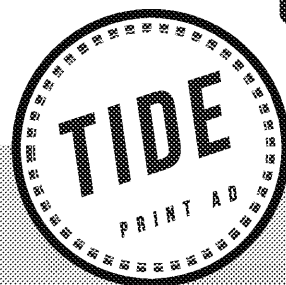
AUDIENCE CATEGORISATION – YOUNG AND RUBICAM CATEGORIES

- The content and presentation of the advert indicates which of the seven types of audience members the advertising agency is targeting.
- The advert could be said to be targeting MAINSTREAMERS – it entirely fits into the social norms of the time period – as well as targeting ASPIRERS as it presents Tide as a gateway to a better home life and 'domestic bliss'.

AUDIENCES

HALL – RECEPTION ...

Below are examples of three possible read ... ... the 1950s may have had from the advert.

3. **PREFERRED READING:** Male audiences agree w ... ... ewives confined to domestic roles – female audiences may be accepting of their role in society, viewing it ... normal ...

NEGOTIATED ... ... may not feel that women should just be housewives, but are not strongly opposed to the social conventions of the time – or they simply may ... ... de, and pay little attention to the advert.

OPPOSITIONAL READING: Female audiences may have viewed this advertisement as being offensively reductive and based on sexual stereotyping. A more surface-level oppositional reading may simply be a dislike for Tide as a product.

CHANNEL 4

➤ A British free-to-air **public broadcaster** which is funded through advertising, not the taxpayer.
➤ Founded in 1982 to offer a variety of programming for a **culturally** ...ed society.
➤ ...nel 4 also offers the **biggest free streaming service in the UK (All4).**
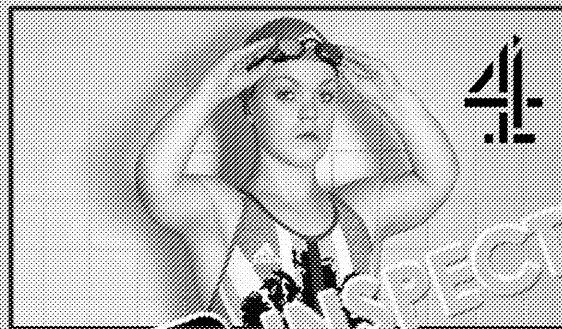
PARALYMPICS: TOKYO 2020

The Tokyo 2020 Paralympic Games actually began on **24th August 2021** due to the cancellation of the event in 2020 because of the **pandemic** and Japan's **strict lockdown restrictions.** The Paralympics features **537 events** from **22 different sports** and is a culmination of **five years of hard work** for the athletes involved, as suggested by the advertisement.

CONTEXT

➤ Paralympic history be...
➤ In 1952 the **first int...**
➤ In 1960 internationa...
➤ In 1988 the Games w...
that continues today...

SUPER. HUMAN. VIDEO AD

CULTIVATION THEORY – GERBNER

HOW THE ADVERT AIMS TO FIGHT MISCONCEPTIONS ABOUT DISABILITY

➤ **Traditional media** depictions of disability typically focus on **hardship** and **suffering.**
➤ These repeated depictions in mainstream media could easily be said to be **contributing to the views of audiences**, making them feel **sympathetic.**
➤ The unconventional nature of the advert, presenting the issue but showing **positive disabled role models**, could be seen as an attempt to **counteract negative mainstream narratives** and present the athletes as **normal, hardworking** people who work and train to realise their dreams. The people featured in the advert are elite athletes with the same issues all elite athletes have.

AUDIENCES

AUDIENCE ... ...

A CALL TO SUPPOR...
➤ ...rt is ... ...note **the Paralympic Games** and have ...aud... ...... watch and support the athletes on Channel 4.

ONLINE INTERACTION
➤ The advertisement was also posted on **YouTube**, meaning viewers can **comment on** and **like/dislike** the video.
➤ Anonymity means that YouTube commenters have the **freedom to post anything on the video** – offensive/hateful comments are only removed once they have been reported and reviewed.
➤ Channel 4 has a large social media presence, with an 'X' account dedicated to C4 Paralympics, meaning audiences can directly interact with the organisation and keep up to date with Paralympic sports, achievements and athletes.

RECEPTION THEORY ...

HOW THE AD... ...CELE... ...ATHLETES TH... ...RRE... READING

➤ **Preferred readi...** ...... misconceptions of disability are addressed, and they ... ...way with a better understanding of the sacrifices made to be an elite Paralympic athlete. The audience will want to celebrate the athletes and watch the Paralympics.
➤ **Oppositional reading:** the audience might not care about the Paralympics, might have their own views on disability and might not be willing to change their viewpoint.

DECLINING POPULARITY

EXTRA! EXTRA! NO ONE'S READING NEWSPAPERS ANY MORE

- Newspaper popularity has rapidly declined because of the Internet and digital technology

- In particular, newspapers struggle to attract younger audiences that have grown up with digital technology. The advantages of the Internet over printed press are:
  - increased convenience
  - more environmentally friendly compared to printing
  - allows for easier access to related stories/
  - online content c___ and ___ r ian by word of mouth

AUDIENCE RESPONSE AND INTERACTION

- Traditionally, newspapers would often print letters from readers if they con___ noteworthy – *this allowed them to fil____ve res___ses in print.*

- T__ has la___n superseded by or___ment sections and direct interaction via social media, most commonly Facebook and Twitter.

!?

AUDIENCES
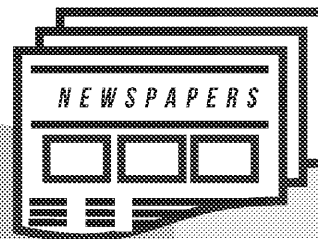
N E W S P A P E R S

CONTEXT

FREEDOM OF THE PRESS

❖ A key pillar of democracy is **freedom of the press**.
❖ Newspapers and journalists should be allowed to report on events and the actions of the government without **censorship or fear of violence/punishment**.
❖ Freedom of the press asserts that the **public have a right to know what is happening in their society**.

THE OLDEST MEDIA INDUSTRY

Newspapers have been in existence since the early days of printing presses in sixt__ century Europe, hec___ __ab___ __tatus and conne___ns t__stitu___ __wer in the

D[

Traditionally, newspa__ newsagents to be sol[

Now, online content i[website (and profliga[companies use payw[the lack of a physical[

LEVESON INQUIRY ___ __E BRITISH PRESS

After revelations of phone ha___ bribe___ ___ the __ish press, a public inquiry headed by Lord Justice Lev___ ___ng ___ ___ UK newspapers operated.

The 2011 inquiry sa___ ___doch-owned tabloid *News of the World* as well as the firing of many senior members of th___ ___oiled in the scandal.

The controversy no doubt impacted public trust in the press and dented the political influence that British newspapers once had.

BIAS AN[

___spapers have no ___ Biased and have a p___

The can and does ti p___ constructs narratives.

PAST CONTROVERSY

The *Daily Mirror* was involved in the Leveson Inquiry due to revelations that the paper had hacked phones and printed falsified stories concerning the Iraq War.

POLITICAL AFFILIATION

Like all newspapers, the *Daily Mirror* has an *overt political bias* – in its case, towards the Labour Party and the centre-left poli...

Centre-left political thought focuse... ...al e...lity... ...al government spending ...es and is opposed to nationalist ... ...ly supported Jeremy C... ...liticia... ...ong left-wing beliefs.

- Throughout the COVID-19 pa... this newspaper – **'us vs the...** feel they had to follow.
- The Gray Report put a spotlig... **leaning newspaper**, this g... made by the public compare...

The *Daily Mirror*'s **plug** reflec... which is high...

M... ...E

Like most papers, the *Daily Mirror* has an online subscription service.

The *Daily Mirror* also has a **tablet edition**, replicating the daily print newspaper in the same format but for iPads and other touchscreen devices. This can be purchased for £6.99 for 7-day digital access.

CONTEXT

INDUSTRY

THE *DAILY MIRROR*

'TABLOIDS' – NEWSPAPER FORMAT

- On a strictly technical level, 'tabloid' is a term that describes the small size and shape of a newspaper.
- However, culturally and within the industry, tabloid has come to mean newspapers aimed at the general public.
- Tabloids (the *Daily Mirror*, *The Sun*, the *Daily Mail*, etc.) often feature simplistic writi... focus on popular culture, and ...
and dram... ...port.
- The l... ...of... ...wspaper and the qual... ...e tabloid – trashy / broadsh... ...ual) is a construct of the industry.

Extra note: *the term 'tabloid' is sometimes used as an insult to describe texts as being 'anti-intellectual' or as 'dumbing down' a media form*

THE *DAILY MIRROR* OWNERSHIP

PUBLISHER:
REACH
(PREVIOUSLY 'TRINITY MIRROR' GROUP)

PAPER:
THE *DAILY MIRROR* / THE *SUNDAY MIRROR*

The *Daily Mirror* is not owned by a multinational conglomerate as the *Daily Mail* and *The Times* are.

Reach plc (previously Trinity Mirror Group) is a large British newspaper group – so it has considerable influence *nationally, but not internationally.*

AUDIENCE RES...

- The content of th... intentionally emo...
- The *Daily Mirror's*... strong disapprov... of Boris Johnson a...
- For readers, seein... the news media c... a powerful tool in... a product.

Tabloids have a... *sensationalism...* of the story. A p... rules issued by t...

AUDIENCE INTERACTION

- *The Times'* online articles have **comment sections** for readers to share their thoughts/reactions.
- Audiences can interact via **social media** – without having to read the article itself.
- Interaction with newspapers themselves is limited; social media is the primary method in which readers can directly interact with the publication.

AUDIENCE RESPONSE

- As *The Times* is a **broadsheet paper**, headlines and imagery are usually toned d[...] emotional, evocative words and imager[...] compared to tabloids.
- The linguistic content of a [...] be **relatively neutral**. The headli[...] ('Police investiga[...] parties') is straight to the point with littl[...] may [...]rese[...] reader instead of laying blame.
- [...] are [...] marketed as being more **'intellectual'** – facts and rationa[...] [...]flicting with raw emotional response, often common in tabloids.

According to Stuart Hall's Audience Theory, the[...] **negotiated reading** from the[...] their c[...] [...] impossible situation[...]

AUDIENCE CATEGORIES: A, B, C1

AUDIENCES

AGEING

Newspapers are[...] audiences – in 2017[...] a newspaper audien[...]

THE GRAY REPORT AND *THE TIMES*

The Times' political leaning and affiliation has been historically right of centre (meaning moderately right-wing) and it has supported Conservative governments for their economic policies. However, in recent years the newspaper has taken a much more neutral stance.

Yet the paper still has a right-wing allegiance and supports the Conservative Party during key political times.

This issue of the newspaper focuses on the Gray Report, which revealed the extent to which the Conservative Party had allegedly breached their own rules during the COVID-19 pandemic. Although not overly critical of the party's actions in the issue of the paper, it does focus on the shocking nature of the revelations found in the report, reporting factually instead of blaming anyone specifically.

THE TIMES

CONTEXT

READERSHIP/SALE

- As of March 2020[...] physical readership[...]
- Physical sales have [...] online readership ha[...] reflecting the shift i[...] journalism to online

JOHNSON'S DOWNFALL

- **February 2022:** The release of the Gray Report highlighted Johnson's breaches of his own rules, including investigations into four parties he allegedly attended.
- **May 2022:** With 'Partygate' still fresh in the minds of the British public, the Conservative Party lose heavily during the local elections.
- **June 2022:** Johnson survives a vote of no confidence on the 6th June as 40 per cent of h[...] say they cannot back him.
- **July 2022:** Prominent members of the Conservative Party, [...] Rishi Sun[...] Javid, resign, stating that they can no longer de[...] [...]son's regime. On the 7th July, Johnson announced that [...] his [...]on as prime minister.

THE TIMES TRIVIA

- Founde[...] the [...] vers [...]ter
- [...]popularity among the **London wealthy elite**
- Bought out in **1981** by **News International**
- Currently edited by **John Witherow**

THE TIMES ONLIN[...]

- Subscribers pay £1[...] unlimited access t[...] Sunday Times conte[...] smartphone (basic device only) or £2[...] unlimited access a[...]
- The paywall allows[...] exclusivity while e[...] stability for the pu[...]

BROADSHEETS

Broadsheet is a technical form[...] papers and refers to larger-size publications.

- The earliest newspapers were printed in large sizes in order to fit more information into a publication.
- Over time, newspapers aimed at general audiences have shifted to tabloid size formats – the more academic/'prestige' newspapers have stuck with broadsheet formatting.
- Now, broadsheet refers to papers such as *The Telegraph*, *The Times*, *The Guardian*, etc., not because of their size but because of their content and attitudes.

HISTORY OF THE INDUSTRY

➤ Film is a traditional media industry and was first developed in the early 1900s, but was very rudimentary.

➤ Cinemas and narrative cinema became more widespread from the 1910s onward, with the first 'talkie' (film with sound) released in 1927 (*The Jazz Singer*).

➤ Mainstream film has progressed, with major technological developments over time – colour film, practical eff cinema screens, etc.

ECONOMY

A healthy film industry employs thousands of professiona cross a range of roles and can be hug beneficial to a country's economy.

IMPORTANCE OF THE FILM INDUSTRY

CINEMA IN CULTURE

The cinema is a valuable social institution, a place to spend time. Films on the world, encourage creativity, provoke thoughts and broaden view

CONTROVERSIES AND BOYCOTTS

!!!

Studios and producers aim to avoid CONTROVERSIES – overtly graphic, political or offensive material can result in BOYCOTTS or simply underperforming at the box office.

FILM MARKETING

COMING SOON TO A THEATRE NEAR YOU

Film marketing is extensive – major studios will spend millions on cross-platform ad campaigns to increase box office sales including:

▶▶ **TRAILERS:** film trailers have been an industry staple for decades, but now they are posted on YouTube and social media as well as in cinemas themselves.

▶▶ **POSTERS:** a more traditional method of film promotion, but now they are released online as well.

▶▶ **SOCIAL MEDIA:** teaser trailers, snippets, publicity material, active engagement with fans are some of the methods used by studios.

DISTRIBUTION AND CIRCULATION

A typical release strategy of a major film:

Teaser trailers are released ⟶ ┐
└ Publicity trail in the run-up to rele

┌ Advanced screens for VIPs and crit

Domes rel e in cinemas ┘
└ International release in cinema

Between four and eight weeks after the theatrical release, depending on popularity, a will be released on streaming services and be made available to purchase (DVD/downlo

AUDIENCE DEMOGRAPHICS

TARGETING PROFITABLE MARKETS

Films often have pre-sol   base   fter the film is part of a franchise or based or   ), al   is starring in (or directing) the film.

Many A-list actors have   ence and celebrity status, and often the large fanbase can prevent a fil   lopping.

Producers make decisions about casting, costumes, characters etc. very carefully in order to maximise potential success.

HESMONDHALGH – FORMATTING

Major studio films often have very high production and marketing budgets, and ensure profitability.

For example, the Marvel Cinematic Universe films utilise:

1. **STAR POWER** – A-list actors such as Chris Hemsworth, Scarlett Johansson
2. **GENRE** – action/comedy are popular and family-friendly
3. **SERIES** – the MCU is based on existing content and is a huge franchise of f

FACT SHEET

GENRE: Social realism/drama
RELEASE DATE: 21/10/2016
DIRECTOR: Ken Loach
PRODUCTION COMPANIES: BBC Films, BFI, Sixteen Films, Why Not Productions and Wild Bunch
DISTRIBUTION COMPANIES: eONE Films (UK)
OPENING WEEKEND BOX OFFICE: £?77
TOTAL BOX OFFI
RATING: 15 (U
Daniel Blake is ... **joiner who seeks help from the state followi** ... **eart attack.**
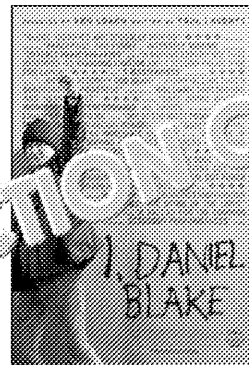
UK RELEASE POSTER

The ... po ... ature o ...
... rough the graffiti and the pose of the actor.

The accolades and quotations clearly indicate that this is not a mainstream market film but it is **critically acclaimed**.

IMPACT ON SOCIET

The film's release and the e...
story reignited the national...

Labour leader Jeremy Corby...
politicians described the fi...

UK-SPECIF
As a critique
The UK-focu...

POLITICS NOT PROFIT

FILM-MAKING AS A POLITICAL TOOL

❖ The film is a statement against the **austerity** policies and cuts to services of the Conservative government
❖ *I, Daniel Blake* was produced with the intent of conveying an **ideology** instead of generating huge profits

INDUSTRY

THEORY – HESMONDHALGH

How *I, Daniel Blake* defies conventions of formatting:
STANDALONE FILM
HIGHLY POLITICAL CONTENT
UNPOPULAR GENRE AND LACK OF STAR POWER

SOCIAL REALISM

➤ A genre of art and film that began in Soviet Russia as a mea... ...rtraying the plight of the working class.
➤ Focus on 'believability' and depicting ... ...her...people authentically th...
➤ Non-poetic fil... ...ever...ng is presented to appear, sound and feel real.
➤ *This genre is high...* ...*commercially unpopular.*

...DS AND ACCLAIM

➤ PALME D'OR – *I, Daniel Blake* won the grand prize at the Cannes International Film Festival
➤ BFI SUPPORT AND SCREENING – the film was supported financially by the British Film Institute, as well as being screened at their Southbank Centre

SOC...
AUST...

Beginning in 2008
cut benefits and fu
introduced austeri...

As a result, some po...
some ill/disabled pe...
cuts have been wide...

The film was shot on location in actual job centres, libraries and houses in order to feel more 'real'.

SUCCESS OF *BLACK PANTHER*

- The film was highly successful financially, grossing over $1.34 billion. In July 2018, it became the 10th highest grossing film of all time.
- Audience and critical reviews for *Black Panther* have been generally positive – as of 2019, the film has a critics' score of 97% on Rotten Tomatoes and an audience score of 79%.
- *Black Panther* was nominated for seven Academy Awards, eventually winning three. It is the first comic book / superhero film to be nominated for Best Pict...

THE ... DHA...N

Black Panther conforms t... formatting conventions:
- ✓ STAR POWER – features ...res / famed actors
- ✓ GENRE – comic book movies are extremely popular with audiences
- ✓ SERIALS – the film is part of an ongoing cinematic universe

POSTER

The poster follows the same conventions as many of those in the MCU: multiple star names; images of lead and supporting characters; lead hero staring into the f...; the Marvel Studios logo.

The r... ...risk... ...e and ...co... ... digitally produced imar... ...e film's fictional city of Wakanda.

Strikingly, another poster was released in which the image of T'Challa sitting on his throne mirrors a famous photograph of Huey P Newton, the founder of revolutionary activist group the Black Panther Party.

BREAKING THE FORMULA

| ESTABLISHED FRANCHISE | + | POPULAR GENRE | + | RECOGNISABLE CAST | + | APPROPRIATE FOR TEEN MARKET |
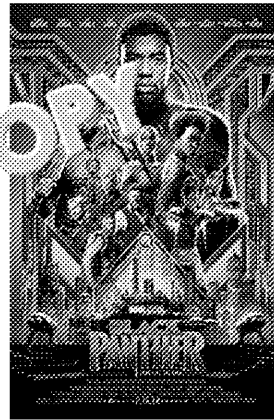
≣ SUCCESS*

- In spite of this, *Black Panther* was considered by many to be a risky film for Marvel to make, and a surprise hit.
- For a long time, there has been an assumption in Hollywood that films which predominantly feature BAME actors will not appeal to a mainstream audience, hence representation had been overwhelmingly white in comic book movies with few notable exceptions (e.g. *Blade*). *Black Panther* proved this argument to be categorically false.

OWNERSHIP

Marvel Studios is a subsidiary of the Walt Disney Company. Disney also owns Pixar (*Toy Story*), LucasFilms (*Star Wars*) and 20th Century Fox (*X-Men*).

In 2009, Disney bought Marvel Studios, a wise business decision... the films of the Marvel Cinematic Universe have gross...

- In 2013, Marvel sign... ...ix that allowed them to create several television serie... ...aredevil, The Punisher and Jessica Jone...
- However, Disney will be launching its own streaming service in November 2019 (an impending competitor for Netflix). This arguably led to a conflict of interests between Disney and Marvel. In 2018, both officially cancelled its Marvel shows.

SYNERGY

- Toys were released al... ...side t... ...nese incl... ...i... ...Pan... ...k, the character's ... ...atu... ...a... a Nerf 'Vibranium Strike ...
- The Lexus LC500 car model features in the movie. Lexus and Marvel incorporated each other into their marketing campaigns.
- *Black Panther* includes original songs by American rapper / record producer Kendrick Lamar. The soundtrack was marketed through Interscope Records, the label Lamar is signed to.
- Alongside traditional film posters, and trailers released on YouTube and television, *Black Panther* was marketed on social media (Twitter, Instagram, Facebook, etc.) in order to appeal to a primarily younger audience.

INDUSTRY

KEY TER...

AFRICAN REPRES...

Colonialism: For centuries, E... political control of large areas... resources were exploited; the... 'primitive' and many of its inh... slave labour.

The Dark Continent: A dero... Victorian-era Europe to descr... nations.

Afrofuturism: the imag... expressed through art, lit... media, etc. that is fundam... black history as well as the... black culture has been eras...

AUDIENCE TARGETING
PSYCHOGRAPHICS

MUSIC STATIONS
- Music-focused stations will target audiences by their taste in music (a *psychographic category*) rather than by demographic groups.

TALK RADIO
- Speech-based [...] t au[...] interests in c[...] d oft[...] w towards an older demographic[...] eople listen to live radio.

AUDIENCE INTERACTION
'LONG TIME LISTENER, FIRST TIME [...]

➤ Call-in shows allow listeners [...] he host and audie[...] tly, [...] ring [...] though [...]

[...] interact with audiences via [...] edia – particularly Twitter.

!?
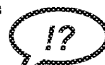
AUDIENCES

DEAD AIR
RADIO'S DECLINING

👎 Listener figures[...] year for almost[...]

👎 In particular, y[...] (16–24, 25–3[...] much higher r[...]

👎 With many mo[...] more control, a[...] towards podca[...] services.

CONTEXT

RADIO

STREAMING SERVICES
THE ENEMY OF RADIO

In the same way that Netflix et al have posed a significant threat to traditional TV, music streaming apps such as Spotify, Soundcloud and Apple Music have *negatively impacted radio listening figures*.

Control over track choice, being able to avoid listening to hosts and guests talking, and affordable subscription fees are indicative of why many listeners have been switching platforms.

HISTORY OF RADIO
ONE OF THE OLDEST MEDIA INDUSTRIES

⏭ Before television, radio was a hugely popular form of entertainment.

⏭ Radio was used to broadcast news (the out[...] WWII famously) quickly across lar[...] ather faster than newspapers [...]

⏭ Radio h[...] [...] he music industry, [...] g [...] s recognition and exposure.

Radio costs less to produ[...] content, with broadcasti[...] licensing often being the[...] production.

SOCIAL AND ECONOMIC CONTEXT
- Radio is a far smaller and less lucrative media industry than television or film
- Equally, it holds less influence over the public and the institutions of power than the newspaper industry

DISTRI[...]

Shows are broadcast to radio se[...] broadcasting. Digital signals are[...] analogue, which can't be broad[...] atmospheric/weather conditior[...]

As well as live broadcasts, clips[...] posted on station websites.

Some shows are occasionally st[...] although this is fairly uncommo[...]

IS RADIO DYING?

COMPETING WITH THE INTERNET

- Like print media, radio has experienced a **rapid decline** in popularity
- Music streaming services, online podcasts and other online sources of audio content offer more choice and freedom to listeners
- Audiences can stream or download the content they want to consume, when they want to consume it

BBC RADIO PUBLIC SERVICE REQUIREMENTS

As a public service broadcaster, the BBC has certain criteria that it mu:t meet. How well does *Woman's Hou* meet or fail to meet these guidelines?

MEETS GUIDELINES:

✓ **Informative**, ⸱⸱⸱⸱ ⸱⸱
prom⸱⸱⸱⸱ **sion** ⸱⸱⸱⸱ ⸱ꞈꞈꞈ of
⸱ents ⸱⸱⸱⸱⸱
⸱⸱⸱ ⸱adio 4's **speech-based production output**

⸱⸱S NOT MEET GUIDELINES:

Could be argued to be **misrepresentative** through being almost solely comprised of female guests

✗ Issues can be raised as to whether the show is **impartial** (as the BBC is obligated to be)

INDUSTRY

AUD⸱⸱⸱ ⸱ARGETING

- ☞ As the title suggests, the primary demographic of the show is **female**
- ☞ *Woman's Hour* targets a **wide female audience** and offers opportunities for its audience to **interact** and be part of discussions

CONTEMPORARY LIFE FOR WOMEN

- ⸱⸱⸱⸱ *Woman's Hour* focuses on **women's perspectives on issues** but does not solely focus on issues specific to women.
- ⸱⸱⸱ such as **sexual health, mental well-being, IVF, relationships** and other similarly important topics are discussed in an open, casual and often **comedic manner** ⸱⸱ approach to a given academic or journalistic tone
- ⸱⸱⸱ programmes such as this have been largely influenced by the **MeToo movement** that began in 2017 when thousands of women publicly shared their times of surviving sexual assault
- ⸱⸱⸱ since its first broadcast in 1946, *Woman's Hour* has continued to evolve and continues to **mix hard-hitting topics** such as abortion with **light-hearted discussions** based around popular culture and fashion

AUDIENCES

WOMAN'S HOUR

ONLINE CONVERGENCE

- 🖾 The BBC official website includes usable **links** to listen to all previous episodes of *Woman's Hour*
- 🖾 Appropriately themed **articles** by regular guests of the radio show are available to read on the o⸱⸱⸱ *Woman's Hour* page. Such example ⸱⸱⸱⸱ 'There's no secret': rel⸱⸱⸱⸱⸱p ad⸱⸱⸱ fro⸱⸱⸱ and Rosie Par⸱⸱⸱⸱⸱⸱ ⸱⸱ the rear of ⸱⸱⸱⸱ ⸱⸱⸱ Mic⸱⸱⸱⸱siness.

UPDATING THE FORMAT FO⸱

Woman's Hour – which runs on **BBC Radio 4** ⸱⸱ ⸱⸱ ⸱ liberation movements and social ⸱⸱⸱ the show has evolved to reflect this ⸱⸱⸱ ⸱⸱n's Hour could be seen to reflect change ⸱ discussions and wide-ranging guests, which ⸱ Winfrey and Michelle Obama.

The original show from the 1940s could be se⸱ for women could imply all other radio shows ⸱ has continued and has developed lots an impa⸱ **10am for one hour** and also broadcasts and o⸱ mainstay of Radio 4's schedule, suggesting its ⸱

ALIENATIN⸱ ⸱⸱⸱ ⸱TE⸱⸱⸱

⸱⸱⸱⸱ potentially alienating ⸱⸱⸱⸱⸱⸱⸱⸱⸱ ⸱⸱⸱⸱⸱⸱ ⸱⸱⸱⸱⸱⸱ ⸱⸱⸱ ⸱⸱⸱⸱ ⸱⸱⸱ ⸱⸱⸱⸱ ⸱⸱⸱⸱ ⸱⸱⸱

SHIRKY – END OF AUDIENCE

- ▸▸ Radio is a media industry that is facing huge competition from *amateur creators*
- ▸▸ Affordable recording equipment and free hosting websites (Soundcloud, iTunes, Podcasts, etc.) mean that *listeners have become producers as well*
- ▸▸ These trends are in line with Shirky's concept of *mass-amateurisation*

FACT SHEET

HOSTED BY: Emma Barnett, Anita ⸱ (maternity cover for Emma Barnett)
PREVIOUSLY HOSTED BY: Jenni M⸱⸱
FORMAT: Talk show, variety
FIRST BROADCAST: 1946
RADIO STATION: BBC Radio 4
EPISODE LENGTH: One-hour episod⸱
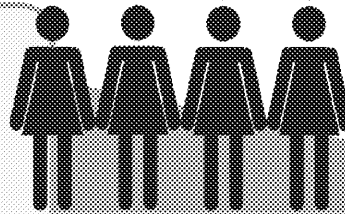**BROADCAST SLOT:** 10am, broadca⸱

IS RADIO DYING?

COMPETING WITH THE INTERNET

- Like print media, radio has experienced a **rapid decline in popularity**
- Music streaming services, online podcasts and other online sources of audio content offer more choice and freedom to listeners
- Audiences can stream or download the content they want to consume, when they want to consume it

BBC RADIO PUBLIC SERVICE REQUIREMENTS

As a public service broadcaster, the BBC has certain criteria that it must meet. How well does *Have You Heard George's Podcast?* meet or fail to meet the guidelines?

MEETS GUIDELINES:

✓ **Informative**, ed...
  prom... ...ion ...
  ...date o... ...ssues
  ...Radio 5 Live's **speech-based production output**

DOES NOT MEET GUIDELINES:

✗ ...ues can be raised as to whether the show is **impartial** (as the BBC is obligated to be)

INDUSTRY

DISTRIB...

- *Have You He...*
  several **epis...**
- George had ...
  something ...
- In 2021, the ...
  diversity in ...
  been accept...
  audiences.

AUDIEN... ...TING

- *HYHGP* targets a **you... ...rse, educated** audience
- The audience is targeted by focusing each episode of the podcast on **topics relevant to the target audience**, e.g. celebrity culture, American history, black art, social issues, relationships and the education system.

AUDIENCES

ONLINE CONVERGENCE

- The BBC official website includes usable **links** to listen to all previous episodes of the podcast.
- Appropriately themed **articles** about the podcast's contributors can also be found on the home page for the podcast on the BBC website. This includes an article about Benbrick, one of the producers of the podcast; and an article about making podcasts during the pandemic.

HAVE YOU HEARD GEORGE'S PODCAST?

A VOICE FOR THE UNDER-REPRESENTED

(text obscured)

AN INTERACTIVE AUDIENCE

(text obscured) ...**social media forum called Co...** and... (text obscured) ...**shared space of fandom** (text obscured) ...**active audience** is a **creative community** that ... (text obscured)

ALIENATING OLDER LISTE... (text obscured)

SHIRKY – END OF AUDIENCE

- Radio is a media industry that is facing huge competition from <u>amateur creators</u>
- Affordable recording equipment and free hosting websites (Soundcloud, iTunes, Podcasts, etc.) mean that <u>listeners have become producers as well</u>
- These trends are in line with Shirky's concept of <u>mass-amateurisation</u>

CON...

WHO IS GEOR...

George the Poet is a **Peabody Award-**...word artist who has an interest in socia...

He started his career as a **rapper** signed t... moving to poetry and creating podcasts,... being elected to the **National Council of England.** Soon after this, *Have You Heard...* **awards** at the **2019 British Podcast Aw...** commissioning a second series of the pod... the podcast went on to win a **Peabody A...** podcast outside of America to win the pre...

George opened the **wedding ceremony**... **Megan Markle** by reading a love poem... BBC but turned down this opportunity, c... treatment of his ancestral homeland, Uga...

SOARING POPULARITY

Like other forms of new media, the video game industry is rapidly growing.

Originally viewed as a niche interest, gaming is now a popular mainstream pastime and a huge media industry.

For example, the 2013 game Grand Theft Auto V has made more mone~ any other piece of media ever.

In five years, the game has made appr~ ~ ~ ~ ~ t~ ~ast successful film eve~ ~ 09), ~ ~ ~ globally.

AUDIENCE RESPONSE AND INTERACTION

- Video games have nc ~ ~ ~ of audience respon~ ~ t ~ ~ ~ ~ into ~ m, unlike newspapers / radio sho ~ etc.
- ~ocia~ ~ ~/forums are the primary methods by which developers interact directly with players
- Players can interact with each other through online servers

INTERE
different
Motorsp

AUDIENCES
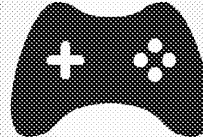
CONTEXT

VIDEO + GAMES

DIF

CONSOLES
play games~

A MODERN MEDIA INDUSTRY

The video game industry is one of the youngest media industries, with the first arcade games being made in the 1980s.

Developments in digital technology – console hardware, Internet speeds and servers – have been hugely beneficial in the economic success of the industry.

PC: games d
computer / lap

~ULA~ ~ N~
~nes, like films, receive age rating before release

- Specific content warnings are listed on the box / digital storefront page
- PEGI and the VTSC are responsible for game certification in the UK (see *REGULATION AND DIVERSIFICATION* mind map for more)

MOBILE
more casual

ARCADE
that only pl~
Space Invad~

CONTROVERS~ ~ ~ VIOLENCE

- Since the 198~ ~ con~ ~ ~ y over the content of video games being violent, sexual or graph~ ~ uto, one of the most successful game series of all time, was notorious at the ~ ~ ~se for this reason.
- Video games receiv~ ~ more criticism than film or TV because of the active role of the player in the violence – this raised concerns that young people would emulate these actions in real life.
- Now, these concerns have been largely dismissed as there has been very little proof that video games have any real negative impact on children's behaviour.

FACT SHEET

GENRE: Action-adventure
RELEASE YEAR: 2012
DEVELOPER: Ubisoft Sofia
PLATFORM: PSVita (2012 release) PS3, Xbox 360 (2014 release)
AGE RATING: PEGI 18

MEDIA EFFECTS THEORY

DEPICTION OF VIOLENCE

❖ The game could be seen as portraying v̲i̲o̲l̲e̲n̲c̲e̲ and acceptable in the narrative.

❖ Conversely, the v̲i̲o̲l̲e̲n̲c̲e̲ is clearly not realistic and highly unlikely to encourage similar conduct.

!?

SHIFTING DEMOGRAPHICS ATTRACTING FEMALE CONSUMERS

$ Assassin's Creed – like most of action-adventure games – has had a primarily young to middle-aged male customers.

$ More game developers are recognising the growing number of women buying and playing games traditionally marketed solely towards male audiences.

$ Equally, the decision to release the game on a portable console is also indicative of Ubisoft trying to attract a casual gamer demographic alongside its traditional customer base and tap into the success of mobile gaming.

AUDIENCES

ACTION-ADVENTURE GENRE

TRADITIONAL MALE PROTAGONISTS

❖ Previous protagonists (Altaïr, Ezio, Connor) have all been male

❖ Other titles in the genre have featured male protagonists and antagonists (Solid Snake in Metal Gear Solid, for example)

❖ This may be because violence and fighting are typically associated with masculinity

CONTEXT

ASSASSIN'S CREED III: LIBERATION

RISE OF MOBILE GAMING

● The decision to release on PSVita could be a way to **capitalise on the popularity of mobile gaming**

● However, the PSVita performed badly compared to other portable consoles

RATED PEGI 18
FOR UNMOTIVATED VIOLENCE

PRODUCT

AVELINE DE GRANDPRE

❖ First female protagonist of the series

❖ Aveline... woman plantation... for the f...

ASSASSIN'S CREED FRANCHISE

ORIGINAL RELEASE

- First game released in 2007 to critical acclaim and commercial success
- Known for large open-world maps, climbing and parkour mechanics and rich historical settings and narratives

- Developed by major game... Ubisoft
- Released alongside a larger game Assassin's Creed III on consoles and PC
- Featured similar open-world and game movement/fighting mechanics

As of October 2023, there have been **13 mainline Assassin's Creed games**, including Octo...

The popular franchise of **third-person action-adventure games** has found success due to its focus on **exploring diff...ent historical settings**, from A...
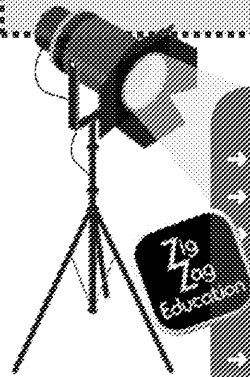
Victo...n ... ...ssassin's Creed: Syndicate).

FRANCHISE SPOTL... ...AS... ...CREED: ODYSSEY

→ **Primary setting:** ...

→ **Histori...** ...

...2018

Set nearly 400 years earlier than any other mainline game, Assassin's Creed: Odyssey expanded on the RPG elements introduced in AC: Origins to complete its game turn from stealth-influenced third-person action-adventure game to open-world RPG, adding new combat mechanics and a new skill and gear system.

In the game you play as Cassandra or Alexios, giving the player a choice between a male and female protagonist. Your character is the grandchild of Sparta's King Leonidas, and the game takes place during the Peloponnesian War. Audience appeal can be found as the narrative introduces key historical figures such as Plato and Socrates with iconic Greek mythological characters such as the Cyclops and Medusa. On average, the game takes players 45 hours to complete the main story, with players taking an average of ...4 hours to complete the main story and all side quests.

FRANC...

→ **Primary setting...**

→ **Historic protag...**

→ **Release:** ...

Assassin's Creed...
British history, it...
taking players on...
its mythology...
such as Thor and...

→ Just like AC: Origi...
...ents and focuses...
...years. As with AC...
...character two n...
...settlement for th...

KEY HISTORICAL LOCATIONS IN THE FRANCHISE

- Assassin's Creed (2007) – 12th century Holy Land, Acre, Damascus, Jerusalem
- Assassin's Creed II (2009) – 15th century Italy
- Assassin's Creed: Brotherhood (2010) – 15th and 16th century Italy
- Assassin's Creed: Revelations (2011) – 16th century Constantinople
- Assassin's Creed III / Liberation (2012) – 18th century colonial America
- Assassin's Creed IV: Black Flag / Freedom Cry (2013) – 18th century Caribbean Islands
- Assassin's Creed Rogue (2014) – 18th century American Northwest
- Assassin's Creed Unity (2014) – 18th century France
- Assassin's Creed Syndicate (2015) – Victorian London
- Assassin's Creed Origins (2017) – Ancient Egypt
- Assassin's Creed Odyssey (2018) – Ancient Greece
- Assassin's Creed Valhalla (2020) – 9th century England and N...

In **2020, Ubisoft** released its franchise figures st...

To put this into perspective, Far Cry (ano...

This makes A...

In ...2023 the Assassin's Creed franchise will go back to its roo...
was o...

Assassin's Creed: Mirage has been described as a more **narrativ...**
Mirage will also have a **lower price point** fo...
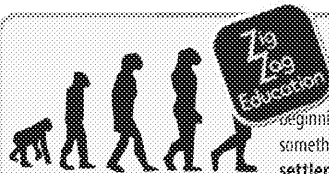
EVOLUTION OF A FRANCHISE

...en Assassin's Creed released in **2007**, video game players were blown away by the **freedom** and its **regimented stealth mechanics**. The ...
...beginning, players could move between **historic cities, stealthily kill their targets** and **escape the scene** of the crime in interesting ways (hidin...
...something much bigger (the original game took on average 15 hours to complete compared to Valhalla's 60-hour main story). The franchise is now a...
settlement management and **castle assaults**.

Ubisoft is known for following structures of gameplay that the player **recognises**, and this can also be seen in the Assassin's Creed franchise. Although it has **evolved** over time, the player s...
elements, action-adventure gameplay and a **narrative that mixes history and modern setting elements**.

CHANGES AND DEVELOPMENTS

The media landscape has changed hugely in the last 30 years or so due to major technological developments:

- ✓ 1989 – ....
- ✓ 1998 – ....
- ✓ Mid 1990s to early 2000s – ....
- ✓ 2004 – ....
- ✓ 2005 – ....
- ✓ 2007 – ....
- ✓ 2007 – ....
- ✓ 2017 – ....

These are just a few select examples of recent key moments that have changed contemporary media forever.

CONVERGENCE

ℹ

Definition: ....

....

....

Example: ....

....

....
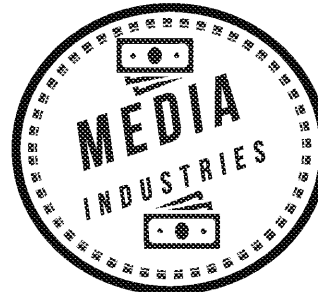
THE POWER OF THE MODERN MEDIA

E[CON]O[MIC] CONTEXT

THE MEDIA IS BIG BUSINESS

- $ Major media ....and...........................
  valuable and powerful companies that generate billions

  ....

- $ An example of a hugely profitable and powerful m[edia]

  ....

  - ○ The company regularly releases films that generat[e]
    pounds from global _____

  - ○ The company also owns dozens of other media co[mpanies]
    Network, the **Star Wars** ™ **franchise**, the **Marve[l]**
    many, many others

- $ You'll have to just imagine Mickey Mouse with dollar sig[ns]
  would probably sue us, but you get the point

| box office sales | market dominance | The [...] |
| conglomerates | networks | |

▶ HOW MEDIA IS PRODUCED ●

MEDIA TEXTS AS PRODUCTS

- Artistry aside, media texts are often designed and produced with the same aims as conventional products – **commercial success and maximum profit margins**.
- This often dictates which texts are chosen to be produced and how various elements of production are executed.

? Complete the definitions for vertical integration and horizontal [integration]

V
E
R
T
I
C
A
L

H O R I Z O N T A L   INTEGRATION

Vertical integration is when a media company ....
....
....
....
....

Horizontal integration is when a company ....
....
....
....
....

These OWNERSHIP MODELS allow companies to minimise costs and maximise efficiency.

Typically, larger and wealthier companies mainly use horizontal and/or vertical integration because of the high costs of buying out other companies

INSTITUTIONALISED PROCESSES VS SPECIALISED PROCESSES

$ Like any major i[ndustry with la]r[ge do]mina[nt] comp[anies], the [wa]y in [which] [m]ainstream [media is pro]duce[d and] distributed is i[nstitut]ionalised (following an established pattern)

$ **Specialised processes** are typically employed by independent producers that operate on lower budgets and target more specific niche audiences

Digital media and the[...]
updated to meet the[...]

?

▶▶ OLD:

▶▶ NEW:

▶▶ OLD[:]

▶▶ NEW[:]

PRODUCTION DISTRIBUTION

MEDIA INDUSTRIES

OWNERSHIP

HOW PRODUCER[S] MA[INTAI]N CONTROL OF A PRODUCT

O[nce it ha]s been made and delivered, it is then circulated among audiences [and]
[p]roducers have to deal with issues of theft, piracy, and losing ownership of th[e]

? How can media companies attempt to control circulation? Give one exam[ple]

? Define 'artificial scarcity' a[nd] give one example.

CONTROLLING [CIR]CUL[ATION]
....
....
....
....
....
....

ARTIFICIAL SCARCITY
....
....
....
....
....
....

HOW ARE TRADITIONAL MEDIA PRODUCERS DIVERSIFYING?

EXPANDING ACROSS PLATFORMS
Example: a television network with no online presence has noticed lower audience ratings year-on-year while streaming services continually attract new customers.

How might this television network diversify?

....

....

....

WHY IS DIVERSIFICATION NECESSARY TO COMPETE?
New media forms have eaten into audiences of other media increased the ... ... more accessible for smaller ... ... and companies to compete, especially on the Internet, which offers a more level playing field.

Define 'diversification'.

DIVERSIFICATION

DEFINITION: ....

....

MAINTAINING AN AUDIENCE

- With more channels of communication, people now have far more choice.
- This means that audiences that would have previously been consolidated are now split and divided.
- For example, a traditional broadcast TV show would have had one major audience watching live.
- Now, the audience ... ... wee, live, watching ... ... and or streaming ser... watching clips/vid...

TRADITIONAL AND NEW MEDIA

Complete the boxes below with forms of both traditional media and new media.

Traditional Media

NEW MEDIA

REGULATION BOARD
CONTEMPORARY M

FILM
....

....

TV AND RAD

....

Define

DEFINITION:
....

Give one example o harmful and mislead have negative

PUBLIC HEA
....

....

- CURRAN AND SEATON; h Internet and digital tech
- LIVINGSTONE AND LUNT: used to restrict democrat

THEORIES

4

REGULATION
LIVINGSTONE AND LUNT

List the needs of people as citizens vs the needs of people as consumers in the boxes below.

KEY CONCEPTS

Livingstone and Lunt state:

....

....

....

....

Complete the key concepts box below – what do Livingstone and Lunt state about regulation of the media?

The needs of PEOPLE ....

....

....

....

These concepts should be balanced

The needs of PEOPLE AS CONSUMERS

....

....

....

.... — organisations that ...itor media products being released or broadcast in a country. The UK has:

....

....

....

....

List the regulatory boards used in the UK.

OWNERSHIP

- Media producers can lose <u>ownership</u> of a property more easily due to piracy online.
- Paywalls, digital storefronts, and copyright laws (YouTube's copyright strike, for example) are methods that help prevent piracy.

Why are traditional methods of regulation failing? Complete the boxes below.

TRADITIONAL METHODS ARE FAILING – WHY?

THE INTERNET / ONLINE MEDIA

....

....

....

Media is now GLOBAL

....

....

....

THEORETICAL APPROACHES

Complete the key concepts box below – what does Hesmon..... ...tate about media industries?

K.....EPTS – Hesmondhalgh states:

....

....

....

....

....

...TION: *Commodification*:

....

....

....

➊

....

....

....

....

COMMODIF...... ...N OF CULTURE

- ★ Pieces of art have become products to trade and sell, rather than existing for their own sake
- ★ Prints and replicas of paintings such as the *Mona Lisa* exemplify this

5 🔲 Define the terms 'demographics' and 'psychographics' in the text boxes below. Then provide examples of each.

Audiences – Categorising and Ta

DEMOGRAPHICS AND PSYCHOGRAPHICS

DEMOGRAPHICS AND PSYCHOGRAPHICS ....tribu......are used to group audience members together. Understanding who consumes a media text (dem.........hy (p...................ucial for media producers in allowing them to be more focused in their content.

DEMOGRAPHIC P.......ces are often grouped by their work status into six sets, listed below:

➢ A ....
➢ B ....
➢ C1 ....

➢ C2 ....
➢ D ....
➢ E ....

🔲 Define each of the demographic profiles.

CATEGORISING
HOW AUDIENCES ARE GROUPED

🔲 Define the four uses of media texts as put forward by Blumler and Katz.

AUDIENCES

TARGE

➢ Media texts will not al...
➢ Some media can gain ...
  underestimated the d...
  media text, or for an...

🔲 Give one exa... unexpected audi...

🔲 Define each of the seven categories of audience groups according to Young and Rubicam.

THE 4 CS OF DEMOGRAPHICS AND PSYCHOGRAPHIC PROFILES – YOUNG AND RUBICAM

Young and Rubicam put forward seven categories of audience groups correlating to what they seek to gain from media texts. The 4 Cs refer to Cross Cultural Consumer Characterisation.

1. MAINSTREAMERS ....
2. STRUGGLERS ....
3. EXPLORER ....
4. RESIGNED ....
5. ASPIRERS ....
6. SUCCEEDERS ....
7. REFORMERS ....

BLUMLER AND KATZ – USES AND GRATIFICATIONS

This theory puts forward that audiences use media texts in order to feel gratified i............ of different ways:

1. ENT, TAI ENT ....
   ....
2. IDENTITY ....
   ....
3. INFORMATION ....
   ....
4. SOCIAL INTERACTION ....
   ....

C
CATEG

➢ Categorising and t...
  researching audien...
➢ From an academic...
  tools for analysing...

6 **?** Define the key media terms below and give an example of how they can evoke emotional responses in an audience.

Audiences – Response and Inte...

EVOKING EMOTIONAL RESPONSES

Media producers can use the form and content of their text in order to evoke emotions and/or make audiences think about the subject matter being displayed.

TECHNICAL CODES	VISUAL CODES

LANGUAGE	MODE OF ADDRESS

? Describe below ho... media forms.

➤ For traditi...
limited o...
  ○ NEW...
    pape...
  ○ TELE...
    ....
  ○ RAD...
    ....
  ○ FILM...
    ....

FACTORS THAT INFLU... AUDIENCE RESPONSE

? List the three factors that can influence audience response. Use the descriptions provided to help you.

1 ....
Audience attitudes and prevailing ideologies evolve over time -- for instance, audience attitudes towards women in media have changed hugely since the 1950s

2 ....
An audience's social position/group, such as the subculture they belong to, their social class or their role in society, will shape their reactions to media

3 ....
Different cultures have varying social norms and practices, e.g. the difference between American and Japanese culture

RESPONSE
HOW AUDIENCES REACT TO TEXTS

AUDIENCES

? Fill in the gaps below using the words in the box.

MOOD AND EMOTIONS

➤ Audiences will often respond well to texts that are strongly _____ – whether it's a comedy TV series that succeeds at making people laugh or a _____ film that leaves you feeling unnerved, disturbed and on edge.

➤ From the perspective of a media creator, texts will often be crafted in certain ways to make audiences _____ in a certain w...

COGNITIVE REACTIONS

➤ Media can be a way of engaging audiences with new _____ on the world, helping them explore new conc...... ...g them process aspects ....
➤ _____ ... ...ample of ... n...... ...used as a form of discussion ......ng.
➤ Fictional narratives contain _____ (love, loss, mortality, what it means to be human) that can make us think about our own lives.

documentaries
emotionally evocative
engaged
ho...
...spe...es
react
successful
themes

➤ Social media can s... of mouth
➤ Controversial piec... result in social me...
➤ Complaints/critici...

IMPORTANCE OF UNDERSTANDING AUDIENCE RESPONSE

➤ For media producers, knowing how consumers of their text react can help them gauge how _____ they have been as artists/creators.
➤ Producers want to keep audiences _____ (e.g. not going back onto the Netflix browse page and looking for something better), and knowing how viewers react is a useful _____.

CULTIVATION THEORY
GERBNER

Define 'mean world syndrome'.

Complete the key concepts box below – what do Gerbner state about the consummation of media texts?

KEY CON___ ___BNE___ ___T:

'MEAN WORLD SYNDROME'

RECEPTION THEORY
___ART HALL

Complete the key concepts b___ audiences' r___

KEY CONCEPTS – ___

Complete the key concepts box below – what does Shirky state about the creation of media texts?

THEORETICAL APPROACHES

'END OF AUDIENCE'
SHIRKY

KEY CONCEPTS – SHIRKY STATES:

PROSUMERS

This is the idea that many audiences are not couch potatoes, but are active individuals who interact with and use media texts for their own purposes. They are prosumers (producers and consumers).

Co___

Fill in the gaps below using the words in the box.

EVERYONE'S A CRITIC

➤ Online review sites (___
Rotten Tomatoes, Goodreads, etc.) mean
___ can review media
texts even years after their release.

➤ Before the ___, the only
reviews that would get major media exposure
would be those of professional critics.

➤ General audience opinion h___
visible and critical to the ___
of a media text (e.g. if someone ___
viewing a film, they might search ___ ___ds
a 20% rating on Rotten Tomatoes, this might
influence them into avoiding the product).

➤ Reviews, scores, and audience reception are
powerful ___ tools –
social-media ___ can be a
death blow for some texts.

amateurs
anyone
backlash
distributed
financial
IMDb
industrial
___
___ccess

MASS-AMATEURISATION

* The ___ and ___
barriers that have limited media production to
professionals/companies have broken down

* Affordable high-quality equipment (DSLRs, microph___
graphics tablets) means ___ ca___ roduc
content much more easily t___

* Websites ___ ___mat___ ___nt can be
___ ___ ___ free and gain large global audiences

KEY CONCEPTS – JENKINS STATES:

Fans
inter___

Conv___
with ___

Frien___
and f___
peop___

Define the term 'textual poac

TEXTUAL PO___

The following arrows to complete the diagram below to show the traditional relationship between the producer and the audience, compared to the new relationship.

TRADITIONAL RELATIONSHIP

PROFESSIONAL PRODUCERS   AMATEUR AUDIENCES

THE NEW RELATIONSHIP

PROFESSIONAL PRODUCERS   AUDIENCES ___ PRODUCERS

EMOTIONAL RESPONSE
HOW ADVERTS MAKE YOU FEEL, AND WHY

- _____ **ADVERTISING** – many adverts present a perfect version of life, filled with attractive young people living exciting lives, wearing the most beautiful clothes, driving the most luxurious cars. The products are shown as a gateway to a better life – but one that is not possible in reality.

- **INSECURITY** – equally, adverts can often _____ _____ make you feel _____ is intentional or not. Subt_____ ____ ide___ ___ buying a product can help reduce an in_____ _____ powerful – and morally questionable – tool of the adv_____ industry.

AUDIENCE INTERACTION

- _____ advertiseme__ (TV, print, radio) were ____ interactions w___ consu____ ___ _____ adverts can be _____nted on, shared, reported, etc., and companies can directly reply to individuals.

- Twitter, in particular, has become a popular outreach for brands to interact with the public.

AIRBRUSHING/P__

Since photo editing so__ advertisers have been___ appear 'more attracti__ by comparison.

QUESTIONABLE S__

Advertisements for co__ language that gives th__ it certainly. Phrases su__

'_____

AUDIENCES

NEW AND IMPROVED!

ADVERTISING INDUSTRY

NOW WITH LESS WILDLY UNTRUE CLAIMS AND AIRBRUSHED MODELS!

Fill in the gaps on this page using the words in the box below.
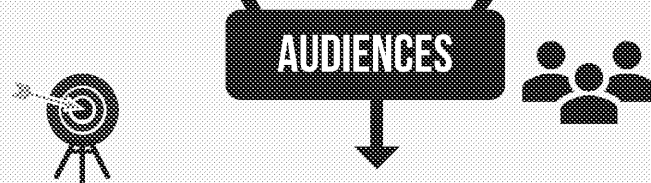
AUDIENCE CATEGORISING AND TARGETING
PRODUCT DEMOGRAPHICS/PSYCHOGRAPHICS

The intended audience of an advert are the same as the targeted consumer of the product, and can influence _which_ _____ _advertisers use to connect with their audiences._

DEMOGRAPHICS:

The age and professional status of consumers are critical; a high-level_____ ____ 50____ ___ will have considerably more _____ than___ ___ ___ stud___ ___ ___y, targeting older demographics through social media adverti___ ___ ___ _____ _____ than targeting young people.

Advertisers present products in a way that makes the products seem as if they can fulfil a want or desire that a consumer needs – understanding what an audience demographic likes, dislikes and wants is a hugely valuable tool for advertisers.

Word box:

se___d
____llion ____lars
aspirational
can assist
channels
cost-effective
disposable income
Facebook
inadequate
influence
influencers
integral
less successful
media forms
online
optimisation
psychographics
sophisticated
targeted
third-party
traditional

In our e__
number__
differen__

As the n__

_____
of adver__

It is imp__
compon__
that adv__

_____

SUPER B__

Being able t__
In 2019, a ___

Describe the social context of 1950s America in the box below.

SOCIAL CONTEXT – 1950S AMERICA

Why was advertising in the 1950s not entirely t

A...TING OF THE 1950S – 100% T

...T ALL, REALLY

Which types of audience categories, according to Young and Rubicam, could the Tide advert be targeting?

AUDIENCE CATEGORISATION – YOUNG AND RUBICAM CATEGORIES

HALL – RECEPTION THEORY

List below three possible readings that the audience ...the 50s may have had from the advert.

1.

2.

3.
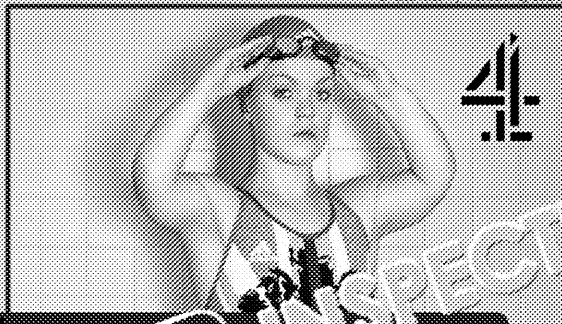
CHANNEL 4

> A British free-to-air **public broadcaster** which is funded through advertising, not by the taxpayer.

> Founded in 19.. ...er a ...ty of programming for a **culturally diverse society**.

> ...4 al... the **biggest free streaming service in the UK** (All4).

CONTEXT

What is the historical context of the Super. Human. advert? Think about the Paralympics.

What is the ... the 2... ...mpics in Tokyo?

....
....
....

SUPER. HUMAN. VIDEO AD

How does the Super. Human. advert aim to fight misconceptions about disability?

CULTIVATION THEORY – GERBNER

....
....
....
....
....

AUDIENCES

How can the audience i... ...ith ...per. H...nan. advert?

W...

....
....
....

W...

How does the Super. Human. advert aim... the athletes thr... ...rred...

RECEPT... ... – HALL

....
....
....
....
....

....
....
....
....
....
....

Why are newspapers declining in popularity?

How has audience response and interaction with newspapers developed from traditional methods of response?

DECLINING POPULARITY

EXTRA! EXTRA! NO ONE'S READING NEWSPAPERS ANY MORE

AUDIENCE RESPONSE AND _____ TION

W

!?

AUDIENCES

Fill in the gaps below using the words in the box.

NEWSPAPERS

FREEDOM OF THE PRESS

❖ A key pillar of _____ is **freedom of the press.**

❖ Newspapers and journalists should be allowed to report on _____ and the actions of the _____ without **censorship or fear of violence/**_____.

❖ Freedom of the press asserts that the **public** have a _____ **to know what is happening in their society.**

CONTEXT

democracy
established
events
government
newspapers
power
punishment
right

THE OLDEST MEDIA INDUSTRY

_____ have been in existence since the early days of printing presses in sixteenth-century Europe _____ their _____ _____ connection ___ to in___ utions _____ in the UK.

How has the d

DIS

BIAS AN

What was the Leveson Inquiry? What i_____ _____ _____ newspaper industry as a whole?

_____ESON INQUIRY

What past controversy was the *Daily Mirror* involved in?

PAST CONTROVERSY

_____

_____

_____

What is the *Daily Mirror*'s political bias? What sort of issues does the newspaper focus on due to its political bias?

POLITICAL AFFILIATION

_____

_____

_____

Explain ho... Jubilee re...

_____

CONTEXT

INDUSTRY

THE *DAILY MIRROR*

MII...E

Like most papers, the *Daily Mirror* has an online subscription service.

The *Daily Mirror* also has a **tablet edition**, replicating the daily print newspaper in the same format but for iPads and other touchscreen devices. This can be purchased for £6.99 for 7-day digital access.

Fill in the gaps below, using the words in the box.

'TABLOIDS' – NEWSPAPER FORMAT

- On a strictly technical level, 'tabloid' is a term that describes the _____ size and shape of a newspaper
- However, culturally and within the industry, tabloid has come to mean newspapers aimed at _____
- Tabloids (the *Daily Mirror*, *The Sun*, the *Daily Mail*, etc.) often feature _____ writing, a focus on _____ and a more hyperbolic and dramatic way of reporting storie...
- The link between the size of the newspaper ... _____ conte... ... ly / broadsheet = in _____ of the industry

construct	small
popular culture	simplistic
quality	the general public

Extra note: *the term 'tabloid' is sometimes used as an insult to describe texts as being 'anti-intellectual' or as 'dumbing down' a media form*

THE *DAILY MIRROR* OWNERSHIP

Who publishes the D...

PUBLISHER:

_____

_____

_____

PAPER:
THE *DAILY MIRROR* / THE *SUNDAY MIRROR*

What is the...

- The content of t... intentionally e...
- The *Daily Mirror*... strong disappro... of Boris Johnson...
- For readers, seei... form of validatio... product.

D...

_____

_____

AUDIENCE INTERACTION

How can audiences interact with *The Times*?

....
....
....
....
....

According to Stu... ...nce ... ...mes set headline inspires w... ...ing. ...plain your answer.

....
....

THE GRAY REPORT AND *THE TIMES*

What is *The Times'* ideological stance on the Gray Report?

....
....
....
....

Describe the major events that happened on the following dates:

JOHNSON'S DOWNFALL

- February 2022: ....
- May 2022: ....
- June 2022: ....
- July 2022: ....

BROADSHEETS

Fill i... ...w using the words in the box.

Broadsheet is a ....at for newspapers and refers to .... publications.

➤ The .... newspapers were printed in large sizes in order to fit more information into a publication.

➤ Over time, newspapers aimed at general audiences have shifted to .... size formats – the more .... / 'prestige' newspapers have stuck with broadsheet formatting.

➤ Now, broadsheet refers to papers such as *The Telegraph*, *The Times*, *The Guardian*, etc., not because of their size but because of their .... and ....

AUDIENCE CATEGORIES:

What are the audience categories for *The Times*?

AUDIENCES

CONTEXT

THE TIMES TRIVIA

❖ Founded in 1785 as the Da... Universal R...

❖ G...ed p...larity ...he ...n w...lite ...out in 1981 by News International

❖ Currently edited by John Witherow

AUDIENCE RESPONSE

Fill in the gaps below using the words in the...

▶▶ As *The Times* is a .... paper, headlines and ima... em... ...oca... ...rds a... imagery when compared to tablo...

▶ T... ...ino... ...ent of a front page tends to be relatively .... ('Police investigate PM's four lockdown parties') is straight to the ... present the facts to the reader instead of laying ....

▶▶ Broadsheets are often marketed as being more '........................ be conflicting with raw .... response, often co...

READERSHIP/SALES FIGURE...

▣ As of March 2020, *The Times* had readership average of 365,880.

▣ Physical sales have .... but .... rea... .... steadily .... from p... content.

THE TIMES ONLINE

▣ .... pay ... acce... *Sunday Times* content on their subscription, one device only)... for unlimited access across all...

▣ The .... whil... stability for the publication.

Box:
- academic
- attitudes
- content
- earliest
- larger-size
- tabloid
- technical

HISTORY OF THE INDUSTRY

➤ Film is a <u>traditional media industry</u> and was first developed in,
_____ but was very_____.

➤ Cinemas and narrative cinema became more widespread
_____, with the first 'talkie' (film with
_____) released _____
(*The Jazz Singer*).

➤ Mainstream film has progr_____ with n_____
_____ nts o_____ e – colour film,
practical _____, 3D cinema screens, etc.

effe__ts
fro__ _____ ard
i__ 9__
_____ntary
sound
technological
the early 1900s

ECONOMY

....
....

IMPORTANCE OF THE FILM INDUSTRY

CINEMA IN CULTURE

....
....

CONTROVERSIES AND BOYCOTTS
Studios and producers aim to avoid
CONTROVERSIES – overtly graphic,
political or offensive material can
result in BOYCOTTS or simply
underperforming at the box office.

THE FILM INDUSTRY

FILM MARKETING

COMING SOON TO A THEATRE NEAR YOU

1. ....
2. ....
3. ....

DISTRIBUTION AND CIRCULATION

A typical release strategy of a major film:

AUDIENCE DEMOGRAPHICS
TARGETING PROFITABLE MARKETS

....
....
....

HESMONDHALGH – FORMATTING

1. ....
2. ....
3. ....

? Complete the fact sheet below.

FACT SHEET

GENRE: ....

RELEASE DATE: ....

DIRECTOR: ....

PRODUCTION COMPANIES: ....

DISTRIBUTION COMPANIES: ....

OPENING WEEKEND R~~...~~ ~~...~~E: ....

TOTAL BOX OFFICE ....

RATING: ....

Daniel Blake is ....

? How does the UK film poster convey the political nature of the fi~~...~~ does ~~...~~ ~~tha...~~ is is ~~not...~~stream film?

UK RELEASE POSTER

....

....

....

....

....

? What in

IMPACT ON S

....

....

....

UK-SPE~~...~~

As a critiq~~...~~
The UK f~~...~~

? Define the ter~~...~~ 'austerity'

POLITICS NOT PROFIT

FILM-MAKING AS A POLITICAL TOOL

❖ The film is a statement against the **austerity** policies and cuts to services of the Conservative government

❖ *I, Daniel Blake* was produced with the intent of conveying an **ideology** instead of generating huge profits

INDUSTRY

? How does *I, Daniel Blake* defy the conventions of formatting?
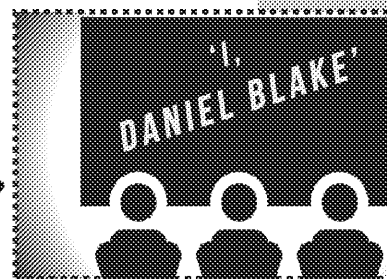
'I, DANIEL BLAKE'

THEORY – HESMONDHALGH

....

....

? Which a~~...~~ acc~~...~~t low.

SOCIAL REALISM

➤ A genre of art and film that began in Soviet Russia as a mea~~...~~ ~~...tray...~~ the plight of the working class.

➤ Focus on 'believability' and depicting ~~...~~ ~~...~~ ~~...her...~~people authentically th~~...~~

➤ Non-poetic fil~~...~~ ~~...~~ ever~~...~~ng is presented to appear, sound and feel real.

➤ *This genre is high~~...~~ ~~...~~a commercially unpopular.*

AWARDS AND ACCLAIM

#1

....

....

....

....

SOCI

AUST~~...~~

Beginning in 2008~~...~~ cut benefits and f~~...~~ introduced **auster**~~i...~~

? What was th~~...~~

The film was shot on location in actual job centres, libraries and houses in order to feel more 'real'.

16

Q Describe the success of *Black Panther* in the box below.

SUCCESS OF *BLACK PANTHER*

Q Analyse the film poster to the right – how does the poster target audiences?

POSTER
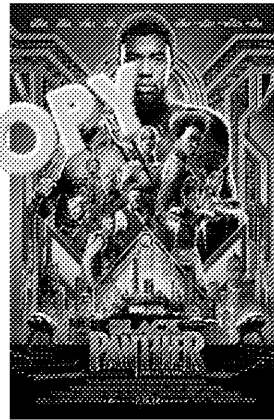
Q How does the film conform to He____ for____ven.

THE _____ DHA___H

BREAKING THE FORMULA

ESTABLISHED FRANCHISE	+	POPULAR GENRE	+	RECOGNISABLE CAST	+	APPROPRIATE FOR TEEN MARKET

≡ **SUCCESS*** **Q Briefly explain why *Black Panther* was considered by some to be a 'surprise hit'.**

'BLACK PANTHER'

OWNERSHIP

Marvel Studios is a subsidiary of the Walt Disney Company. Disney also own _____ Pixar, Lucasfilm, Star Wars and 20__ Century Fox in recent _____

In 200_ Disney bought Marvel Studios, a wise business _____ tradition of the Marvel cinematic _____

Q Briefly describe the pa____ een Marvel Studios and Netflix.

STREAMING

INDUSTRY

SYNERGY

Interscope Records
Kendrick Lamar
Lexus
Lexus
_____
____edia
Vibr___um
younger

- Toys were released alongside ___ ___
  These included the ____ck P___ther
  _____ the ch___cter's signature claw and a
  ___ _____ Strike Gauntlet'.
  __e _____ LC500 car model features in the
  movie. _____ and Marvel incorporated each
  other into their marketing campaigns.

- *Black Panther* includes original songs by American rapper /
  record producer _____. The soundtrack was
  marketed through _____, the label Lamar is
  signed to.

- Alongside traditional film posters, and trailers released on
  YouTube and television, *Black Panther* was marketed on
  _____ (Twitter, Instagram, Facebook, etc.) in
  order to appeal to a primarily _____ audience.

Q Provide follow

KEY
AFRICAN R_

Colonialism:

The Dark Contine_

Afrofuturism:

How do the demographics for music stations and talk radio differ? Complete the box below.

AUDIENCE TARGETING

PSYCHOGRAPHICS

MUSIC STATIONS

TALK RADIO

What types of audience interaction are available for listeners?

AUDIENCE INTERACTION

!?

AUDIENCES

Why is r[...]

DEAD AIR

RADIO'S DECLINI[...]

How do streaming services pose a threat to the radio industry? Write your response in the box below.

STREAMING SERVICES

THE ENEMY OF RADIO

CONTEXT

RADIO

Fill in the gaps below using the words in the box.

HISTORY OF RADIO

ONE OF THE OLDEST MEDIA INDUSTRIES

▶▶ Before television, radio was a hugely _____ form of entertainment.

▶▶ Radio was used to broadcast _____ (the outbreak of _____ [...] usly quickly across lar[...]

[...] radio h[...] [...]ge role in the _____ industry, giving bands and artists _____ and _____

| exposure |
| music |
| news |
| newspapers |
| popular |
| recognition |
| WWII |

Radio costs less to produ[...] content, with broadcasti[...] licensing often being the[...] production.

How are radio pro[...]

DISTRI[...]

SOCIAL AND ECONOMIC CONTEXT

– Radio is a far smaller and less lucrative media industry than television or film

– Equally, it holds less influence over the public and the institutions of power than the newspaper industry

IS RADIO DYING?

COMPETING WITH THE INTERNET

- Like print media, radio has experienced a **rapid decline** in popularity
- Music streaming services, online podcasts and other online sources of audio content offer more choice and freedom to listeners
- Audiences can stream or download the content they want to consume, when they want to consume it

? How can *Woman's Hour* be said to meet and also fail the criteria set out for public service broadcasting?

As a public service broadcaster, the BBC has certain criteria tha̶̶̶̶ ̶̶̶̶̶̶heet. How well does *Woman's Hour* meet or fail to meet these guidelines?

MEETS GUIDELINES:

....

....

....

....

DOES NOT MEET GUIDELINES:

....

....

....

....

? What is t̶̶̶̶̶̶̶̶̶̶̶̶ ̶̶nce̶

....
....
....
....
....
....
....

INDUSTRY

AUDIENCES

WOMAN'S HOUR

? What types of issues does *Woman's Hour* focus on?

....
....
....
....
....
....
....
....
....

ONLINE CONVERGENCE

- The BBC official website includes usable **links** to listen to all previous episodes of *Woman's Hour*
- Appropriately themed **articles** by regular guests of the radio show are available to read on the o̶̶̶̶̶̶̶̶l *Woman's Hour* page. Such example ̶̶̶̶̶̶̶̶d 'There's no secret': rel̶̶̶̶̶̶̶̶p ad̶̶̶̶ fro̶̶̶̶ and Rosie Par̶̶̶̶ ̶̶̶̶̶̶ ̶̶n the rear of ̶̶̶̶̶̶̶̶Mi̶̶̶̶ ̶̶siness.

? How has *Woman's Hour* ̶̶

....
....
....
....
....
....
....

? Do you think *Wom̶̶̶̶ ̶̶̶̶̶̶̶̶̶̶tes ̶̶ale listeners?*

....
....
....
....
....
....

SHIRKY – END OF AUDIENCE

- Radio is a media industry that is facing huge competition from *amateur creators*
- Affordable recording equipment and free hosting websites (Soundcloud, iTunes, Podcasts, etc.) mean that *listeners have become producers as well*
- These trends are in line with Shirky's concept of *mass-amateurisation*

FACT SHEET

HOSTED BY: ....

PREVIOUSLY HOSTED BY: ....

FORMAT: ....

FIRST BROADCAST: ....

RADIO STATION: ....

EPISODE LENGTH: ....

BROADCAST SLOT: ....

IS RADIO DYING?

COMPETING WITH THE INTERNET

- Like print media, radio has experienced a **rapid decline in popularity**
- Music streaming services, online podcasts and other online sources of audio content offer more choice and freedom to listeners
- Audiences can stream or download the content they want to consume, when they want to consume it

How can *HYHGP* be said to meet and also fail the criteria set out for public service broadcasting?

As a public service broadcaster, the BBC has certain criteria that it must meet. How well does *Have You Heard George's Podcast?* meet and fail the guidelines?

MEETS GUIDELINES:

....
....
....
....
....

DOES NOT MEET GUIDELINES:

....
....
....
....
....

Ho

What is the primary audience of *HYHG...*

....
....
....
....
....
....

What types of issues does *HYHGP* focus on? How does the podcast give a voice to the under-represented?

....
....
....
....
....
....
....
....

AUDIENCES

ONLINE CONVERGENCE

- The BBC official website includes usable **links** to listen to all previous episodes of the podcast.
- Appropriately themed **articles** about the podcast's contributors can also be found on the homepage for the podcast on the BBC website. This includes an article about Benbrick, one of the producers of the podcast, and an article about making podcasts during the pandemic.

INDUSTRY

HAVE YOU HEARD GEORGE'S PODCAST?

How can the audience interact with *HYHGP*?

....
....
....
....
....

CONTEXT

Do you think *HYHGP* all... guidel... w...

....
....
....
....
....
....

SHIRKY – END OF AUDIENCE

- Radio is a media industry that is facing huge competition from amateur creators
- Affordable recording equipment and free hosting websites (Soundcloud, iTunes, Podcasts, etc.) mean that listeners have become producers as well
- These trends are in line with Shirky's concept of mass-amateurisation

Fill in the gaps below using the words in the box.

SOARING POPULARITY

Like other forms of _____ media, the video game industry is rapidly _____.

Originally viewed as a _____ interest, gaming is now a popular _____ pastime and a huge media _____.

For example, the 2013 game _____ _____ than _____.

In five years, the g _____ ppro...inately – the most successful film ever, _____ ily made _____ globally.

|	
£2.7 billion	growing
£6 billion	industry
any other piece of media ever	mainstream
Avatar	new
Grand Theft Auto V	niche

CONTEXT

A MODERN MEDIA INDUSTRY

The video game industry is one of the youngest media industries, with the first arcade games being made in the 1980s.

Developments in digital technology – console hardware, Internet speeds and servers – have been hugely beneficial in the economic success of the industry.
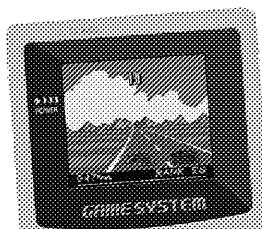
Fill in the gaps below using the words in the box.

CONTROVERSY – SEX AND VIOLENCE

Since the 1980s, there has been _____ over the c _____ video ga _____ being _____, sexual or _____ ar _____ ..., one of the most successful game _____ I tim _____ _____ at the time of its release for this reason.

Video games received more _____ than film or _____ because of the _____ role of the _____ in the violence – this raised concerns that young people would _____ these actions in real life.

Now, these concerns have been largely _____ as there has been very little _____ that video games have any real negative impact on children's _____.

active
behaviour
controversy
criticism
dismissed
emulate
graphic
notorious
player
proof
TV
violent

How can players respond to developers of video games? How can players interact with each other?

AUDIENCE RESPONSE ... ERACTION

_____

INTERE

AUDIENCES

VIDEO + GAMES

De

DIFF
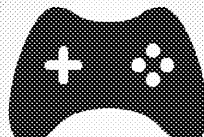
How are video games regul... the ways in bo... below.

REGULATION:

Complete the fact sheet below.

FACT SHEET

GENRE: ....

RELEASE YEAR: ....

DEVELOPER: ....

PLATFORM: ....

AGE RATING: ....

Bandura states that there is a clear link between exposure to violent media texts and audiences behaving aggressively. Make an argument for and against this theory in relation to Assassin's Creed III: Liberation.

For: ....

Against: ....

...and why are video game developers, including those of Assassin's Creed III: Liberation, attracting female consumers?

AUDIENCES

!?

SHIFTING DEMOGRAPHICS ATTRACTING FEMALE CONSUMERS

....

....

....

ASSASSIN'S CREED III: LIBERATION

ACTION-ADVENTURE GENRE

TRADITIONAL MALE PROTAGONISTS

* Previous protagonists (Altaïr, Ezio, Connor) have all been male
* Other titles in the genre have featured male protagonists and antagonists (Solid Snake in Metal Gear Solid, for example)
* This may be because violence and fighting are typically associated with masculinity

CONTEXT

RISE OF MOBILE GAMING

* The decision to release on PSVita could be a way to **capitalise on the popularity of mobile gaming**
* However, the PSVita performed badly compared to other portable consoles

RATED PEGI 18
FOR UNMOTIVATED VIOLENCE

How is Aveline De Grandpre an unconventional choice of protagonist for the Assassin's Creed franchise?

Fill in the gaps below using the words in th...

ASSASSIN'S CREED FRANCHISE

ORIGINAL RELEASE

- First game released in 2007 to critical acclaim and commercial success
- Known for large _____ maps, _____ and parkour _____ and rich _____ settings and _____

climbing
historical
mechanics
narratives
open-world

AVELINE DE GRANDPRE

....

....

....

Describe the product

P R O D U C T

....

....

....

....

....

As of October 2023, there have been **13 mainline Assassin's Creed games**, including Oct...

The popular franchise of **third-person action-adventure games** has found success due to its focus on **exploring diff...ent historical settings**, from ...

Vict...n ...s...ssassin's Creed: Syndicate).

...lete the missing information in the boxes...

FRANCHISE SPOT...: AS...S CREED: ODYSSEY

→ **Primary setting:**

→ **Histric ...r,**

→ ...

Se...early _____ years earlier than any other mainline game, Assassin's Creed: Odyssey expanded on the RPG elements introduced in AC: Origins to complete its genre-turn from stealth-influenced _____-person action-adventure game to _____-world RPG, adding new _____ mechanics and a new skill and gear system.

→ In the game you play as _____ or _____, giving the player a choice between a male and female protagonist. Your character is the grandchild of Sparta's King Leonidas, and the game takes place during the _____ War. Audience appeal can be found as the narrative introduces key historical figures such as Plato and Socrates with iconic _____ mythological characters such as the Cyclops and Medusa.

→ On average, the game takes players _____ hours to complete the main story, with players taking an average of _____ hours to complete the main story and all side quests.

FRANC...

→ **Primary settin...**

→ **Historic protag...**

→ **Release:** _____

→ Assassin's Creed:... century _____ main story taking... historic setting w... and mythologica...

→ Just like AC: Orig... roots and focuses... recent years. As v... character _____ build a new settl...

KEY HISTORICAL LOCATIONS IN THE FRANCHISE

- Assassin's Creed (2007) – _____
- Assassin's Creed II (2009) – _____
- Assassin's Creed: Brotherhood (2010) – _____
- Assassin's Creed: Revelations (2011) – _____
- Assassin's Creed III / Liberation (2012) – _____
- Assassin's Creed IV: Black Flag / Freedom Cry (2013) – _____
- Assassin's Creed Rogue (2014) – _____
- Assassin's Creed Unity (2014) – _____
- Assassin's Creed Syndicate (2015) – _____
- Assassin's Creed Origins (2017) – _____
- Assassin's Creed Odyssey (2018) – _____
- Assassin's Creed Valhalla (2020) – _____
- Assassin's Creed Mirage (2023) – _____

In _____, **Ubisoft** released its franchise figures stating th...

To put this into perspective, Far Cry (another popular Ub...

This makes **Assa**...

...ober _____ the Assassin's Creed franchise will...

Assassin's Creed: _____ has been described as a more... _____ will also have a _____ p...

EVOLUTION OF A FRANCHISE

...en Assassin's Creed released in _____, video game players were blown away by the **freedom** and its regimented stealth mechanics. ...e beginning, players could move between _____ **cities, stealthily kill their targets** and **escape the scene** of the crime in interesti... and something much bigger (the original game took on average 15 hours to complete compared to Valhalla's 60-hour main story). The franchise is n... **abilities, settlement management** and **castle assaults.**

Ubisoft is known for following structures of gameplay that the player _____, and this can also be seen in the Assassin's Creed franchise. Although it has _____ over ti... **choice, RPG elements, action-adventure gameplay** and a _____ **that mixes history and modern setting elements.**